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Kontakt adresa uredništva:
Knez Mihailova 40, 11000 Beograd, Srbija
www.philologia.org.rs
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Predstavljamo vam novo, trinaesto izdanje časopisa *Philologia*. Nakon jedne neuobičajene pauze, ovaj broj izlazi u formatu dvobroja za 2015/2016 godinu. Razlozi za ovo su brojni, ali kao najvažniji navešćemo beskompromisno nastojanje uredništva da pred vas iznese samo najkvalitetnije i najaktuelnije naučne i stručne radove iz oblasti nauke o književnosti, lingvistike, glotodidaktike, translatologije i kulturologije. Ovaj dvobroj donosi deset radova iz pomenutih naučnih oblasti, jedan prikaz, jedan intervju i jedan izveštaj. Autori priloga dolaze iz naše zemlje, ali velikim delom i iz inostranstva (Japana, Libana, Indije). Upravo nas raduju prilozi iz inostranstva i saradnja sa autorima širom sveta i čine nas posebno ponosnima, jer time pokazujemo da smo i međunarodno konkurentni kvalitetom, aktuelnošću i informativnošću, koje nudimo naučnoj zajednici, stručnoj javnosti i svima onima koji čitaju naš časopis. To je prepoznato i u međunarodnim krugovima tako da je *Philologia* na najbolji način prošla najnovijuju evaluaciju prema strogim ERIH PLUS kriterijuma početkom ove godine. U skladu sa tim smo ovom izdanju časopisa *Philologia* dali novu svežinu kako formatom dvobroja, tako i modernim vizuelnim izgledom koji se ipak oslanja na tradiciju, a ovim amalgamom starog i novog dajemo naš doprinos obeležavanju 400 godina od smrti neprolaznih Vilijama Šekspira i Migela Servantesa.

Redakcija časopisa poziva sve potencijalne autore na saradnju. Prilozi se mogu slati na i-mejl adresu našeg časopisa, a sve pojedinosti o rokovima, tehničkim uputstvima i smernicama za pisanje radova mogu se naći na veb-stranci: www.philologia.org.rs.

Nadamo se da ćete u čitanju ovog dvobroja uživati bar onoliko koliko smo mi uživali dok smo ga uređivali.

Glavni i odgovorni urednik
Prof. dr Jelena Vujić

A WORD FROM THE EDITORIAL

Philologia is a peer-reviewed academic journal whose primary objective is to promote and advance research in the humanities. The journal usually comes out annually in electronic edition. However, this issue is biennial due to certain organisational and financial challenges that the Editorial Board had to face in the past period. *Philologia* publishes articles, critical essays, book reviews, interviews, conference reports grouped into the following sections: Linguistics, Applied Linguistics, Literary Studies, Cultural Studies, Translatology, Scientific Interviews, Conference Reports and Book Reviews. All previous issues are available at: www.philologia.org.rs

The thirteenth issue of *Philologia* brings three articles in linguistic studies, one in applied linguistics, four papers in literary studies, two in translatology, one conference report and one book review, all of them on a broad range of topics. We hope you will find the papers scientifically stimulating, since all of them may certainly trigger the interest of academics and researchers in humanities.

The Editorial Board is endlessly obliged to the Advisory Council which includes Serbian and foreign reviewers. The significance of their role can be better understood when taking into consideration the fact that only 45% of all papers sent to the Editorial Board has successfully passed through the fine sieve of their careful reading and evaluation. Together with reviewers, the Editorial Board keeps implementing strict criteria when selecting papers to be published. This is our contribution to raising the quality of science in this country.

We are also very much grateful to our colleagues who sent the papers to have them reviewed. Without their trust in the work of Editorial Board and Advisory Council, this journal wouldn't have come out.

Philologia Editorial Board

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THE ACQUISITION OF ENGLISH INTONATION BY JAPANESE ELEMENTARY LEARNERS: EFFECTS OF A PHONOLOGICAL CONSTRAINT

ISAO UEDA[1]
Osaka University,
Japan

U radu se ispituje intonacija u engleskom jeziku kod izvornih govornika japanskog koji su na početnom nivou. U istraživanju je učestvovalo petoro ispitanika, a korišćene su rečenice iz Wells (2006). Prikazane su i upoređene intonacione konture kod ispitanika i kod izvornih govornika engleskog. Autor smatra da se tri komponente akcenta – visina, jačina i dužina – odvojeno usvajaju, i da se kod japanskih učenika najpre i najlakše usvaja razlika u visini tona. Takođe je primećeno da za razliku od učenika početnog nivoa napredniji učenici prevazilaze tzv. efekat OCP (Obligatory Contour Principle), fonološku zapreku koja se tiče postojanja dva susedna sloga sa istim tonom.

Ključne reči: intonacija u engleskom, usvajanje, fonologija L2, strani akcenat, zapreke u razvoju.

1. INTRODUCTION

As the status of English as a world language has become unquestionable, its acquisition as a second language has called our attention. In Japan, English is *the* second language, which most people are required to study at least for three years at junior high school. Most people continue on to study it at senior high school for another three years, with many of them further studying it at universities or colleges. However, English and Japanese are different in a considerable number of aspects, which is a target of research interest in applied linguistics. The acquisition of English phonology has also been investigated and discussed by an enormous number of researchers. Obviously, the difference in sound structure between the two languages results in "Japanese accent," quite noticeable in the learner's interlanguage. There are numerous publications from

1 Kontakt podaci (Email): uedais@lang.osaka-u.ac.jp

highly theoretical journal articles for professionals to down-to-earth how-to books for laymen, which either aim to explain the mechanism for acquisition, or emphasize overcoming the accent found in practical language use.

However, the treatment of the Japanese accent is rather limited. First, in most of the publications, the focus is placed on the problems with the acquisition of English segments rather than that of prosody. Usually, English segments are listed one by one, with detailed descriptions of their articulatory characteristics. They are often followed by notes of how Japanese learners fail to produce those segments, which do not exist in the Japanese phonetic inventory, or which are more or less pronounced in a different way in English. For example, Takebayashi, *et al.* (2013) have an introductory textbook on English phonetics that deals with English segments in 93 of 150 pages; the chapters on prosody are only 40 pages. The most comprehensive upper-level introduction for advanced students, Takebayashi and Saito (2008), devotes almost half of the volume to a detailed description of the segments. However, chapters on prosody are about one-third the volume. In a recent how-to book on pronunciation by Kamiyama (2008), whole pages are devoted to segmental training. Thus, segmental acquisition seems to be treated more seriously than prosodic acquisition.

Second, let us overview how prosody is handled and "taught" in textbooks. Most of them describe the prototypical Japanese-accented prosody of Japanese learners. However, we find unbalanced descriptions here. In most literature, focused points are quite limited, which are listed in the following.

(1) Points emphasized in literature
   1. Japanese learners stick to the CV syllable structure of Japanese, having a vowel added after each consonant.
   2. English is a stress-timed language, while Japanese is mora-timed.
   3. The mora-timing is transferred into the learner's interlanguage, where each syllable is produced with equal length of time. This spoils the isochrony of English, having stressed syllables appear at regular intervals.
   4. The accent systems of Japanese and English are different, the former being pitch accent, but the latter stress accent. This difference causes the Japanese learner to embody the accent mostly by pitch. Put in a word, the pitch accent system is transferred.
   5. The lexical pitch accent may obscure the phrasal and sentential prosody.

These points in focus rather clearly exhibit that the general concerns in prosodic acquisition are: (1) the difference in syllable structure, (2) the timing difference, and (3) the distinct accent systems, with relevant problems caused by (1), (2) and (3). Thus, other aspects of prosodic acquisition are scantily presented, and, some of them are completely neglected. A further problem for these descriptions is that only typical examples of Japanese-accented English are provided, which do not come from case studies actually conducted. The examples are those that the authors of the literature think to be prototypical. This tendency reveals itself clearer as the prosodic units become higher. Thus, the acquisition of intonation is the part that is most perfunctorily treated in many textbooks. However, the crucial problem is the lack of case studies on how

English intonation is acquired step by step, which should shed light on the mechanism of the acquisition of higher prosodic units.

Given the situation stated above, this study aims to inquire into the acquisition of English intonation by Japanese learners. In fact, the acquisition of intonation has already been discussed in some previous studies including Saito (2006), Saito and Ueda (2007), Ueda and Saito (2010 and 2012). Although these studies do investigate into the acquisition of intonation based on results of case studies, they only examine advanced learners and problems therein. The present study attempts to "fill the gap" and investigate how the intonation system of elementary learners develop until they reach the stage of advanced learners reported in the previous researches. After bridging the gap, I present a basic model for the process of acquisition of intonation. By so doing, it is hoped that any individual process can be explained by referring to the model, whether it is consistent with, or deviated from the idealized process of acquisition.

2. ACQUISITION OF INTONATION BY ADVANCED LEARNERS

Let us start by making a survey of the facts discussed in the previous studies mentioned above. It is pointed out in Saito and Ueda (2007) and Ueda and Saito (2010, 2012) that advanced learners have acquired most of the basic patterns of English intonation, for example, tone patterns like falling, rising, etc. and tonality, namely dividing prosodic units into proper pieces. However, they do have a problem with tonicity and show a tendency to put the nucleus on wrong lexical items. What is interesting here is that they always misplace the nucleus on lexical items of particular syntactic categories. These are Interrogatives, attributive adjectives, negative particles and some personal pronouns. Some examples from Ueda and Saito (2010) are shown below, with accented words in capital letters.

(2) Syntactic categories bearing mis-accentuation
1. WHAT class are you attending this afternoon? (Interrogative)
2. I found his essay in the OLD book. (Attributive Adjective)
3. John HASN'T finished the work. (Negative Particle)
4. YOU should do the washing. (Personal Pronoun)

It is easy to understand that this misplacement may be a source of misinterpretation by listeners. Consider the example 4. If this utterance is addressed to the listener in an out-of-the-blue context, the prominence on YOU allows a contrastive interpretation and the listener may interpret this as "You, not anyone else, should do the washing." Ueda and Saito (2010) go on to argue about some possible reasons for the errors. Although they reserve any decisive conclusion, they suggest that this may be caused by a sort of transfer from Japanese that is governed by the syntactic structure. More specifically, the syntactic unit embedded most deeply in the sentence is produced with maximal stress (Cinque 1993). However, no matter what the reason may be, it is evident that this type of errors emerges from phonology-syntax interface. This should be interpreted as a constraint governing phonology-syntax interface. Put in a different way, because

intonation falls under the domain of phonology, it is a problem of how syntax should be compromised in the phonological system.

What is also intriguing is that this kind of errors is found among the subjects (all English major university students) who are supposed to have topmost proficiency in English in Japan. In the follow-up study, Ueda and Saito (2012) report that some of these subjects, after studying English intensively for one year, acquired the proper tonicity with or without instructions on nucleus placement rules of English, while others did not. This means that advanced learners have to overcome this type of constraint to obtain native-like proficiency in English intonation.

3. THE FIRST STAGE OF ACQUISITION

We discussed in the previous section that advanced learners have a problem with phonology-syntax interface. Then, how do elementary learners start acquiring intonation from the very beginning to the advanced stage? As has already been mentioned, there have been no case studies which captures the process of acquisition in a longitudinal fashion. In her very comprehensive researches on Japanese-accented English, Sugito does report some acoustic characteristics of eight Japanese subjects (Sugito 1996, 2012), but she does not mention the proficiency level of them explicitly, nor does she pursue the process of their development.

Given the lack of empirical data, let us look for how the beginning stage of acquisition is described in literature. First, Shimizu (1995) emphasizes the importance of the role of intonation and points out that in Japanese-accented English, the pitch range tends to be short, which prohibits enough ups and downs of pitch movement. Sugimoto (2003) exemplifies and compares acoustic properties of English and claims that Japanese is monotonous in terms of pitch movement, stress alternation and segmental length, compared with English. Considering these characteristics and other prosodic properties shown in (1), let us consider the starting point for the elementary learners with a flat, monotonous utterance and without notable pitch movement, stress alternation, or length difference, as illustrated in (3).

(3) This is a \pen.

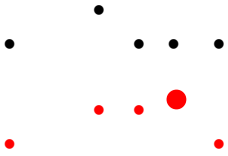
English speakers' version is shown in (4) for comparison.

(4) This is a \pen.

Needless to say, the prosodic illustration in (3) is abstracted and idealized to show the Japanese-accented prosody. In reality, every learner, even if he/she is elementary, modulates the production, so that in the utterance the pitch goes up and down slightly, and syllables may have a more or less distinction in loudness and length.

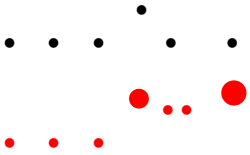
To see how the system develops from this first stage, I asked five first-year university students to participate in an experiment. They are majoring in technology and though they have studied English at high school, their English is judged to have an extreme Japanese accent by native teachers of English. First let us observe some examples with falling intonation. Henceforth, the native prosodic pattern is written below for comparison. Most of the target sentences are taken from Wells (2006).

(5) You mustn't \worry. (Subject B)



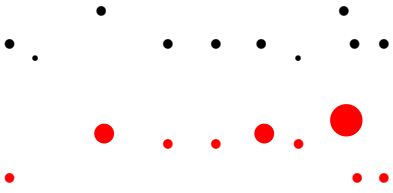
This example indicates that each syllable is produced with the same length and stress. On the other hand, the pitch goes up at "must," then goes down, and keeps flat thereafter. The next example also shows the rise of the pitch on one syllable.

(6) It was remarkably \good. (Subject E)



In the target, the pitch rises on the onset syllable "-mark-" and keeps the high position before the nucleus "good." On the contrary, Subject E's pitch stays low in the first syllables. After it rises on "-mark-", it falls down to the bottom and keeps the position to the end. Let us see one further example.

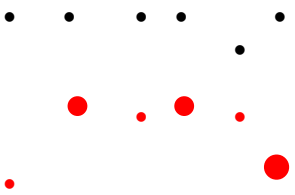
(7) We're planning to fly to \Italy. (Subject A)



While the target pitch pattern exhibits a rise at the onset "plan-" and keeps the high pitch to the nucleus "I", Subject A raises the pitch on "plan-." The pitch immediately falls low until the second rise on "I", and again the pitch falls right after "I". The three examples suggest that there are rises in the contour of the subjects, but after each rise the pitch falls down immediately.

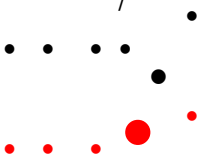
Next, let us go over some more examples, this time with rising intonation.

(8) You want to talk to /who ? (Subject C)



It may be hard to see, but Subject C's pitch starts somewhere in the middle of the vertical range, and keeps the height, until it falls down on "to" and rises up on the final "who". The key part of the prosody here is the final rising for a yes-no question. The rise is superimposed on the final monosyllabic "who" alone in the native target, while the subject realizes the rise with the low "to" plus the high "who". It is interesting that the subject cannot superimpose the rise on "who" but makes a compromise somehow to express the intended intonation for a question. The next example is a short sentence composed of five syllables. It shows that while the target presents a gradual rise from the first to the last syllables, the subject starts from the high position moving down to the bottom and finally up to the same high position. In (9) we see another same type of intonation pattern.

(9) Is he a /student ? (Subject D)



In this case, the subject inserts a weak vowel between [s] and [t] in "student", producing it as a three-syllable word. Here again, the intonation contour starts in the middle and falls down on "stu-", then goes up on the final "-dent". As the third example, we take a look at a very short sentence.

(10) All of /us ? (Subject E)

In this case, the contour moves between high and middle. It starts from high ("All") and falls down to the middle ("of"), and rises again in the end on "us". Note that before the rise there is a fall in all the three examples.

We have observed six examples, three with falling intonation and three with rising intonation. What we have noticed from the examples is that when the contour falls, there is a rise before it, while when the contour rises, there is a fall before it. These fall and rise are those taking place in the key part of the contour which plays a crucial role for the intonation. Then, why are the contours the way they are? It is worth drawing our attention to Obligatory Contour Principle (OCP), first proposed by Goldsmith (1979). "OCP effect" prevents two syllables with the same tone from being adjacent to each other, ending up with a tone contour. The status of OCP in phonological theory is rather complicated, but here it is assumed to be a kind of phonological constraint. It is formalized in prose as follows:

(11) Obligatory Contour Principle
(At the key movement of an intonation contour, the prior syllable should bear a different tone.)

The constraint (11) is purely phonological and it is, so to speak, an approach run for a jump (or a dive). It should also be pointed out that though the syllable length and the stress on each syllable are equal, the pitch moves up and down across all the subjects, who manage to realize sentential meaning expressed in intonation patterns, even though the tonal pattern (and tonicity) is wrong. In sum, we have noticed in the first stage of intonation acquisition the following two points. First, a fall in the crucial part of contour needs a prior rise and a rise needs a prior fall. Second, the learners manage to handle pitch, though insufficiently, but can hardly modulate intensity and duration.

4. DISCUSSION

We have seen the learner's prosodic system in the initial stage of acquisition. First and foremost, we discussed the asymmetrical functioning between pitch, intensity and duration. It is widely recognized that English accent is a combination of these three parameters. As Wells (2006) puts it, stress is realized by a combination of loudness, duration and pitch. Stressed syllables are louder in voice, longer in duration and higher in pitch than unstressed syllables. The three parameters for prosody act in cooperation in English. Now, as a working hypothesis, Let us assume that these three parameters are acquired individually by Japanese learners of English in the course of learning. There are reasonable grounds for assuming this, which I discuss below.

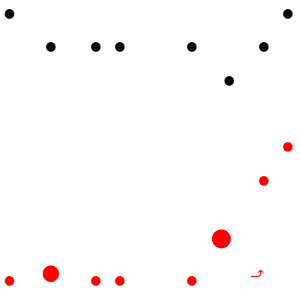
Recent studies by Kawahara and his colleagues (Erickson and Kawahara 2015, Kawahara, Erickson and Shimizu 2015) have revealed some interesting facts related to these parameters. Consider the case of two [a], which are different from each other only in intensity; one is produced with more intensity and the other with less intensity. In the case of native speakers of English, as the vowel is more intensified, the jaw opens

more widely and the opening duration is longer. This fact is supported by articulatory evidence. For any vowel, the jaw is opened exactly with same speed, with equal length of time. Native speakers open their jaw constantly with same speed for any vowel. Thus, because of this constant speed, the wider the jaw opens, the more time it takes for the jaw opening. Therefore, intensity is physiologically related to duration. On the contrary, native speakers of Japanese, when they produce the more intensified [a], jaw opening speed itself is higher than when they produce the less intensified [a]. This means that regardless of the degree of intensity, articulatory speed is more or less fixed and they control the articulation so that the speed is high when the jaw opens wide while it is slow when the jaw opens narrowly. The result of these studies attests to mora-timing in Japanese from a pure physiological perspective.

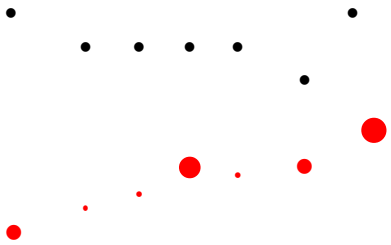
A series of researches by Sugahara (Sugahara 2011, 2016 *inter alia*) suggest that native speakers of Japanese heavily rely on pitch information. The native speaker subjects who participated in her experiment cannot identify the locus of stress when the pitch information is not available. It follows from the result that to Japanese native speakers the other parameters than pitch should be more difficult to acquire. Based on these and other findings, it is not unreasonable to claim that the three parameters determining stress are acquired individually in the learner's phonological system, and that it is pitch that the learner can access the first and the most easily. The special role of pitch among the parameters is due to the phonological system of Japanese where only (downward) pitch movement plays a part in lexical accentuation. Thus, the learner transfers this lexical accentuation to his/her interlanguage system in which the pitch movement is utilized to represent intonation. In the elementary stage when the other two parameters, namely intensity and duration, have not been acquired yet, pitch is the only way to manipulate prosody. Based on the constraint in (11), we can predict that only H(LH) and L(HL) patterns are permitted, wherein the parenthesized parts are key movement to denote intonation. To advance from this elementary stage, the learner has to overcome, eliminate this constraint to produce the prohibited patterns like L(LH) or H(HL). Thus, the first problem for the elementary learners is purely phonological.

Then, what about the problem of tonicity which advanced learners are suffering? Let us take a look at two examples.

(12) I think it was ridiculous. (Subject B)



(13) What did you say her name was? (Subject D)



In (12) and (13), a pronoun and an interrogative are produced with high pitch respectively, resulting in additional and misleading prominence on the lexical items. Thus, the problem with tonicity is already observed at this stage. It is further suggested that even though the learner overcomes the phonological OCP constraint and proceeds to a more advanced level, the interface constraint between phonology and syntax still remains in the phonological system of the learner and is a barrier to further advancement.

We have examined the process of the acquisition of English intonation by Japanese learners. We have discussed that they first overcome a type of OCP constraint which is phonological, but that in the next stage they still have to control another type of phonology-syntax interface constraint. This process is schematized below in (14)

(14) Process of intonation acquisition

Elementary Stage

↓ Phonological OCP constraint to be controlled

Advanced Stage

↓ Phonology-syntax interface constraint to be controlled

Semi-native-like Stage

To really reach the native-like stage, the learner has to overcome some pragmatics-related constraints. However, this is not in the scope of the present study and it shall be discussed elsewhere in the future.

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SUMMARY

THE ACQUISITION OF ENGLISH INTONATION BY JAPANESE ELEMENTARY LEARNERS: EFFECTS OF A PHONOLOGICAL CONSTRAINT

Although the first stage of the acquisition of English intonation by Japanese learners has been anecdotally described in literature, detailed data from case studies have not been presented. In this study, some characteristics of the interlanguage phonological system are described based on the result of a preliminary experiment on elementary-level subjects. It is argued that there is a phonological constraint, which hinders the learner from proceeding further. It is also claimed that the three parameters composing English stress, namely intensity, pitch and duration, are acquired individually, and that elementary learners rely on pitch alone. Finally, it is suggested that the acquisition of intonation is a process wherein the learner overcomes and attains a command of different types of constraints.

KEYWORDS: English intonation, acquisition, second language phonology, foreign accent, constraints on development.

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A CRITICAL ENQUIRY INTO TEFL: FROM ROOT ORIGINS TO THE NON-NATIVE CONTEXTS OF THE EXPANDING CIRCLE

HAYAT AL-KHATIB[1]
Arab Open University,
Lebanon

Rad se bavi predavanjem engleskog u zemljama tzv. kruga koji se širi odnosno najšireg kruga (koristeći model koji je predložio Kachru). Uspoređuju se anglistički master studijski programi univerziteta u Libanu i u Velikoj Britaniji, pri čemu je sprovedena anketa u Libanu među 21 studentom engleskog jezika i 32 predavača. Autor smatra da se tradicionalni TEFL modeli moraju menjati i prilagoditi sociolingvističkim potrebama učenika u zemljama najšireg kruga, odnosno da ne valja koristiti jedan te isti model, baziran na zemljama unutrašnjeg kruga, u svim zemljama u kojima se engleski uči kao strani jezik.

Ključne reči: globalni engleski, krug koji se širi, unutrašnji krug, sociolingvistička situacija, TEFL.

1. INTRODUCTION

The spread of English, through globalization, as the main international language provided unprecedented opportunity for English practitioners, curriculum designers and material developers to engage with multiple programmes of English that cater for different learners (Murata and Jenkins 2009; Graddol *et al*. 2007). However, according to Fang and Yuan (2011), Jenkins (2014) and Crystal (1997), various models and approaches of teaching and learning English have remained focused on the native speaker standards despite the increase in the numbers of non-native English language users.

Kaplan (1993: 3) explains, "the language situation is essentially not well understood ... an element of chaos exists in the various sectors that deal with language... concerns have, to some degree, been offset by a residual racism... by the mistaken belief that English is the only language necessary for development". However, Baker (2015a), Wang

1 Kontakt podaci (Email): hkhatib@aou.edu.lb

(2013) and Cogo (2012) observe that despite changes in the sociolinguistic landscape of the English language and the increased number of non-native English speakers, TEFL programmes still reflect the dominance of native English speaker norms.

In his study, Graddol (2010) estimated that non-native English language users have reached an unprecedented spread that exceeds one billion. According to Crystal (2012), eighty-five percent of the international organizations now use English as their working language.

This internationalization of English indicates the emergence of new needs for communicators that may differ from native speakers' norms. Ricento (2015), Saraceni (2015) and Houghton, and Melino (2015) propose that this increase in the number of non-native users of English can pose fundamental challenges to the established curricula and TEFL programmes.

In the past, TEFL assumed a centripetal cultural objective, drawing on western perspectives in EFL curricula (Pennycook 2007; Sharifian and Palmer 2007). In contemporary times, Sharifian (2011) and others warn that the extent to which local cultures remain disregarded in the expanding context of teaching English is starting to create negative discernments in learners. Nonetheless, the teaching of English curricula in non-English speaking regions continues to ignore the raised concerns (Kachru 1992; Graddol 2010; Block and Cameron 2002). In recent attempts, pedagogic interest in global Englishes, albeit at the theoretical level, has brought to focus calls on the need to review TEFL curricula (Houghton and Melino 2015; Archibald *et al*. 2011; Sharifian 2011).

2. CONTEMPORARY ENGLISH MODELS

Attempts at updating English language curricula have resulted in EFL, ESL, EAL and more recently EIL models, which exhibit different facets of the ELT enterprise. TESOL (teaching English to speakers of other languages) is the American term used to include TEFL (teaching English as a foreign language) and TESL (teaching English as a second Language), while ELT (English language teaching) is the terminology used in the British context where TESOL is perceived to have negative connotative and associated meanings.

The shifting tendencies in teaching English are oscillating between structural syllabuses and situational methods (Larsen-Freeman 2007; Baumgardner and Brown 2003). Policies and practices have concentrated on teaching a standard curriculum, notwithstanding the various contexts of use (Hennebry 2014). However, on the one hand, the structural syllabi remained focused on generic content without tailoring material to the sociolinguistic context. On the other hand, the situational methods did not target TEFL practice in preparing applicants and enabling them to relate theory to practice (Evans and Esch 2013; Graham *et al*. 2014). In both approaches, the dominance of native speaker norms in ELT and TEFL curricula did not appear to take account of the learners' needs and expectations in the Expanding Circle (Ricento 2015; Saraceni; 2015).

In a plenary presentation at SOAS – University of London, Itesh Sachdev on 26 June 2015 argued that education remains a site of oppression and transgression and called for revisiting the pedagogy of languages. Baker (2012) maintains that a holistic approach

to language teaching cannot overlook the views of participants and practitioners. McKay (2002) contends that the nature of teaching and learning an additional language has to be tailored to the needs of the learners. However, Pennycook (2007) proposes that contemporary theories on language acquisition need to consider the global context of teaching and learning English and reflect cultural aspects from the learners' context. On the other hand, in a more focused scrutiny, Sharifian (2011) suggests that the extent to which theories and applications pave the way for reciprocal intercultural communications and molded identities needs to be reflected in TEFL programmes.

As for material preparation, McGroarty (2004) argues that developing curricula is a complex undertaking that needs to address multiple requirements. However, Pratt (1994) proposed that investigating curriculum options should critically explore and assess the rationale for studying the specific programme, the professional standards and expectations associated with the curriculum, its relevance to other curricula offered by competing programmes, and the learners' needs and expected learning outcomes.

In response to such views, a growing research interest is attempting to gain insight into practitioners' views on TEFL such as Baker (2015b), Fang and Yuan (2011), Cogo (2012) and others. However, cross referencing ELT and TEFL curricula in the Inner and Expanding Circles and triangulating insights from existing and potential candidates can inform such interest and provide an invaluable source for curriculum update or development. The current study is an attempt to reconcile learners' needs and perceptions in the Expanding Circle with TEFL and EFL curricula.

3. THE CONTEXT OF THE STUDY

The study is an attempt to critically assess the available MA in English programmes in the Expanding Circle context of Lebanon and compare them with programmes offered by universities in the native Inner Circle. The aim is to underline the specific fields that are indispensable to the success of teaching English within the socio-cultural non-native context of its users.

The context of the study concerns universities in one non-native EFL context in the Expanding Circle during the academic year of 2014 - 2015. The Expanding Circle, according to Kachru (1985) is the context where English is used as a foreign language, as opposed to the second language context of the Outer Circle of past colonies or the native context of the Inner Circle. The universities offer MA in TEFL programme to students who are interested in pursuing a teaching career in English at an advanced level.

Curricula from universities offering similar programmes are cross referenced in the Inner and Expanding Circle contexts to identify essential and variable components from a sociolinguistic perspective, based on the needs of the learners in the context of use. In addition, feedback from past MA graduates from various universities in Lebanon as well as potential MA candidates are triangulated to identify essential and variable components from participants' perspective. Participants were aware of the case study and were eager to take part in it. Participants' views were sought on two occasions: through questionnaires distributed to all, and through random interviews.

Questionnaires were used to pursue patterns that can reveal a specific trend. The emerging indicators were later probed into through qualitative interview data to ratify or disprove the evolving assumptions. Therefore, the study draws on Mixed Method Research (MMR) comprising curricula evaluation, questionnaires and interviews.

Participants consisted of 21 senior English major students who are potential candidates for the MA in TEFL programme and 32 TEFL instructors from various Lebanese universities. Senior students are in their final year of completing BA in English Language and Literature and TEFL instructors hold at least MA degree in TEFL.

4. ENGLISH LANGUAGE TEACHING IN THE INNER AND EXPANDING CONTEXTS

4.1. The Lebanese context

In the Lebanese context, western-affiliated universities offer competing English programmes, which, "provide a solid background in British, American and other Anglophone literary texts, traditions and culture". (AUB catalogue, 2014-15: 220). The first sample university in Lebanon offers MA in English and MA in TEFL.

MA in English is more oriented towards the specialization component and offers 21 credit hour courses, in addition to a comprehensive examination and a thesis. The compulsory courses are structured around 12 credits of research methodology; sociolinguistics; theoretical linguistics or phonology; and language acquisition. The electives of 9 credits are designed around pedagogic and contemporary components covering such themes as principles and practices of teaching reading and literature; principles and practices of teaching writing and composition; seminars in TEFL; and World Englishes; issues in applied linguistics and grammatical studies in old and middle English literature. MA award is conditional to the successful completion of a thesis of 9 credits in addition to a comprehensive exam (see Table 1 below).

MA in Education with a concentration in TEFL has two options: thesis track and non-thesis track. Thesis track has 21 credits and a thesis. The non-thesis track has 33 credits and a project. The compulsory courses to both tracks are 6 credits comprising education psychology and research methods. The elective course is selected from 7 education courses comprising curriculum theory and design; educational planning; comparative education; Arab education; history and philosophy of education; determinants of educational policy; and comparative study of education in Arab countries. TEFL concentration courses cover 9 credits comprising: principles and practices of teaching reading and literature; principles and practices of teaching writing and composition; and seminar in TEFL. Thesis option has 9 credits allocated to thesis and an additional 3 credit course pertaining to the students' chosen area of specialization. The non-thesis option requires the completion of a 3 credit MA project and 12 credits from a selection of pedagogic courses ranging from theory and methods of testing; theory and design of curriculum; professional development in education; and curriculum and methodologies in elementary education language arts (see Table 1 below).

Table 1: MA programmes in the first sample university in Lebanon

MA in English MA in English can be completed through: • 21 credit hours in courses • Thesis (9 cr) • Comprehensive exam (0 cr)	**MA in Education - TEFL** MA in Education with a concentration on TEFL can be completed through two options: • Thesis track which includes completion of 21 credits and a thesis, and • Non-thesis option which includes a minimum of 33 credits and a project
Compulsory Courses - Introduction to bibliography and research methods (3 cr) - Sociolinguistics (3 cr) - Phonology (3 cr) or Theoretical linguistics (3 cr) - Language Acquisition (3 cr)	Compulsory Courses - Advanced psychology of education (3 cr) - General research methods in education (3 cr) The balance of the programme comprises primarily specialization courses related to the student's chosen area of specialization
Electives: students need to take ONE course from the three graduate options below: • Principles and practices of teaching reading and literature (3 cr) • Principles and practices of teaching writing and composition (3 cr) • Seminar in TEFL (3 cr) and TWO additional English language graduate courses from the following: • World Englishes (3 cr) • Issues in applied linguistics (3 cr) • Grammatical studies in old and middle English literature (3 cr) • Graduate tutorials in linguistics (3 cr) • Issues in applied linguistics (3 cr)	Electives: students need to take ONE course from the following list: • Seminar in the history and philosophy of education (3 cr) • Seminar in the history and philosophy of Arab education (3 cr) • Determinants of educational policy (3 cr) • Comparative education (3 cr) • Comparative study of education in Arab countries (3 cr) • Theory and Design of Curriculum (3 cr) • Seminar in educational planning for social and economic development (3 cr) And concentration courses for teaching English as a foreign language (TEFL) (9 cr): • Principles and practice of teaching reading and literature (3 cr) • Principles and practice of teaching writing and composition (3 cr) • Seminar in TEFL (3cr)
MA thesis (9 cr) Comprehensive exam (0 cr)	MA thesis, or MA project and additional options to complete 33 required credits: • Theory and methods of testing (3 cr) • Theory and design of curriculum (3 cr) • Professional development in education (3 cr) • Curriculum and methodologies in elementary education language arts (3 cr)

The MA in English programme is structured around applied linguistics themes of sociolinguistics and language acquisition, theoretical linguistics themes and thesis writing courses. Pedagogic components feature in the elective courses. MA in education with TEFL concentration is structured around education courses and research methods. Concentration courses feature pedagogic components.

Sample two university in Lebanon offers MA in education with emphasis on the teaching of English to speakers of other languages (TESOL). MA in Education with TESOL comprises 9 credits of education oriented courses encompassing curriculum design; advanced education psychology and educational technology; and 3 credits on research methods. The elective course is selected from 7 education courses on trends and issues in early and middle childhood education; special education for all educators; behaviour modification techniques; trends and issues in teaching, learning and assessment; educational policies and social impact. Concentration courses cover 9 credits in trends and issues in TESOL; sociolinguistics and social contexts of languages; and discourse and material development. The university offers thesis option of 6 credits or research project of 3 credits in addition to another elective course of 3 credits to complete the 30 credits required for attaining the MA in Education with TESOL (see Table 2 below).

Table 2: MA in Education with TESOL in sample two university in Lebanon

<table>
<tr><td colspan="2">Core education courses (12 cr)
- Curriculum Design (3 cr)
- Research methods (3 cr)
- Educational technology (3 cr)
- Advanced educational psychology (3 cr)
- Graduate workshop</td></tr>
<tr><td colspan="2">Electives: students have to take one course from the following options:
- Trends and issues in early and middle childhood education (3 cr)
- Special education for all educators (3 cr)
- Behavior modification techniques (3 cr)
- Trends and Issues in teaching, learning and assessment (3 cr)
- Educational policies and social impact (3 cr)</td></tr>
<tr><td colspan="2">Emphasis courses (9 cr)
- Trends and Issues in TESOL (3cr)
- Sociolinguistics and Social contexts of languages (3 cr)
- Discourse and material development (3 cr)</td></tr>
<tr><td colspan="2">Capstone (6 cr)
Students can either do a</td></tr>
<tr><td>Research project (3 cr) and
One elective course (3 cr)</td><td><u>OR</u>
Thesis in education (6 cr)</td></tr>
<tr><td colspan="2">To complete the required 30 credits at Master's level</td></tr>
</table>

The MA in Education with TESOL concentration programme is structured around education courses and research method. The emphasis courses feature applied linguistics courses and material development

4.2. The British context

Sample three university in the Inner Circle offers MA in English Language Teaching (ELT) and MA in Applied Linguistics (MAAL). According to the programme leader interviewed on 4 May 2015, both programmes are structured around applied linguistics components, pedagogic components and research components. Concentration courses are tailored around the requirements from the field of specialty.

MA in ELT has compulsory specialization modules comprising descriptive English grammar and English phonology. For taught and dissertation track the mandatory modules are: discourse analysis for language teachers; second language learning principles and language curriculum design. For the portfolio track, the mandatory courses comprise: core issues in language teaching; second language teaching and learning and teaching the language skills. For the dissertation track, research design and a dissertation component of 60 credits need to be completed; while for the portfolio track, a language teaching portfolio component of 60 credits needs to be submitted. Three elective courses need to be selected from a variety of pedagogic and specialization courses for dissertation or portfolio track and six courses if students follow the taught and dissertation track to accumulate the 180 credits required for completing the MA programme. For the taught and dissertation track, the option modules are selected from a variety of pedagogic and specialization courses comprising: child language development; English for specific purposes; English in the world; language curriculum design; corpus-based approaches to language description; written language (Reading and Writing); issues in bilingualism; spoken language (Listening and Speaking); language testing principles; information technology for language teaching; teaching young learners; and the teaching and learning of vocabulary. For the portfolio track, the option modules are: child language development; English for specific purposes; English in the world; issues in Bilingualism; corpus based approaches to language description; language testing principles; information technology for language teaching; teaching young learners; and the teaching and learning of vocabulary (see Table 3 below).

As for MA in Applied Linguistics (MAAL), the compulsory modules are offered in the areas of language description, language pedagogy and language learning. The compulsory modules comprise: discourse analysis for language teachers; English phonology; descriptive English grammar; second language learning principles; sociolinguistics; research design and dissertation. Three elective courses need to be selected from a variety of pedagogic and applied linguistics courses: child language development; English for specific purposes; English in the world; language curriculum design; corpus-based approaches to language description; psycholinguistics; written language (Reading and Writing); issues in bilingualism; spoken language (Listening and Speaking); language testing principles; information technology for language teaching; teaching young learners; and the teaching and learning of vocabulary (see Table 3 below).

Table 3: Inner Circle programmes MA in ELT and MAAL

MA in English Language Teaching (ELT)	**MA in Applied Linguistics (MAAL)**
The compulsory modules are divided into the following areas: 1. English language description. 2. Language teaching and learning 3. Research or teaching observation and practice portfolios. In addition to 4. The dissertation research (15000 words) or language teaching portfolio	The compulsory modules are offered in the following areas: 1. English language description 2. Language pedagogy and 3. Language learning, within the broad field of study of language in use In addition to The dissertation research
The compulsory modules are the following: • Descriptive English Grammar (10 cr) • English phonology (10cr) For taught and dissertation track • Discourse analysis for language teaches (10 cr) • Second language learning principles (20cr) • Language curriculum design (10cr) For portfolio track: • Core issues in language teaching (10cr) • Second language teaching and learning (10cr) • Teaching the language skills (10cr) For dissertation track: • Research design and dissertation (60 cr) For portfolio track: • Language teaching portfolio (60cr)	The compulsory modules are SIX: • Discourse analysis for language teachers (10 cr) • English phonology (10 cr) • Descriptive English Grammar (10 cr) • Second language learning principles (20 cr) • Sociolinguistics (10 cr) • Research design and dissertation (60 cr)

MA in English Language Teaching (ELT)	MA in Applied Linguistics (MAAL)
Electives: students choose THREE if they follow the dissertation or portfolio track and SIX if they follow the taught track to accumulate the 180 credits required for completing MA. For taught track and dissertation track: • Child language development (20 cr) • English for specific purposes (20 cr) • Corpus-based approaches to language description (20 cr) • Written language (reading and writing) (20 cr) • Issues in Bilingualism (20 cr) • Spoken language (listening and speaking) (20 cr) • Language testing principles (20 cr) • Information technology for language teaching (20 cr) • Teaching young learners (20 cr) • The teaching and learning of vocabulary (20 cr) For Portfolio track option modules are: • Child language development (20 cr) • English for specific purposes (20 cr) • English in the world (20 cr) • Issues in Bilingualism (20 cr) • Corpus based approaches to language description (20 cr) • Language testing principles (20 cr) • Information technology for language teaching (20 cr) • Teaching young learners (20 cr) • The teaching and learning of vocabulary (20 cr)	Electives: students choose THREE: • Child language development (20 cr) • English for specific purposes (20 cr) • English in the World (20 cr) • Language Curriculum Design (20 cr) • Corpus-Based Approaches to Language Description (20 cr) • Psycholinguistics (20 cr) • Written language (Reading and Writing) (20 cr) • Issues in Bilingualism (20 cr) • Spoken language (Listening and Speaking) (20 cr) • Language testing principles (20 cr) • Information technology for language teaching (20 cr) • Teaching young learners (20 cr) • The teaching and learning of vocabulary (20 cr)

It follows from the above that English specialization programmes offered by universities in the Inner and Expanding Circles maintain comparable theoretical and applied linguistics components and pedagogic and educational orientations, depending on the offered specialization. However, on matters pertaining to the local context, the MA programmes offered by leading universities in the Expanding Circle of the Lebanese context follow the set components of the programmes offered by universities in the native Inner Circle.

While in the Expanding Circle, the design of the TEFL curriculum needs to recognize the linguistic aspect of the specialization, the pedagogic aspect of the profession and the cultural aspect of the context, only the MA in Education with TEFL concentration has two courses pertaining to the local context, among the elective list of seven; out of which students choose only one.

Following this overview of programme components, participants' views and expectations are sought in relation to their perception on the offered programmes.

5. PARTICIPANTS' PERSPECTIVES

Learners' views are sought through questionnaires and feedback sessions on the perceived needs and expectations. The research was carried out in the Fall and Spring semesters of 2014 – 2015. Participants consisted of 21 final year students who were completing BA in English Language and Literature in Lebanon as well as 32 TEFL instructors from various Lebanese universities. The senior students ages ranged between 22 – 24 years and were 8 males and 13 females. The TEFL instructors have at least MA degree in TEFL from prominent universities in Lebanon, their ages ranged between 34 to 48 years and were 6 males and 26 females.

The questionnaires comprised Likert scale on 15 items encompassing views on programme utility, components and learners' perceptions. Feedback sessions were arranged with participants after the questionnaires were completed, to exchange views and elaborate on responses. Anonymity was offered but respondents were eager to contribute to the study.

The study showed that motivational orientations were identified first by the two groups as the primary reason for learning TEFL; an attestation to the persistence of English as an important international language with economic and social values in the Expanding Circle.

Senior students who are potential candidates for the MA in TEFL programme unanimously agreed that MA in TEFL would help them improve future career, improve subject knowledge and help them gain professional practice in teaching. Eighteen students agreed that MA in TEFL would help them use English appropriately in different social contexts while two were uncertain.

Six students agreed that TEFL curriculum should be solely focused on teaching English language rules while five were uncertain and ten disagreed. Eight students agreed that TEFL curriculum needs to focus on British or American context, five were uncertain and eight disagreed.

Four students agreed that TEFL programme should include aspects from English history and development, while six were uncertain and eleven disagreed. Eighteen students agreed that TEFL programme should target theories of teaching and learning English, while three were uncertain. Nineteen students agreed that TEFL programme should identify problems that Arab learners face and provide solutions, while two were uncertain. Eighteen students agreed that TEFL should include a sociolinguistic component while two students were uncertain and one disagreed.

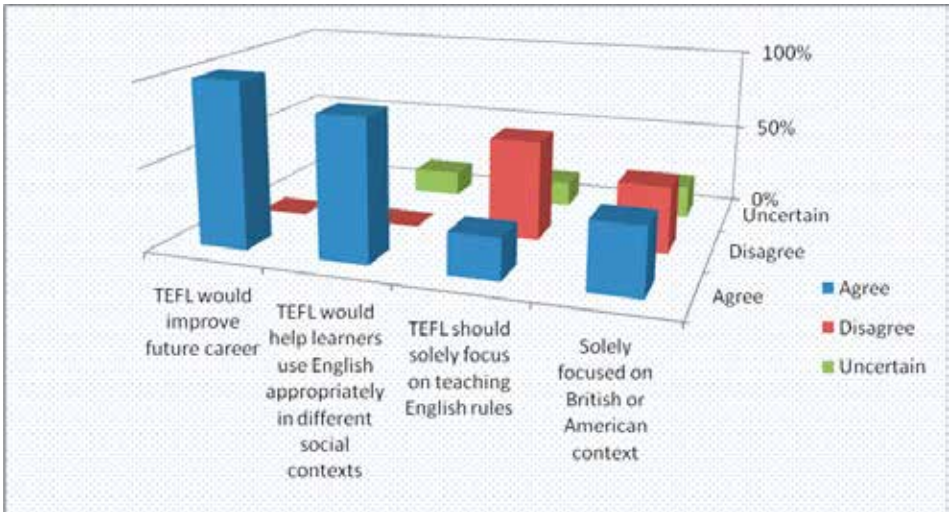

Figure 1: Senior students' perceptions on TEFL programme

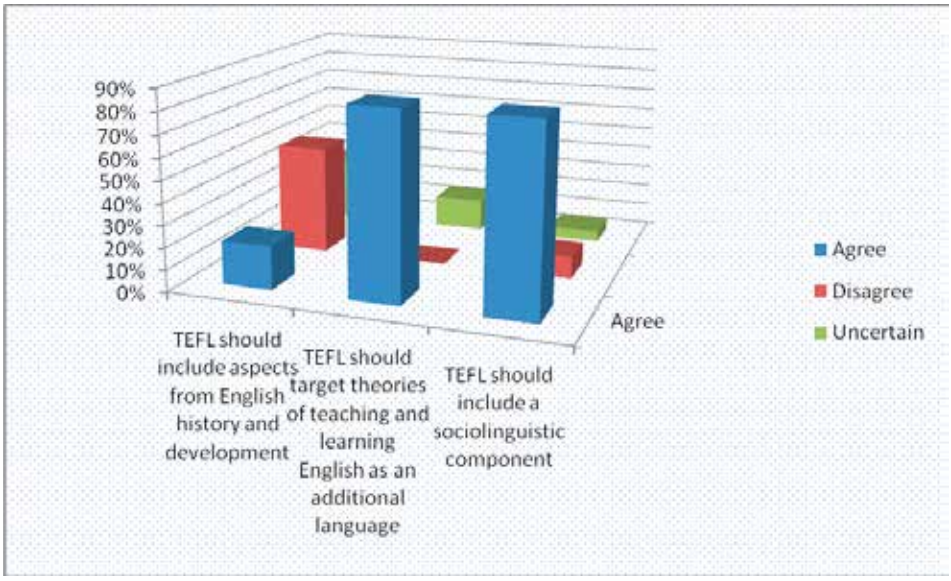

Figure 2: Senior students' perceptions on TEFL components

Seventeen students agreed that TEFL programme needs to be relevant to the learners' context and four were uncertain. Seventeen students agreed that TEFL programme needs to include aspects from the learners' culture and four were uncertain. Four students agreed that TEFL curriculum should focus on aspects from the target culture, nine were uncertain and eight disagreed.

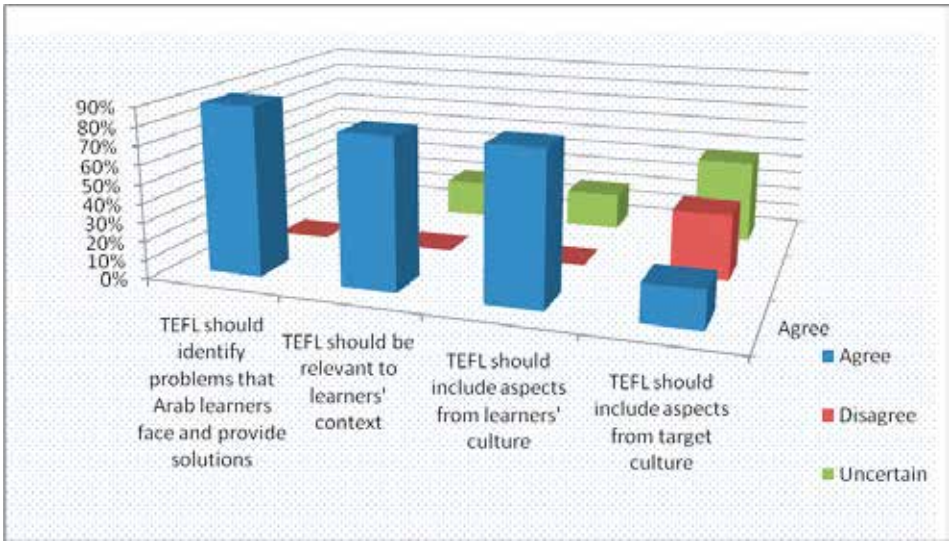

Figure 3: Senior students' perceptions on TEFL relevance to local context

Six students agreed that TEFL curriculum needs to be similar to other curricula offered by universities of the native Inner Circle, two were uncertain and thirteen disagreed. Eighteen students agreed that TEFL curriculum needs to be similar to other curricula offered by other local universities, while three were uncertain.

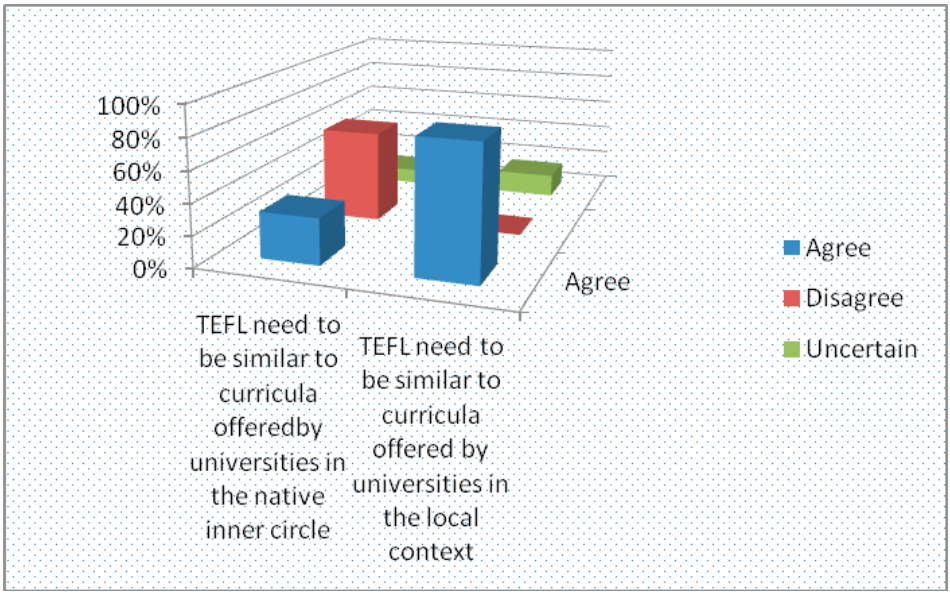

Figure 4: Senior students' perceptions on TEFL similarity to programmes in the Inner and Expanding Circles

As for MA graduates' feedback, MA graduates unanimously agreed that gaining MA in TEFL helped them get better jobs. Fifty percent of MA graduates agreed that MA programme provided adequate subject knowledge to teaching English in a foreign language context and fifty percent were uncertain. As for pedagogic knowledge of teaching English in a foreign language context, twenty-six agreed that MA programme provided this; six were uncertain. One commented that some specific courses helped but not all.

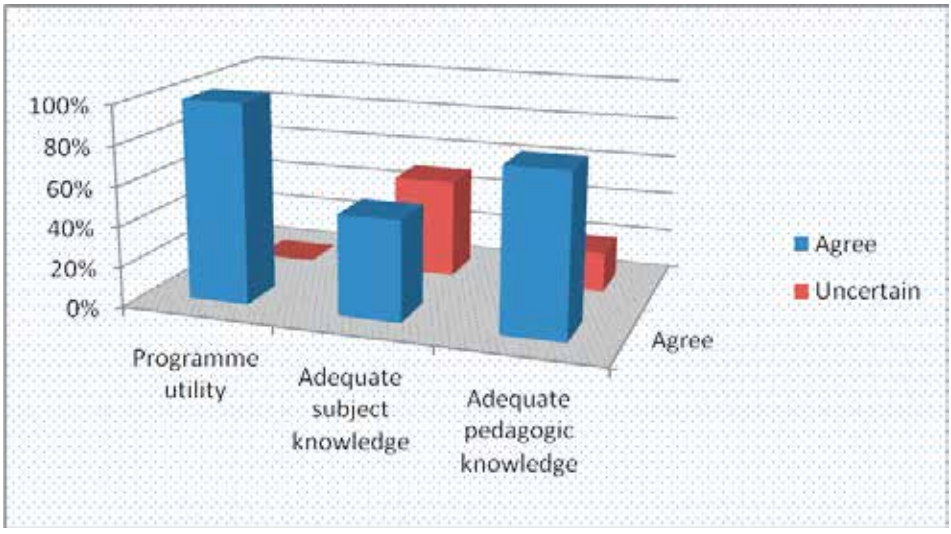

Figure 5: MA graduates' feedback on TEFL programme

Twenty-three participants agreed that MA programme provided unnecessary Anglophone cultural items and nine were uncertain. As for reference to local culture, nine participants strongly agreed and thirteen agreed that MA programme lacks reference to local culture, while nine were uncertain. Nine participants strongly agreed and thirteen agreed that the programme should include more reference to local culture, while nine were uncertain.

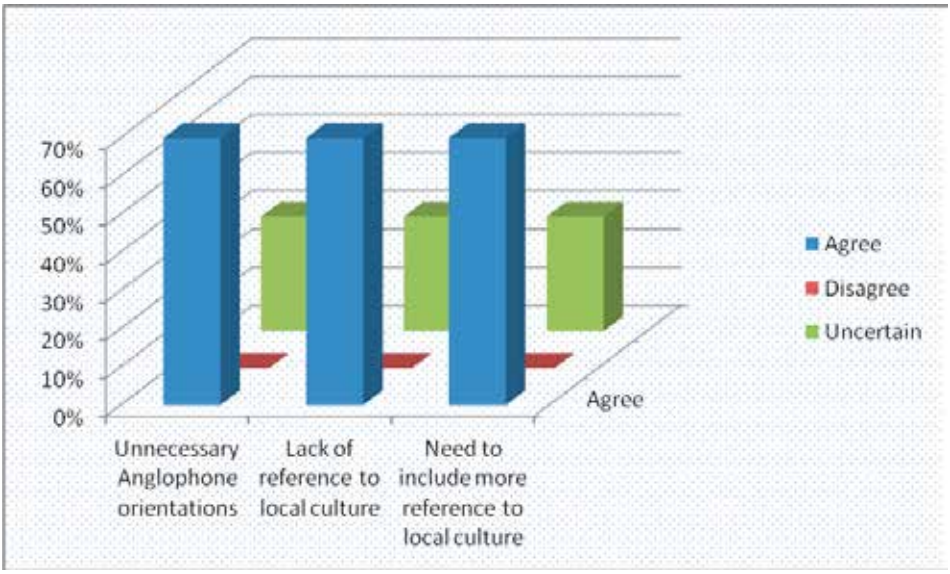

Figure 6: Reference to Anglophone and local cultures

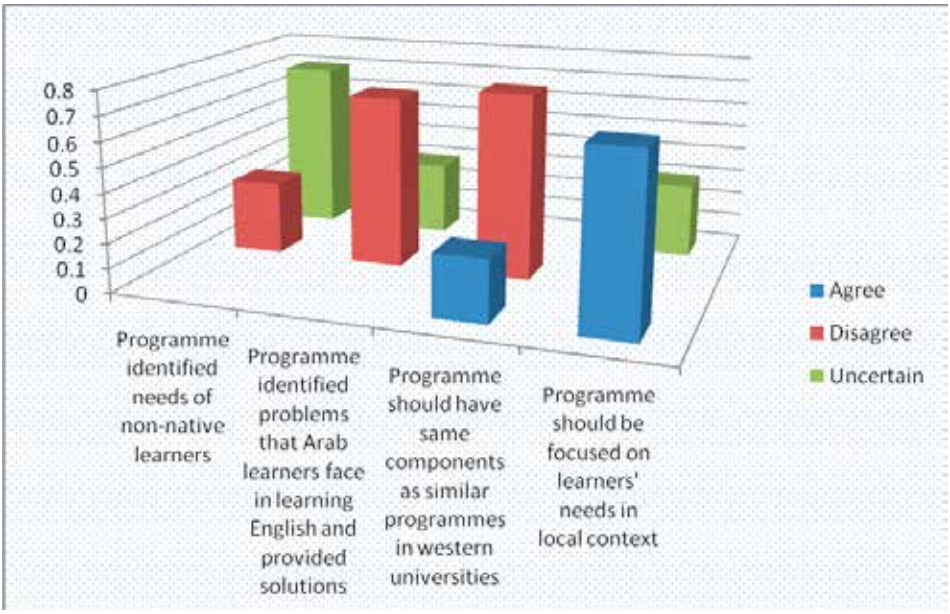

Figure 7: TEFL programme and learners' needs

Twenty-three participants were uncertain whether the programme identified the needs of non-native learners and nine participants did not think that it did. Twenty-three participants did not think that the programme identified the problems that Arab learners

face in learning English nor provided solutions to their difficulties while nine participants were uncertain. Twenty-three participants agreed that the programme should be focused on learners' needs in the local context, while nine were uncertain. Eight participants perceived that the MA in TEFL curriculum should have the same components offered in the universities of the native inner circle, while twenty-four participants disagreed.

All participants strongly agreed or agreed that a thesis component should be included in the MA programme; twenty-three participants disagreed that a working portfolio can replace a thesis in the MA programme, while nine commented that this would depend on whether MA is vocational or academic.

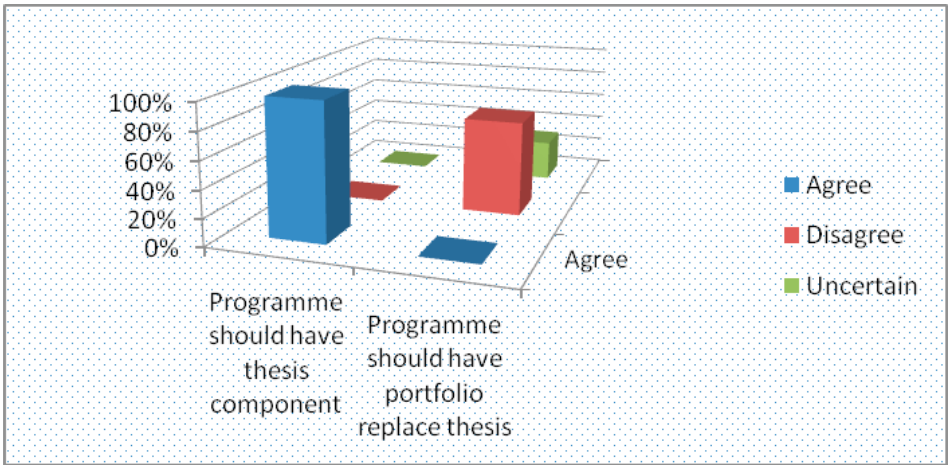

Figure 8: Thesis or Portfolio

6. TEFL IN THE EXPANDING CIRCLE

According to Nunan (2012), a useful programme needs to reflect the values, principles and purposes of the curricula, represent current thinking, reflect the needs of learners, help learners understand the targeted qualification, and provide recognition of areas of learning that can contribute to learner's personal development and future goals. As reflected in senior students' feedback (cf. Figure 1), teaching English is perceived to involve not only English language rules, but also sociolinguistic and cultural components that can help learners discern meaning from various regional and international contexts even when the words, grammar or phrases differ from the English they were taught. In this respect, TEFL curricula need to embrace contemporary research findings on English in the global context and acknowledge the more complex views on interculturality and communication in English. Moreover, TEFL needs to reflect the goals of mainstream education in the various local contexts and satisfy the professional requirements for the desired career.

Senior students who are potential candidates for the MA in TEFL programme expected the programme to exhibit relevance to the local culture as well as target the

problems that Arab learners face, within the pedagogic themes of teaching and learning, and provide solutions. Most senior students perceived that the MA in TEFL should match the values and principles of similar curricula offered by local universities and few opted for similar curricula to Inner Circle programmes.

As for MA graduates' feedback, and in terms of Nunan's categories, the programmes outlined above all reflect linguistic components, pedagogic components and have a research component. However, in terms of satisfaction with adequate subject knowledge, an alarming fifty percent of learners who have completed contemporary TEFL programmes expressed agreement that MA in TEFL provided adequate subject knowledge to teaching English in a foreign language context. In the feedback sessions, respondents who were uncertain of whether the offered TEFL programmes provided adequate subject knowledge to teaching English in a foreign language context commented that the programme would benefit from an applied comparative linguistic component that addresses the particular difficulties that learners face in the specific discourse community.

MA graduates with long experience of teaching English in the Expanding Circle context of Lebanon commented that MA in TEFL programme of study should incorporate error analysis component to identify the sources of errors in syntax, vocabulary and pronunciation that are associated with the influence of the specific first language. This component varies from one Expanding Circle context to another. Identifying inappropriate mapping of grammar patterns according to first language rules and specific pronunciation difficulties as well as confusing vocabulary items within the category of false friends should help future tutors of English anticipate their students' potential difficulty areas and provide the appropriate solutions. Feedback from MA graduates also acknowledged cultural differences in communication styles as an area worthy of targeting in a TEFL programme.

Participants provided illustrative examples that demonstrated that the difficulties faced by Egyptian Arab learners, for example, are not the same as those faced by Lebanese Arab learners and this indicates the need for even finer tuning of the TEFL programme to regional difficulties within an ideologically perceived standard variety. An applied comparative linguistic component within a TEFL programme can help raise awareness on the specific phonological, syntactic and morphological difficulties impacting learners in a special ethnolinguistic group.

Comparative analysis can help future tutors draw the attention of learners to ways of overcoming the identified difficulties and this can prove to be a more useful component than mere identification of the properties of English and its size of lexicon and history. Reference to local culture needs to substitute the perceived unnecessary Anglophone orientations and the programme needs to be tailored to learners' needs in the learning contexts.

7. CONCLUSION

The spread of English through globalization as the main international language provided unprecedented opportunity for English practitioners to develop material and diversify methods to cater for foreign language learners in various communication venues.

While English native language users were estimated to be 375 million speakers (Crystal 1997), English second language users reached the same number (375 million in 2000) and EFL users were estimated to be in the area of one billion speakers (Graddol 2010).

New working practices in global media, business, international forums, entertainment, diplomacy, politics, finance, and others, indicate the emergence of different needs of international communicators using English and pose fundamental challenges to the complex topics of teaching English as a foreign language. While policies and practices have concentrated on teaching a uniform standard English, notwithstanding the various contexts of use, the Expanding Circle contexts have confirmed the existence of local varieties of English.

Going back to our original research concerns on whether the "one size fits all" remains a valid argument in teaching English (Graddol *et al.* 2007) and in the wake of the changing concerns of English language users in the Expanding Circle context, as underlined by participants in this case study, we find a need to revisit existing TEFL models and apply a user-based perspective to them. Seidelhofer (2011) maintains that English language users in the Expanding Circle are not mere recipients and dependent followers of native speaker norms and techniques. English language users in the Expanding Circle are adapting rather than adopting the English language and customizing it according to their needs. Fang and Yuan (2011) call for original models of English in the Expanding Circle context that would allow for indigenous values, culture and logic that may not be easily expressed with the Inner Circle models.

The future of TEFL in the non-native contexts of the Expanding Circle will maintain the essential linguistic component shared with programmes in the Inner Circle, however an additional upgrading is recommended towards international English, given the pluralistic context and the neo-eclectic trends in contemporary research.

In terms of whether or not native cultural elements need to be maintained in the TEFL curriculum, there is a need to expand the cultural component to include variable elements from the local context (Lantolf and Thorne 2006). An applied variable ethnolinguistic component (Underhill 2012; Giles and Johnson 1987) can draw on the characteristics and needs of the specific discourse community using English (Nunan 2012), and tailor the teaching model to address the specific concerns of each (Hulstijn and Ellis 2005). The one size fits all model provides a general framework that is not sufficient to relate the prescribed model to the particularities of the user community.

The cultural pedagogic component introduces culturally appropriate teaching models and draws attention of learners to different teaching and learning styles of international users of English in the global context (Jensin 2009). Future teachers need to be culturally oriented to acknowledge various teaching and learning models that would enrich their future experience.

In the words of Abraham Lincoln (1862), "the dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew and act anew".

The TEFL model has overstayed its time. The general areas of concern that it has introduced can no more be sufficient to the international arena of users. Persistence in using it can only support centripetal trends that consider "native" English as the norm and the target of learning. The need for language users in the international

context, for studying and teaching English in their discourse communities, would benefit from a more ethnolinguistic and culturally rich English as an International Language teaching model.

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SUMMARY

A CRITICAL ENQUIRY INTO TEFL: FROM ROOT ORIGINS TO THE NON-NATIVE CONTEXTS OF THE EXPANDING CIRCLE

The study is a critical enquiry into TEFL from its root origins to one non-native context in the Expanding Circle. The article argues that despite changes in the sociolinguistic landscape of the English language (Hennerbry 2014; Wierzbicka 2010) and the increased number of non-native English speakers (Graddol 2010; Crystal 2012), English language teaching programmes in this case study remain heavily based on the propositions and models of the Inner Circle (Baird *et al*. 2014; Jenkins 2013).

While tracing the shifting tendencies in teaching English (Baker 2015a; Wang 2013; Cogo 2012), the study assesses English language teaching programme components in relation to learners' needs and learning objectives. In tracing the pedagogy and application of TEFL from roots to non-native contexts, the study confirms that recent pedagogic interest in global Englishes (Jenkins 2015; Baker 2012; Jenkins *et al*. 2011), albeit at the theoretical level (Ricento 2015; Saraceni 2015) did not seem to impact TEFL programmes and curricula in non-native contexts.

The context of the study includes universities in Lebanon where English is taught as TEFL and universities in Britain teaching English as ELT. Through mixed methods and triangulating feedback, past graduates and potential candidates confirm that the TEFL programmes offered in the non-native context of the Expanding Circle still reflect the dominance of native English speaker norms. In addition, the scrutiny of the offered programmes in the Inner and Expanding Circles confirms that MA Programmes in the Expanding Circle replicate to a large extent the native programmes offered in the Inner Circle. Aspects from local culture remain lacking and the language concerns of the local learner remain not targeted.

The study concludes with a set of propositions that frames TEFL curriculum within essential and variable components that underline specific fields for teaching English within the socio-cultural non-native context of its users.

KEYWORDS: Global English, Expanding Circle, Inner Circle, sociolinguistic landscape, TEFL.

Appendix One: Questionnaire for ELL Senior Students - potential candidates for MA in TEFL programme

Item	Strongly agree	Agree	Uncertain	Disagree	Strongly Disagree
1. TEFL will help me improve future career					
2. TEFL will improve subject knowledge					
3. TEFL will help me gain professional practice in teaching					
4. TEFL will help me use English appropriately in different social situations					
5. TEFL should solely be focused on teaching English skills					
6. TEFL curriculum should include aspects from English history and development					
7. TEFL curriculum should target theories of teaching and learning English					
8. TEFL curriculum should identify problems that Arab learners face and provide solutions					
9. TEFL should include a sociolinguistic component					
10. TEFL curriculum needs to be relevant to learners' context					
11. TEFL curriculum needs to include aspects from learners' culture					

Item	Strongly agree	Agree	Uncertain	Disagree	Strongly Disagree
12. TEFL curriculum needs to focus on British or American context					
13. TEFL curriculum should focus on aspects from target culture					
14. TEFL curriculum needs to be similar to other curricula offered in the native inner circle					
15. TEFL curriculum needs to be similar to other curricula offered by other local universities					

Appendix Two: Questionnaire for MA graduates in TEFL

Item	Strongly agree	Agree	Uncertain	Disagree	Strongly Disagree
1. I studied TEFL to get better job offers					
2. TEFL provides adequate subject knowledge to teaching English in a foreign language context					
3. TEFL provides adequate pedagogic knowledge to teaching English in a foreign language context					
4. TEFL has many Anglophone cultural items					
5. TEFL has unnecessary Anglophone cultural items					
6. TEFL lacks reference to local culture					

Item	Strongly agree	Agree	Uncertain	Disagree	Strongly Disagree
7. TEFL has few references to local culture					
8. TEFL should include more reference to local cultures					
9. TEFL includes sociolinguistic components that help learners function effectively beyond academic contexts					
10. TEFL programme identified needs of non-native learners					
11. TEFL curriculum identified problems that Arab learners face and provided solutions					
12. TEFL curriculum should be focused on learners' needs in the local context					
13. TEFL curriculum should have the same components offered by universities of the native inner circle (USA/Britain)					
14. It is important to include a thesis component in MA in TEFL programme					
15. It is important to include a working portfolio instead of a thesis in MA in TEFL programme					

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DICKENS'S USE OF NON-FLUENCY FEATURES IN SPOKEN DISCOURSE

SHIGEO KIKUCHI[1]
Kansai Gaidai University,
School of English Language and Communication,
Hirakata, Japan

U radu se ispituje upotreba standardnih odlika nefluentnosti diskursa u dijalozima likova u delima Čarlsa Dikensa. U te odlike spadaju hezitacija (oklevanje), interupcija (prekidanje), popunjavanje praznina itd. Te odlike se obično sreću u govornom jeziku, dok su ređe u pisanom i tada mogu reći dosta o autorovoj nameri. U radu se zaključuje da ove odlike uglavnom označavaju pojačana osećanja kod književnih likova, a da njihova upotreba kod Dikensa otkriva da se piščevo glavno interesovanje odnosi na porodične odnose.

Ključne reči: standardne odlike nefluentnosti, autorska namera, Dikensova glavna tema.

1. INTRODUCTION

Rarely has there been a time when more attention has been paid to the discourse features of texts than today. One category of such features, i.e. normal non-fluency features in conversation, as discussed in Hughes (1996), is particularly helpful in showing an author's intent in his or her works.

The following text (1) is an extract from Charles Dickens's *David Copperfield*, in which 'Peggotty tries to tell David, who has come home from Yarmouth, about his mother's remarriage. David wonders about the somewhat strange atmosphere in the house, and warm-hearted Peggotty hesitates about how she can unfold delicate matter'. (Yamamoto 1974: 139-140):

(1) Hesitation
"Why, Peggotty!" I said ruefully, "isn't she come home?"
"Yes, yes, Master Davy," said Peggotty. "She's come home. Wait a little bit,

1 Kontakt podaci (Email): skikuchi@kansaigaidai.ac.jp

Master Davy, and *I'll — I'll* tell you something."
(Charles Dickens, *David Copperfield*, 40) (Italics mine)[1]

Peggotty's hesitation, which is a normal non-fluency feature, shows that her speech is spontaneous and unplanned, and indicates her warm-heartedness, as Yamamoto points out. This feature is a normal part of impromptu speech that we usually barely notice. In fiction, there are roughly three types of participants. A fictional discourse has a more complex structure than a spontaneous exchange and it is necessary to posit firstly a fictional in-story character who utters 'I'll — I'll tell you something', and also a second fictional construct who reports the character's speech (i.e. a narrator), and behind them, an entity outside the story who creates these two fictional people, Peggotty and the narrator. This multi-layeredness of communication in a literary text can be illustrated as in the next section.

This complexity in fictional communication can be seen more easily in comparison with a sociolinguistic narrative analysis. When applying the sociolinguistic framework of Labov & Waletzky (1967), which is based on a natural narrative with two narrative layers of speaker-listener and character-character, to a more complex literary text in which the speaker is divided into author and narrator, and the listener is divided into the reader and the one who listens to the narration, we must make a slight correction in analyzing the point of view. The communication framework discussed in Austin (1962), Benveniste (1966) and Ross (1970) belongs to the former. Their discussion, therefore, needs modification in the discussion of a literary text.

2. NON-FLUENCY FEATURES USED BY DIFFERENT CHARACTERS IN THE SAME WORK

Before we analyze normal non-fluency features in Dickens's works, it is necessary to see how such features appear in normal conversation. For example:

(false start) (gap filler)
A: *A Mars Bar is* ... you can have either a Mars Bar, Kit-Kat or *erm* cherry Bakewell
(gap filler)
B: Oh *erm* it's
a toss-up *between*...*between* the cherry Bakewell and the Mars Bar isn't it?
(hesitation) (interruption | overlapping)
A: └— *Well shall* I
bring some in then cos you might want another one cos I don't want them all, I'm gonna be...

(Carter & McCarthy 1997: 85, revised)

Usually these conversational features do not appear in a literary discourse, though they are common in natural conversation. When they do appear in a fictional exchange as in (1), they often express heightened emotion, as Hughes (1996) points out:

(2) heightened emotion ... such as anger, fear or uncertainty ... mental disturbance

(Hughes 1996: 52)

When these features appear, the author has inserted them 'on purpose', as Short (1996) claims in regard to the language of drama:

(3) Normal non-fluency does not occur in drama dialogue, precisely because that dialogue is written (even though it is written to be spoken). Moreover, if features normally associated with normal non-fluency do occur, they are perceived by readers and audience as having a *meaningful* function precisely because we know that the dramatist must have included them *on purpose*.

(Short 1996: 177) (Original italics)

When viewed from this point of view, the three examples of hesitation from *David Copperfield* given here, i.e. (1), (4) and (5), reveal a topic the author seems to have had in mind when writing this novel:

(4) False start

"The rooks — what has become of them?" asked Miss Betsey.

"There have not been any since we have lived here," said my mother. "*We thought—Mr Copperfield thought* — it was quite a large rookery; but the nests were very old ones, and the birds have deserted them a long while."

(*David Copperfield*, 6) (All italics in quotes hereafter are mine)

(5) Interruption

"You were speaking about its being a girl," said Miss Betsey. "I have no doubt it will be a girl. I have a presentiment that it might be a girl. Now child, from the moment of the birth of this girl — "

"*Perhaps boy*," my mother took the liberty of putting in.

(7)

Yamamoto (1974: 140) says regarding the Copperfields' housekeeper, 'warm-hearted Peggotty hesitates how she can unfold delicate matter', focusing on her warm character in (1). Example (4) expresses David's hesitation by means of a false start, while example (5) shows his mother's emotional intensity when she interrupts Miss Betsey. These three samples all illustrate the speakers' heightened state of emotion.

In addition, all of these three samples are related to a family. In (1), Peggotty hesitates when she has to reveal the awkward situation of David's family. The deserted old rooks' nests in (4) were the home of a family of birds. David's mother interrupts Miss Betsey in haste in (5) when they are talking about the birth of a new member of her family. It is possible, perhaps, to infer that Dickens's main concern in all these examples was family.

We have discussed how the narrator/author's concern can be inferred by looking at the common implication realized in non-fluency features used by different characters in the same work. What is the case if we look at these features in different works by the same author?

3. NON-FLUENCY FEATURES IN DIFFERENT WORKS BY THE SAME AUTHOR

In the previous chapter, non-fluency features used by different characters were discussed. As the features are related to the same topic, it is possible to infer that this topic is the main concern of the narrator/author behind the characters who use them, because he/she uses them deliberately. What if these non-fluency features are used in different works by the same author?

Dickens's *Great Expectations*, which describes various frustrations of expectations, also contain some instances of non-fluency features.

Pip, the protagonist of the story, is staying with Joe Gargery, a blacksmith and the husband of Pip's sister, and he is in indentured servitude to Joe. One non-fluency feature occurs when Pip and Joe visit Miss Havisham, a wealthy spinster:

(6) Interruption

> ...I took the indentures out of his hand and gave them to Miss Havisham.
>
> "You expected," said Miss Havisham, as she looked them over, "no premium with the boy?"
>
> "Joe!" I remonstrated; for he made no reply at all. "Why don't you answer — "
>
> "*Pip*," returned Joe, cutting me short as if he were hurt, "which I meantersay that were not a question requiring an answer betwixt yourself and me, and which you know the answer to be full well No. You know it to be No, Pip, and wherefore should I say it?"
>
> (*Great Expectations*, 99)

In this passage, Joe gives Pip's indenture papers via Pip to Miss Havisham, who asks Joe if he expects a special payment for Pip's work with her. Joe adamantly refuses this offer. This is followed by Pip's question, and then Joe cuts Pip short. As Joe is a sort of adoptive father to Pip, this interruption, which is a non-fluency feature, occurs within Pip's familial relation with Joe.

Self-correction, i.e. an alteration made by a speaker, occurs in (7) when Pip expects to be 'a gentleman' to attract Estella, who is an orphan brought up by Miss Havisham:

(7) Self-correction

> "Yes, Joe; but what I wanted to say, was, that as we are rather slack just now, if you would give me a half-holiday to-morrow, I think I would go up-town and make a call on *Miss Est — Havisham*":

"Which her name," said Joe, gravely, "ain't Estavisham, Pip, unless she have been rechris'ened."

(109)

In (7) Pip asks Joe for a half-holiday to go to Miss Havisham's mansion to call on her, but as his visit is actually in expectation of seeing Estella, he carelessly reveals his secret desire by saying the first syllable of her name. Joe teases him and says that there is no such a person as 'Estavisham'. The italicized part of (7) is an instance of self-correction, and Pip's expectation of a closer relationship with Estella is exposed by this non-fluency feature. Since the story ends with Pip's expectation of marriage with Estella, the occurrence of this feature in (7) is significant.

In *Great Expectations* a number of expectations are described, including the two examples above: (6) emphasizes the familial relations of Joe and Pip, while (7) reveals Pip's expectation of marriage with Estella.

By looking at the examples above from *David Copperfield* and *Great Expectations*, it is possible to identify some common core of concern which the author had at the time of writing. A narrator usually belongs to a specific text, not to multiple works by the same author. *David Copperfield* and *Great Expectations* each have a narrator who is specific to the work, and the person who conceives the identical concern of family in both novels must be the author, not the narrator.

4. NON-FLUENCY FEATURES IN WORKS BY DIFFERENT AUTHORS

The use of non-fluency features in works by different authors reveals certain common features belonging to these works and authors. Let us look at an extract from James Joyce's *A Portrait of the Artist of a Young Man*, in which the characters are talking about a funnel for pouring oil into a lamp.

(8) Hesitation

— To return to the lamp, he said, the feeding of it is also a nice problem. You must choose the pure oil and you must be careful when you pour it in not to overflow it, not to pour in more than the funnel can hold.

— What funnel? asked Stephen.

— The funnel through which you pour the oil into your lamp.

— That? said Stephen. Is that called a funnel? Is it not a tundish?

— What is a tundish?

— That. *The... the funnel*.

— Is that called a tundish in Ireland? asked the dean. I never heard the word in my life.

(James Joyce, *A Portrait of the Artist of a Young Man*, 158)

This exchange indicates Stephen's feeling of inferiority in the presence of the dean, who does not know the Irish word for a funnel that pours oil into a lamp. Stephen's hesitation shows that he is feeling inferior.

Another example is from a story by Kazuo Ishiguro., in which Raymond, the main character, visits his best friend in London in the middle of the latter's marital crisis, and tries to reconcile the couple. He and his friend's wife Emily listen to some jazz which they enjoyed in the past, but she gets angry with him, saying that he does not listen to this type of music any more. Raymond replies to this:

(9) Hesitation

'No, no, Emily, please, it's lovely. It...it brings back memories. Please, let's just get back to being quiet and relaxed, the way we were a minute ago.'

(Kazuo Ishiguro, 'Come Rain or Come Shine', *Nocturnes*, 83)

In this example, hesitation is related to memories.

What, then, is the common element in the normal non-fluency features in the examples given above from the works of Dickens, Joyce and Ishiguro? We return to the statements by Hughes (2) and Short (3), i.e. these non-fluency features show 'heightened emotion'.

5. SUMMARY

Non-fluency features normally occur in natural conversations, and they usually cause no problems. On the other hand, they usually do not occur in written language, so if present, they deliberately show the speaker's heightened emotion, as stated in (2) and (3). The analysis of these features in a range of characters and works, rather than in specific characters, reveals the author's intent behind the characters and the literary work.

It is possible to summarize and say that there are several levels at which non-fluency features can be analyzed.

At the lowest stage in a written medium, non-fluency features occur locally, showing the characters' emotions, as is clear in (1), (4) and (5). At this stage it is possible to claim, as Hughes does in (2), that these conversational features show the characters' emotional arousal, and they are made to use them on purpose by the narrator/author, as Short argues in (3). At this stage, Peggotty's hesitation in (1), together with other personal characteristics, both verbal and non-verbal, help clarify the author's depiction of her.

At the second stage, identification of something common to a number of characters in the same text gives us a glimpse of the narrator/author's concern behind the characters who use the normal non-fluency features. The person who made the characters use the features could be the narrator, because comparison of the features is done only within the same text, or it may be the author, but this is just a theoretical possibility at this stage.

At the next stage, in different works by the same author, his/her main concern common throughout the works emerges, rather than that of the narrator, since a narrator, generally speaking, does not narrate in more than one work, except in a series like the Sherlock Holmes series.

At the fourth stage, non-fluency features in works by different authors indicate, again, the same thing as at the first stage, i.e. they show 'heightened emotion' in general.

Therefore, when we look for authorial intent, the second and third stages are where we can find clues for this.

TEXTS USED

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SUMMARY

DICKENS'S USE OF NON-FLUENCY FEATURES IN SPOKEN DISCOURSE

This article examines Charles Dickens's use of 'normal non-fluency features' in his characters' discourse, and probes the speakers' and the author's intent behind the use of them. 'Normal non-fluency features' means features of non-fluency in conversation such as hesitation, interruption, gap-fillers and the like. They are, as Hughes (1996: 39) points out, a sign of positive participation by conversational participants. In addition, they have another function when they appear in a written text, because, in the case of a drama, 'the dramatist must have included them on purpose' (Short 1996: 177). By looking at a number of Dickens's works, it is possible to infer that he is particularly interested in family relations.

KEYWORDS: normal non-fluency features, authorial intent, Dickens's main concern.

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ENGLISH SPELLING: A PROBLEM TO AN L2 LEARNER

MARIJANA CEROVIĆ[1]
University of Montenegro, Faculty of Philology,
Department of English Language and Literature,
Nikšić, Montenegro

S obzirom da su svi pokušaji reforme engleske ortografije bili neuspješni, potrebno je pokloniti puno pažnje najboljim strategijama u nastavi postojećeg sistema. Ovo je posebno bitno u slučaju učenika stranog jezika čiji prvi jezik ima prilično jednostavan odnos ortografije i fonologije. U ovom radu fokusiramo se na neke aspekte engleske ortografije, koji mogu predstavljati problem ovakvom učeniku.

Ključne riječi: engleska ortografija, čitanje, pisanje, učenici drugog stranog jezika, poteškoće u učenju.

1. INTRODUCTION

Many descriptions of English as a native language are bound up with teaching reading to young children and the problem of pronouncing a string of letters and associating them with meaning. According to Carney (1995) literacy teaching is more often concerned with receiving written messages than with sending them. However, the fact is that reading English is less risky than writing in English. To support this Henderson and Chard (1980) report that a reader has 19 options in putting together a string of phonemes, while the writer has 27 options in putting together a string of letters, i.e. correspondences are more in the phoneme to grapheme direction.

When it comes to teaching English as a second language, it is usually said that foreign learners use spelling in order to recover pronunciation. Dickerson (1987) proposes use of orthography as a learning tool, students' exposure to spelling based prediction patterns and learner oriented rules of pronunciation. However, the most usual procedure in classroom settings is teaching no spelling based pronunciation. The only thing the pupils are taught is English alphabet and its pronunciation. They are then

1 Kontakt podaci (Email): cmarijana_2000@yahoo.com

exposed to English texts, until they implicitly learn certain rules. Teachers are generally much more concerned with teaching grammatical rules and the lexicon.

2. WHAT COMES FROM CONNECTING A SOUND TO A LETTER?

Even for native speakers, much of the confusion between sounds and letters comes from learning alphabet as a preliminary for reading. In criticizing native English alphabet books Perera (as reported in Carney 1995) says that 'knowing the alphabet' involves learning the letter's shape, its usual phonetic counterparts and its 'name'. The problem arises with the name of the letter because in some cases the letter indeed says its name, but in some this is not the case. For example, the letter <**a**> says its name in ***mate***, but not in ***mat***. This shows that problems will arise if the names of letters are taken as a basis for describing the writing system in relation to speech.

This problem is even more present in learning English as a second language, especially in the case of L2 learners whose L1 scribe is phonographic, with one letter corresponding to one sound or a number of letters always correspond to a certain sound, which is not the case in English in which one can always find some exceptions to the rule. Another problem arises from the fact that alphabetic systems, which closely relate to the pronunciation of words, have among other things a rather small vowel system, the ratio being usually five vowels in their L1 to 14 / 24 vowels of English. Thus, a foreign learner with such a background might find it very difficult to learn that the vowel letter <**a** > is not always /**ei**/, that it is pronounced as /**ei** / in words like ***baby***, but not in words like ***cat***. Another problem is that some vowels are represented as digraphs as in ***dew***, ***bead***, ***feed*** etc. and also that they are not only represented by using vowel letters but in combination with >***y***< and >**w**<. The same problem may arise with consonants: in some cases digraph <**th**> is pronounced as /**θ**/, in some cases as /**ð**/.

This shows that a learner of English whose L1 has a more or less a 'phonemic' scribe, and who is furthermore expected to learn English spelling implicitly, will have to conclude that one letter one phoneme will not work in the case of English. He/she will also have to figure out that a string of letters does correspond to a certain phoneme or group of phonemes in certain cases but not in others.

3. LITERATURE ON READING/WRITING AS SEPARATE PROCESSES

Additional causes of difficulty in writing/reading are indicated by the broad psycholinguistic literature. A number of authors (ex. Sampson 1985; Brayant and Bradley 1980) have claimed that reading is a separate process from the process of writing. This claim is supported by Brayant and Bradley's experiment (1980). What they have found is that children cannot frequently spell the words which they read correctly and vice versa. Thus, among the words, which are read but not spelled, are: ***school, light, train, egg*** etc. while words which are spelled but not read are: ***bun, leg, pat***. Tis may indicate that the separateness of the two processes further complicates teaching reading/writing both to L1 and L2 learners.

4. PSYCHOLINGUISTIC EVIDENCE ON HOW THE WORDS ARE READ AND SPELLED

The issue of whether the reader analyses a string of letters at any stage of the reading process into their corresponding phonemes to recognize the word, has been rejected by psycholinguists based on the following: a) the rate of reading is too rapid for that, and b) real words or pronounceable word-shapes are processed more quickly than non-words. It is more likely that grapheme – phoneme correspondences are processed.

Coltheart and Rastle (1994) put forward a "dual route" model when it comes to reading words. The model proposes three ways of reading words: a) the semantic route – having recognized the word, the meaning could be activated and the pronunciation selected; b) lexical route – having recognized the word, a "lexical" entry could be accessed and c) sub-lexical route – having recognized which letters are present in the word, a set of spelling – sound correspondence rules could be applied to derive a pronunciation, and the word does not have to be recognized to be read.

The lexical and semantic routes correspond to what is sometimes referred to as "sight" reading and the sub-lexical route to "phonological recoding/decoding". The fact that people can assign pronunciation to novel words means that there is some sense in which they are able to use the sub-lexical route. This route is used in pronouncing novel regular words. The irregular ones would have to be pronounced via the lexical/ semantic routes. The existence of the "dual route" distinction has found evidence in the research of different types of dyslexia.

When it comes to writing, according to Eysenck and Keane (2010) there are two main routes between hearing a word and spelling it: the lexical route and the non-lexical route. The lexical route contains the information needed to relate phonological (sound), semantic (meaning), and orthographic (spelling) representations of words to each other. This route is used when spelling familiar words. The non-lexical route does not involve gaining access to detailed information about the sound, meaning, and spelling of heard words. Instead, this route uses stored rules to convert sounds or phonemes into groups of letters or graphemes. It is used for spelling unfamiliar words or non-words.

These findings suggest that reading and writing are complex processes each consisting of at least two different psychological routes, therefore, when introduced to children, they should be approached with greatest care.

5. SOME DIFFICULTIES IN READING ENGLISH AS A SECOND LANGUAGE

The reading of English would pose different problems to learners of English at different stages of learning.

- At the beginning, a learner whose L1 has a greatly phonemic scribe will have problems figuring out that, differently from his/her L1, a letter or a string of letters in English do not always represent the same phoneme(s).
- After figuring this out, all the regularities in English would not be difficult to read. Thus, <**sh**> which is in a regular correspondence with /ʃ/ would not be difficult to read as such in: ***mesh, bush, shrub, ship*** etc.

- Even the less regular cases whose patterns recur more frequently would after some exposure be read correctly, such as <**ti**> which is read as /ʃ/ in ***station, institution, information*** etc.
- Any less frequent patterns which diverge from the rule more dramatically would be more difficult to read. Thus, <**ch**> in ***chandelier*** is more likely to be read as /**cʃ**/ than as /ʃ/ by the L2 learner of English.
- Decoding a set of vowel letters would prove much worse having in mind that: a) the learners are shifting from a small vowel system to a larger one; b) the fact that the same string of vowel letters may be read in different ways. Consider: <**ou**> in ***couch, touch, cough*** etc.
- According to the above cited psycholinguistic literature: irregular forms have to be learnt by heart and are read via the lexical route. Regular word forms with an irregular "enemy" word is more difficult to read:
  <**ea**> in ***leaf*** *vs.* ***deaf***
  <**oo**> in ***food*** *vs.* ***foot*** etc.
- Regular words with no enemy words would be much easier to read:
  Ex. <**o**> in ***hope, joke*** etc.
- Reading suffixes would not pose a lot of problems, for example suffix –**ed**, which is spelt as /**id**/, /**d**/ and /**t**/ is not problematic, maybe because the pronunciation of these comes naturally, ex. ***spelled*** is much easier pronounced as /**spelt**/ than /**speld**/. The problem may arise while reading suffix –**ing** in which <**ng**> is not pronounced as /**ŋ**/ but as /**ng**/.

Even the advanced learners might make mistakes in reading in case of:

- Auxiliary letters: L2 learners of English may well pronounce <**wr**> of ***write*** as /**wr**/ not as /**r**/.
- Inert letters: the fact that <**g**> in ***sign*** is not pronounced, while it is pronounced in ***signature*** may also be problematic.
- Empty letters: it is more often than not that non-native speakers pronounce <**b**> in ***debt, doubt*** etc.
- Homophones: an L2 learner would have to figure out that words like ***write, right, rite*** are pronounced in the same manner.
- Morphophonemic tendency of English spelling would not be problematic as there is a recurring pattern to it: ***divine-divinity; serene-serenity*** etc.
- Proper names would be problematic, having in mind that they are problematic to a native speaker as well. Given to read the name Sean, an L2 learner would hardly read it as /**ʃɒn**/.

6. DIFFICULTIES WHEN WRITING ENGLISH

There is far more irregularity in the mapping between the sound and the spelling than between the spelling and the sound and this makes writing very difficult for an L2 learner with a largely phonemic spelling system. For instance, the letter sequence <**ea**> is most frequently pronounced /**i:**/ in ***eat, peach*** etc. however, in spelling the sound /**i:**/

gets far more variants: it is possible to spell it ***ea, ee, ie or e***. Moreover, the case of /**i:**/, is not the most extreme example.

In some cases learners will have more difficulty while writing than while reading. This is, for instance, the case with double letters which are not always predictable in writing. Another problem may be homophones, which must be handled logographically. It is not very likely that a writer, on hearing the word /**nait**/ would write it as ***knight*** just by sounding out the word and converting the phonemes into graphemes.

Difficulties may occur from the fact that very short spoken words may have very long written representations. It is not very likely that on hearing the word **/'θʌrə/** a young L1 learner would write it as ***thorough***. The difficulty will be even greater in the case of L2 learners English L2 learners.

The above indicates that both L1 and L2 speakers of English (particularly those with a phonemic L1 scribe) may encounter various problems when acquiring English spelling. It looks like its teaching needs much systematization.

7. CONCLUSION

This paper draws attention to some of the difficulties that can be caused by the English orthographic system both in L1 and L2 learning. As English orthography is a largely morphophonemic system in which there is no one to one correspondence between individual letters and sounds, even L1 learners may encounter problems when learning how to read or write. The L2 learners whose L1 has a fairly straightforward mapping between orthography and phonology will face even more problems when learning how to read and write in English. Things are not made easier by the fact that no spelling based teaching of English is introduced to the learners of English as an L2.

As psycholinguistic literature suggests that reading and writing are complex processes each consisting of at least two different psychological routes, it is obvious that the separateness of the two processes further complicates teaching reading/ writing both to L1 and L2 learners. Therefore, it seems that when introducing these two skills, particularly to very young L2 learners, they should be approached individually and with great care. This particularly calls for introducing innovative teaching methods at various stages in learning how to write and read English.

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SUMMARY

ENGLISH SPELLING: A PROBLEM TO AN L2 LEARNER

Having in mind that all attempts to reform English spelling have failed through, a lot of attention should be given to the best strategies in teaching the current system. This is particularly important in the case of L2 learners whose L1 has a fairly straightforward mapping between orthography and phonology. In this paper we focus on some aspects of English spelling which might pose problems to such a learner.

KEYWORDS: English spelling, reading, writing, L2 learners, difficulties in learning.

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SALMAN RUŽDI I KANON ANGLO-INDIJSKE KNJIŽEVNOSTI

SRĐAN SIMONOVIĆ[1]
Univerzitet u Beogradu,
Filološki fakultet,
Beograd, Srbija

Rad sagledava promenu pozicije Salmana Ruždija tokom njegove spisateljske karijere, od istaknutog predstavnika postkolonijalne intervencije u odnosu na kanon engleske književnosti, početkom osamdesetih godina XX veka, preko njegovog ustoličenja kao popularnog, uticajnog i takoreći „kanonskog" pisca, pa sve do sporne uloge u kojoj se našao kao priređivač kontroverzne *Vintidž antologije indijske književnosti 1947-1997*. Detaljna analiza Ruždijevog predgovora ovoj antologiji, koji spada među njegove ključne nefikcionalne tekstove, usmerena je na autorove stavove o engleskom kao legitimnom jeziku indijske književnosti, kao i na Ruždijev pregled, ocenu i izbor pisaca uvrštenih u antologiju kojom on de fakto uspostavlja anglo-indijski kanon. Uz osvrt na neke od reakcija koje su usledile, kao što je kontra-antologija Amita Čaudurija, ali i preuzimanje Ruždijevog predgovora kao nove odrednice u *Oksfordskom leksikonu engleske književnosti*, u zaključku rada ukratko se razmatraju legitimizovani status engleskog kao jednog od jezika indijske književnosti u XXI veku, kao i konsolidacija anglo-indijske književnosti kao žive i samosvojne oblasti u okviru sve šireg polja književnosti na engleskom jeziku.

Ključne reči: Salman Ruždi, anglo-indijska književnost, postkolonijalna književnost, antologija, kanon, bum, jezičko pitanje u Indiji.

Među kritičarima i piscima danas je uglavnom opšteprihvaćeno gledište da su objavljivanje i veliki uspeh romana *Deca ponoći* Salmana Ruždija (*Midnight's Children*, Salman Rushdie) 1981. godine označili prekretnicu, pa i pravu „revoluciju" u britanskoj književnosti (Stevenson 2004: 5-6), a još više u indijskoj književnosti pisanoj na engleskom jeziku (Anjaria 2015: 4; Ashcroft 2013: 29; Chaudhuri 2001: 484; Desai 1995: vii-xi; Huggan 2001: 69; Joshi 2002: 229, 248; Sen/Roy 2013: 9).

U to vreme, Ruždi nastupa kao šampion postkolonijalne književnosti: bivši kolonizovani narodi svojom novom književnošću „uzvraćaju udarac" nekadašnjoj

1 Kontakt podaci (Email): knesim@gmail.com

imperiji, prisvajajući jezik kolonizatora i koristeći ga za svoje specifične potrebe. Ruždi je o ovoj temi snažno progovorio u članku objavljenom u *Tajmsu* (*The Times*) 1982, „Imperija žestoko otpisuje" („The Empire Writes Back with a Vengeance"), čiji je naslov kasnije pozajmljen za jednu od prvih i najznačajnijih književno-kritičkih studija posvećenih postkolonijalnoj književnosti.[2]

Ruždi je u ovom članku konstatovao da je engleski jezik, kao književno sredstvo, postao „nezavisan ili denacionalizovan", odnosno internacionalizovan: „Engleski, koji više nije samo jezik Engleske, sada raste iz mnogobrojnih korena; a njegovi nekadašnji kolonizovani subjekti odvajaju prostrane teritorije unutar jezika za sebe. Imperija uzvraća udarac" (Rushdie 1982a: 8). Ruždi ističe pozitivni primer američkih i irskih pisaca, koji su u prošlosti takođe morali da izvojuju slobode koje sada za sebe osvajaju pisci iz drugih bivših kolonija, ali i hvali fleksibilnost engleskog jezika zbog njegove sposobnosti da „obuhvati toliko različitih realnosti" (Rushdie 1982a: 8).

Značajno je da Ruždi već tada kao primer za ugled navodi i jednog prethodnika iz sopstvene, indijske tradicije, G. V. Desanija (G. V. Desani), autora komičnog romana *Sve o H. Hateru* (*All about H. Hatterr*) iz 1948. godine, koji je, kako Ruždi kaže, „pokazao kako engleski može da se rastegne i oblikuje dok ne progovori autentično indijskim glasom [...] Bio je to prvi veliki potez dekolonizujućeg pera" (Rushdie 1982a: 8).

Naravno, ova vrsta intervencija u odnosu na engleski jezik i kanon engleske književnosti nipošto nije bila nova. Još 1937. godine, anglo-indijski pisac Radža Rao (Raja Rao) izneo je slične zaključke u predgovoru za svoj roman *Kantapura* (*Kanthapura*) (Rao 1974: v-vi), a tokom šezdesetih i sedamdesetih godina afrički pisci iz zemalja koje su se osamostaljivale u procesu dekolonizacije ukazivali su na neophodnost da se stvori engleski koji bi bio univerzalan, ali bi ujedno prenosio i jedinstveno iskustvo afričkog čoveka (Achebe 1975: 61).[3]

Međutim, uspon Ruždijeve karijere se manje-više poklopio sa akademskim i teorijskim raspravama oko proširivanja kanona engleske i američke književnosti,[4] kao i sa usponom postkolonijalne kritike i teorije.[5] Kao popularan pisac i dobitnik najprestižnijih književnih nagrada, Ruždi je vremenom i sam stekao status „kanonskog" pisca, i to u tolikoj meri da se može slobodno reći da njegovo delo predstavlja ovaploćenje kanona anglo-indijske književnosti,[6] ili u najmanju ruku zauzima centralno mesto u njemu.

Ruždi je pisac koji često ističe svoje kosmopolitske uzore i uticaje, uključujući i one indijske,[7] kao neku vrstu ličnog književnog rodoslova (ili kanona), a 1997. godine pružila mu se prilika da i sasvim konkretno doprinese uspostavljanju kanona anglo-indijske

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2 Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. (1989) 2nd edition. London: Routledge, 2002.

3 Ačebe je pri tome naglasio da afrički pisci nameravaju da „učine nečuvene stvari sa engleskim jezikom" (Achebe 1975: 7).

4 Ove rasprave sažeto rezimira Gorak 1991: 222-223.

5 Ulka Anđarija (Ulka Anjaria) skreće pažnju na činjenicu da su *Deca ponoći* objavljena samo dve godine posle uticajnog Saidovog *Orijentalizma* (Edward Said, *Orientalism*; Anjaria 14).

6 Naziv „anglo-indijska književnost" preuzet je, kao najpodesniji za naš jezik, iz *Oksfordskog leksikona engleske književnosti* (*The Oxford Companion to English Literature*, Birch 2009: 60-61). O upotrebi različitih naziva koji se koriste za ovaj pojam, v. Anjaria 26.

7 V. npr. Rushdie 1992: 21, 276. Anki Mukerđi (Ankhi Mukherjee) napominje da Ruždi pravi „izbor po srodnosti" da bi svojim izborom pisaca definisao samoga sebe (Mukherjee 2014: 6).

književnosti kada je, zajedno sa svojom tadašnjom suprugom Elizabet Vest (Elizabeth West), povodom pedesete godišnjice nezavisnosti indijske države priredio *Vintidž antologiju indijske književnosti 1947-1997* (*The Vintage Book of Indian Writing 1947-1997*). Ova antologija obuhvata tekstove trideset dvoje autora, a pored samog Ruždija uključuje i Nehrua (Jawaharlal Nehru)[8] i Ruždiju dragog filmskog reditelja Satjađita Reja (Satyajit Ray), koji i nisu pisci u pravom smislu te reči. Međutim, najkontroverzniji aspekt Ruždijevog izbora ogleda se u činjenici da je u antologiju uvršten samo jedan tekst koji nije izvorno napisan na engleskom.[9] Objašnjenje dato u predgovoru glasi da se dobri prevodi sa indijskih jezika jedva mogu naći, a i da sam kvalitet dostupnih književnih dela nije zadovoljio kriterijume antologičara (Rushdie 2002: 147).

Isti tekst koji je poslužio kao predgovor za ovu antologiju objavljen je u leto 1997. i u tematskom broju američkog časopisa *Njujorker* (*New Yorker*) posvećenom novoj anglo-indijskoj književnosti, a kasnije je preštampan i u Ruždijevoj knjizi eseja *Pređi ovu crtu* (*Step Across This Line: Collected Nonfiction 1992 – 2002*).[10] Reč je o jednom od ključnih, „programskih" nefikcionalnih tekstova ovog pisca, jer u njemu Ruždi definiše i brani svoje stavove o dva suštinska pitanja. To je, s jedne strane, njegova apologija pisanja na engleskom jeziku, u povremeno polemičkom tonu, zasnovana na istim načelima kao i članak napisan za *Tajms* petnaest godina ranije, a takođe i njegova ocena anglo-indijske književnosti, kojom se određuje njen kanon. Ruždi ovim tekstom praktično uspostavlja domaću tradiciju na koju se oslanja, budući da vrednuje prethodnu generaciju anglo-indijskih pisaca i daje povoljniju ocenu onima za koje smatra da su utrli put njegovim savremenicima, pa i njemu samom.

Prva polovina ovog eseja zapravo je rasprava o jeziku i književnosti indijskih pisaca koji stvaraju na engleskom. Ruždi razmatra kako i zašto oni to čine, kao i da li je reč o legitimnom izboru, s obzirom da je taj izbor često bio osporavan. Druga polovina sadrži kratki, ovlašni istorijski pregled anglo-indijske književnosti, sa naglaskom na razdoblju koje antologija pokriva.

Razmatrajući mesto i ulogu engleskog jezika u Indiji, Ruždi napominje da je nevolja u tome što se ovom jeziku zbog kolonijalne prošlosti još uvek osporava autentičnost, te da će indijska književnost pisana na njemu za pojedine kritičare izgleda zauvek ostati „postkolonijalna anomalija" i „kopile Imperije" (Rushdie 2002: 148). Nasuprot tome, Ruždi se protivi stavu da engleski jezik u Indiji mora nužno ostati obeležen kao tuđinski samo zato što je stigao u zemlju odnekud spolja: „I moj sopstveni maternji jezik, urdu, logorski žargon ranijih, muslimanskih osvajača Indije, takođe je bio jezik imigranata, iskovan od mešavine uvezenog jezika osvajača i lokalnih jezika koje su oni tamo zatekli. Međutim, on je odavno postao naturalizovani jezik potkontinenta, a

8 Reč je o tekstu „Susret sa sudbinom" („Tryst with Destiny"), Nehruovom govoru održanom prilikom proglašenja nezavisnosti Indije, kojim se antologija otvara (Rushdie/West 1997: 1-2, a koji Ruždi inače citira i u romanu *Deca ponoći*. V. Rushdie 1982b: 115-116, u prevodu Rušdi 1987: 148-151).

9 U pitanju je Saadat Hasan Manto, "Toba Tek Singh" (Rushdie/West 1997: 24-31), prevod sa urdua.

10 Ovde se uglavnom držimo te najkasnije redakcije ovog teksta, a na značajne razlike između njegove tri postojeće verzije ukazujemo u daljoj analizi. Kod nas je ovaj tekst delimično preveden i objavljen pod naslovom „Pregled indijske književnosti" (Rušdi 2000) u antologiji *Savremena indijska priča* koju je prevela i priredila Nadežda Obradović. Nažalost, neki delovi Ruždijevog teksta su iz neobjašnjivih razloga izostavljeni, a pošto je i sam prevod delimično nepouzdan, na njega se oslanjamo samo mestimično.

sada se to desilo i sa engleskim. Engleski je postao indijski jezik" (Rushdie 2002: 149). Štaviše, dodaje Ruždi, to što je engleski, kao i urdu, nekadašnji kolonijalni jezik znači da on u Indiji nije ograničen na određeno geografsko područje, zbog čega je za mnoge Indijce neutralniji u kulturnom smislu od većine lokalnih jezika, pa i od hindija, jezika etničke većine (Rushdie 2002: 149).

U svakom slučaju, Ruždi ponavlja svoj zaključak iz članka u *Tajmsu* da je indijski engleski sasvim samosvojan i različit od britanskog engleskog, dok se uspeh anglo-indijskih pisaca ogleda upravo u tome što su pronašli osobene indijske glasove, baš kao i pisci iz drugih bivših kolonija pre njih (Rushdie 2002: 149).

Međutim, Ruždi ukazuje i na to da su zamerke i optužbe koje se ovim piscima upućuju brojne i da ne prestaju. Tako se tvrdi da oni uglavnom dolaze iz dobrostojeće klase i žive u inostranstvu, što ih ograničava u izboru tema; da su popularniji van Indije nego u zemlji; da ih zapadnjačka izdavačka industrija forsira da bi nametnula svoje standarde i na Istoku; da su bez korena i da više ne razumeju situaciju u Indiji; kao i da listom pate od „ruždi tisa" (Rushdie 2002: 149-150). Ruždi smatra da je većina ovih kritika u stvari ideološke prirode i da se ne odnosi na književne vrednosti nego na klasu, moć i uverenja. Istina je, prihvata Ruždi, da je engleski jezik moćan, baš kao i izdavačka industrija. Ali, iako se nekim indijskim kritičarima možda čini da im se nekakav kanon nameće spolja, na Zapadu je utisak drugačiji – da se pojavila uzbudljiva nova generacija pisaca koji dolaze iz Indije i kojima je pošlo za rukom da se nametnu Zapadu. Ne bi li onda, pita se Ruždi, trebalo da smo zadovoljni što je tako i da slavimo uspeh književnih dela u kojima je ostvareno zavidno majstorstvo na engleskom jeziku? (Rushdie 2002: 150-151)

Obrazlažući svoj izbor pisaca obuhvaćenih antologijom, Ruždi iznosi i kontroverznu ocenu da „i fikcionalni i nefikcionalni prozni tekstovi indijskih pisaca koji stvaraju na engleskom, napisani u ovom razdoblju, čine solidniji i značajniji korpus dela od većine onoga što je u istom periodu stvoreno na osamnaest „priznatih" indijskih jezika, takozvanih „vernakulara"" (Rushdie 2002: 146).

U verziji istog ovog teksta objavljenoj u *Njujorkeru*, navedena rečenica nastavlja se, posle tačke i zapete, sledećom tvrdnjom: „ [...] i zaista, ova nova, tek propupela anglo-indijska književnost predstavlja možda najvredniji doprinos koji je Indija do sada dala svetu knjiga. Prava indijska književnost iz prvih pola veka postkolonijalnog razdoblja napisana je na jeziku koji su Britanci ostavili za sobom". (Rushdie 1997: 50).

Nije slučajno da je Ruždi izostavio ovaj odlomak iz kasnije verzije svog teksta, jer on podrazumeva i da su dela njegovih savremenika (pa i njegova sopstvena) vredniji „doprinos svetu knjiga" od klasičnih indijskih epova i celokupne hiljadugodišnje književne tradicije indijskog potkontinenta. Takođe, u verziji teksta objavljenoj kao uvod u antologiju, a i u kasnijoj zbirci eseja, postoji i pasus u kome se ovaj stav ublažava izričitom tvrdnjom da se autorova teza odnosi samo na prozu, jer anglo-indijski pesnici, uz nekoliko izuzetaka, ne dostižu nivo svojih kolega prozaista (Rushdie 2002: 147). To dodatno objašnjenje ukazuje da je Ruždi verovatno imao na umu isključivo *modernu* prozu, i to prvenstveno roman kao noviju književnu formu koja je u Indiju „uvezena" sa Zapada u XIX veku, zajedno sa engleskim jezikom (Joshi 2002: 8, 17).

Navodeći da je i njega samog iznenadilo što je, pripremajući antologiju, došao do ovakvog zaključka, koji je po njegovom mišljenju i duboko ironičan budući da je

engleski jezik nekadašnjih kolonizatora, Ruždi skreće pažnju na to da je njegov tekst po prvobitnom objavljivanju izazvao bučne proteste i osude (Rushdie 2002: 147, fusnota), ali napominje da ipak ostaje pri svom stavu. Dodatna ublažavanja izneta su u konstatacijama da je u sto godina pre sticanja nezavisnosti bilo mnogo pisaca na indijskim jezicima koji bi zaslužili mesto u antologiji, kao i da se podrazumeva da među indijskim piscima koji ne pišu na engleskom ima izuzetnih stvaralaca (pa Ruždi nekolicinu takvih i nabraja). Međutim, kako Ruždi napominje, upravo je koncentracija novih talenata među anglofonim piscima izazvala fenomen – „bum" nove anglo-indijske književnosti (Rushdie 2002: 146-147).[11]

Ruždi zaključuje da su kritike upućene piscima koji su postigli međunarodni uspeh samo izraz provincijalizma, inače možda najveće mane indijske književnosti na vernakularnim jezicima (Rushdie 2002: 151), a da između književnosti na engleskom i na drugim indijskim jezicima ne bi trebalo da postoji neprijateljstvo: „Na kome god jeziku da pišemo, svi pijemo sa istog izvora. Sve nas hrani Indija, taj neiscrpni rog izobilja" (Rushdie 2002: 152).

U pregledu istorije anglo-indijske književnosti, Ruždi tek notira pojavu prvog, neuspelog, romana na engleskom, 1864. godine, da bi odmah zatim konstatovao da u sledećih sedamdesetak godina na engleskom nije bilo kvalitetne proze. Utemeljivači nove anglo-indijske tradicije pripadali su, po Ruždijevom mišljenju, Nehruovoj generaciji, a među njima, osim samog Nehrua, on izdvaja nekoliko pisaca, ponekad uz izvesne ograde: Mulk Radž Anand (Mulk Raj Anand) je bio dosledni socrealista, a Radža Rao danas zvuči zastarelo, „u isti mah visokoparan i arhaičan" (Rushdie 2002: 153). Dvojica velikih pisaca kojima je posvećeno nešto više pažnje jesu R. K. Narajan (R. K. Narayan) i G. V. Desani. Dok je Narajan svetski poznat pisac, autor niza romana, koji svojim blagim i lako humorističkim stilom uspeva da prodre u samu srž tradicionalnog indijskog života, Ruždiju je draži zanemareni Desani, pisac samo jednog romana koji, međutim, predstavlja „prvi istinski napor da se prevaziđe engleština engleskog jezika" (Rushdie 2002: 153). Rezultat je „zapanjujuća, zbunjujuća, razigrana proza" od koje je i sam Ruždi imao šta da nauči (Ruždi 2000: 16). Pozivajući se na sud Milana Kundere (Milan Kundera) da „sva moderna književnost potiče ili od Ričardsonove *Klarise* (Samuel Richardson, *Clarissa*) ili od Sternovog *Tristrama Šendija* (Laurence Sterne, *Tristram Shandy*) ", Ruždi zaključuje da ako je, po analogiji, Narajan neka vrsta indijskog Ričardsona, onda je Desani njegov „Šendijevski drugi" (Rushdie 2002: 153). Ruždi zatim navodi i dva odlomka kojima ilustruje Desanijev osobeni stil, a iz jednog od njih je,

11 Pojam „buma" poznat je u književnom kontekstu iz vremena takozvanog „buma" latinoameričke književnosti, prvenstveno romana, tokom šezdesetih i sedamdesetih godina XX veka. V. odrednicu „Boom, the", Birch 2009: 144; za kratak istorijski pregled sa osvrtom na najznačajnije predstavnike, v. King 2005: 59-80; u literaturi na našem jeziku, Prens i Golobof (Prenz/Goloboff) daju izrazito socijalističko tumačenje ovog fenomena (Prens/Golobof 1982: 267-286). Možda najbolji izvor predstavlja informativna i lako čitljiva lična perspektiva koju velikan čileanske književnosti Hose Donoso nudi u svojoj autobiografskoj knjižici *Lična istorija buma* (José Donoso, *Historia personal del „boom"*, 1972). Donoso upozorava da je sam termin „bum", koji je nemoguće definisati, „proizvod histerije, zavisti i paranoje" (Donoso 1987: 9), i da, uostalom, u engleskom ova reč uopšte nije neutralna, već da ima negativne konotacije nečeg kratkotrajnog, lažnog i šupljeg, a da su u kontekstu latinoameričke književnosti neprijateljski nastrojeni kritičari usvojili taj naziv i zapravo ga preneli iz sfere književnosti u sferu publiciteta i medija (Donoso 1987: 10-13). Sve je ovo itekako relevantno i za bum anglo-indijske književnosti.

kako se ispostavlja, preuzeo i naslov svog teksta, „Takva ti je, majkoviću, ta orijentalna scena!" („Damme, This Is the Oriental Scene for You!") (Rushdie 2002: 154).

U nastavku teksta, Ruždi razmatra novije pisce. Ponekome je posvećen po jedan pasus, kao u slučaju Rut Prauer Džabvale (Ruth Prawer Jhabvala) i Anite Desaj (Anita Desai). Najpolu (V. S. Naipaul), za koga kaže da nijedan pregled moderne indijske književnosti ne bi bio potpun bez njega, dato je više prostora nego ijednom drugom piscu, što je donekle paradoksalno s obzirom da je Najpol odbio da bude uvršten u antologiju (Rushdie/West 1997: xix). Ruždi uglavnom raspravlja o tome kako namćorasti Najpol, koji tehnički govoreći i nije iz Indije, doživljava zemlju svojih predaka, te opovrgava njegov negativni sud o indijskoj književnosti (Rushdie 2002: 155-157).

Osamdesetih i devedesetih godina, odnosno u Ruždijevoj sopstvenoj generaciji, došlo je, kako on napominje, do prave poplave dobrih pisaca, koje Ruždi praktično samo nabraja, a među kojima su Rohinton Mistri (Rohinton Mistry), Vikram Set (Vikram Seth), Vikram Čandra (Vikram Chandra), Amitav Goš (Amitav Ghosh), Sara Suleri (Sara Suleri) i Amit Čauduri (Amit Chaudhuri) (Rushdie 2002: 157). Uglavnom se u po jednoj rečenici skiciraju osnovne odlike ovih pisaca i navodi njihovo najpoznatije delo. U optimističkom tonu, Ruždi zatim konstatuje da se pojavljuje i nova generacija talentovanih pisaca, mlađa od njegove, među kojima navodi Arundati Roj (Arundhati Roy), Kiran Desaj (Kiran Desai) i Ardašira Vakila (Ardashir Vakil), uz zaključak da je ovaj trend dokaz da „iz susreta Indije sa engleskim jezikom [...] nastavljaju da se rađaju nova deca, obdarena raskošnim darovima" (Rushdie 2002: 158).

Tekst se završava vrlo upečatljivom slikom:

> Mapa sveta, u standardnoj Merkatorovoj projekciji, nije fer prema Indiji, koju prikazuje kao znatno manju od, recimo, Grenlanda. I na mapi svetske književnosti Indija je isuviše dugo bila umanjena. Međutim, danas, pedeset godina posle proglašenja nezavisnosti Indije, to doba anonimnosti je na izmaku. Indijski pisci pocepali su staru mapu i ubrzano iscrtavaju svoju sopstvenu (Rushdie 2002: 158).

Ako su kritičari za Ruždija rado tvrdili da je romanom *Deca ponoći* uneo indijsku književnost na mapu sveta (npr. Brennan 1989: 80), Ruždi sada koristi istu tu metaforu u korist cele nove generacije pisaca. A rušenje starog i izgradnja nečeg novog inače je slika koju Ruždi često ponavlja kada govori o ulozi književnosti (i umetnosti uopšte).[12]

Po objavljivanju Ruždijeve antologije i tematskog broja *Njujorkera*, usledile su brojne negativne reakcije, prvenstveno u Indiji, u kojima se uglavnom ukazivalo na bogatstvo i značaj književnosti na vernakularnim jezicima.[13] Zamerka koja verovatno ima najviše smisla takoreći je tehnička, a glasi da je antologiju možda trebalo koncipirati kao pregled indijske književnosti na *engleskom* jeziku a ne indijske književnosti uopšte (Shankar 2012: 18; Tejpal 1997: *n. pag.*).

Možda najupečatljiviji, a svakako najobimniji odgovor na Ruždijevu antologiju stigao je nekoliko godina kasnije u vidu kontra-antologije koju je sastavio anglo-indijski

12 Npr. u esejima o Ginteru Grasu (Günter Grass) i posleratnoj generaciji nemačkih pisaca ("Günter Grass", Rushdie 1992: 279) ili o filmu *Brazil* Terija Gilijama (Terry Gilliam; „The Location of *Brazil*", Rushdie 1992: 122-123).

13 Neke od ovih reakcija u sažetom obliku navodi Huggan 2001: 63-64. V. takođe Tejpal 1997: *n. pag*.

pisac Amit Čauduri (*The Picador Book of Modern Indian Literature*, 2001). Iako tvrdi da njegova knjiga „nije odgovor na bilo koju drugu antologiju" (Chaudhuri 2001: xxxiii), kada se u predgovoru pita zar indijsku književnost može da predstavlja samo „šačica pisaca koji stvaraju na engleskom, žive u Engleskoj ili Americi, i koje je čovek možda sreo na nekom partiju, a od kojih je većina objavila samo dva romana, neki čak samo jedan" (Chaudhuri 2001: xvii), aluzija na raniju Ruždijevu antologiju je sasvim jasna. Čauduri zatim dodaje da je to isto kao kada bismo o celokupnoj engleskoj književnosti sudili samo na osnovu dela nekolicine savremenih romanopisaca kao što su Džulijan Barns (Julian Barnes), Martin Ejmis (Martin Amis) i Andžela Karter (Angela Carter). Ipak, kako on kaže, upravo tako se, po logici izdavačke industrije i marketinga, u medijima i anglosaksonskoj akademskoj kritici zanemaruju dela na vernakularima, a celokupna indijska književnost izjednačava se sa onom pisanom na engleskom, dok je čak i retko ko od samih anglo-indijskih pisaca uveren da je deo nekakvog „buma" (Chaudhuri 2001: xvii). Čauduri se takođe sa nevericom pita da li neko zaista misli da se i ostvarenja ovih autora mogu objektivno sagledati nezavisno od prethodne indijske intelektualne i književne tradicije (Chaudhuri 2001: xvii).[14]

Čauduri smatra i da je status engleskog jezika u Indiji još uvek dvosmislen, čak i ako je ovaj jezik neizbežan, dok tvrdnja da je on danas postao indijski jezik zahteva niz kvalifikacija, jer, kako Čauduri naglašava, „engleski nije jezik Indije na isti način kao što je jezik Amerike, niti je indijski na isti način na koji su bengalski ili urdu indijski jezici. Položaj i značenje engleskog u Indiji tek treba da postanu jasni; sve je to još uvek deo procesa koji je daleko od završenog" (Chaudhuri 2001: xxii).

Pikador antologija, za koju Čauduri kaže da „nije reprezentativna" (Chaudhuri 2001: xxxii), nešto je obimnija od one Ruždijeve i obuhvata trideset osam pisaca, od kojih se neki preklapaju sa Ruždijevim izborom, pri čemu ni sam Ruždi nije izostavljen. Kao odgovor na tvrdnju da nema dovoljno dobrih prevoda sa indijskih vernakulara, Čauduri je neke od prevoda obezbedio specijalno za svoju antologiju (i lično, sa bengalskog). Interesantno je da je odnos engleskog i drugih jezika i ovde otprilike pola-pola, tako da je engleski opet u ukupnoj prednosti, dok od vernakulara apsolutno dominira bengalski, inače Čaudurijev maternji jezik.

I u slučaju ove, po našem sudu inače lepe antologije, reakcije su bile izmešane.[15]

S obzirom na kontroverze koje je Ruždi izazvao *Vintidž* antologijom i svojim predgovorom, zanimljivo je da je nedugo potom angažovan kao saradnik uglednog i autoritativnog *Oksfordskog leksikona engleske književnosti* (Drabble 2000: ix), u čijem je šestom izdanju iz 2000. godine baš ovaj esej, u sažetoj verziji, upotrebljen za novouvedenu odrednicu „Anglo-indijska književnost" („Anglo-Indian literature", Drabble 2000: 29). Mada u pomenutom izdanju *Oksfordskog leksikona* nije precizirano koje je odrednice svako od saradnika sastavio, na osnovu prostog upoređivanja nameće se zaključak da je upravo Ruždi autor navedene odrednice, budući da ona u glavnim obrisima ponavlja njegov tekst iz *Njujorkera* i *Vintidž* antologije, sa

14 Činjenica je da nam još uvek nedostaju studije koje bi ponudile temeljnu analizu odnosa sa tom konkretnom tradicijom, pogotovu kad je reč o Ruždijevom delu. Redak izuzetak u tom smislu je odlična knjiga Prije Đoši (Priya Joshi 2002).

15 Za dve oprečne ocene Čaudurijeve antologije v. Karnad 2001: *n. pag*. i Gandhi 2001: *n. pag*, oba na: http://www.thehindu.com/2001/08/19/stories/1319067g.htm

istom argumentacijom, istim izborom pisaca i uz neke doslovno iste formulacije. U aktuelnom, sedmom izdanju *Oksfordskog leksikona*, iz 2009. godine, kao autorka iste, ali sada revidirane odrednice („Anglo-Indian literature", Birch 2009: 60-61) navedena je Eleke Bomer (Elleke Boehmer; Birch 2009: 1151). Međutim, pažljivim čitanjem lako je utvrditi da je ugledna oksfordska profesorka postkolonijalne književnosti, donekle preradivši ovu odrednicu i dodavši joj uvodni deo, koji sada čini otprilike prvu polovinu teksta, ujedno u drugoj polovini ipak zadržala glavninu Ruždijevog pregleda anglo-indijske književnosti: od trideset dvoje pisaca iz *Vintidž* antologije, ovde ih se pominje dvadeset pet, a od autora koje Ruždi ne pominje dodato je samo pet pesnika iz XIX veka (u uvodnom delu odrednice), kao i jedna savremena spisateljka. Ruždijev izbor autora time ne samo da je priznat kao reprezentativan, već je njegovim zadržavanjem u ovakvoj publikaciji načinjen veliki korak dalje u tome da mu se prida takoreći „kanonski" status.

U zaključku možemo reći da je od vremena objavljivanja *Vintidž* antologije anglo-indijska književnost nesumnjivo stekla legitimitet i zasluženo mesto u okviru sve šireg polja književnosti na engleskom jeziku, o čemu, između ostalog, ubedljivo svedoči i uključivanje odrednice posvećene ovoj oblasti u *Oksfordski leksikon*. U međuvremenu su se pojavili brojni novi anglo-indijski pisci koji objavljuju knjige u velikim tiražima i stiču najuglednija književna priznanja,[16] a jedan od utemeljivača postkolonijalnih studija, Bil Eškroft (Bill Ashcroft), čak smatra da je u poslednjih tridesetak godina indijska dijaspora imala većeg uticaja na englesku književnost od bilo koje druge pojedinačne nacije (Ashcroft 2013: 29).

Situacija se izgleda izmenila i u pogledu položaja engleskog jezika u Indiji. U jednoj skorašnjoj studiji ističe se da je „engleski izgubio dobar deo nekadašnjeg ideološkog bagaža kao kolonijalni i uvezeni jezik, budući da ga omladina u urbanoj Indiji koja teži boljem životu sada smatra neophodnim sredstvom za iskorišćavanje globalnih mogućnosti" (Sen/Roy 2013: 13). Engleski je praktično postao još jedan od indijskih vernakulara, između ostalog i zahvaljujući tome što je odomaćen preko književnosti, i to prvenstveno romana (Joshi 2002: 229-230; Mukherjee 2014: 156).[17] I odnos engleskog i drugih jezika u indijskim književnostima se menja, pa je i sve više anglo-indijskih autora koji su okrenuti domaćem indijskom, a ne međunarodnom tržištu (Anjaria 2015: 10-12)

S druge strane, ako je postkolonijalna književnost kao akademska disciplina (i tržišna kategorija izdavačke industrije) nepravedno zanemarivala književnost vernakulara, čini se da i na tom polju dolazi do pomaka, jer se i oblast postkolonijalne književnosti sve više preispituje i preobražava u transkulturne studija (Anjaria 2015: 14-20; Mukherjee 2014: 18-22; Sen/Roy 2013: 14; Shulze-Engler 2009: x).

Posmatrano sa strane, iz naše specifične srpske perspektive, možemo zaključiti da je i nekadašnje kontroverze i polemike, kao i najnoviji razvoj teorijsko-kritičkih promišljanja, najbolje pre svega shvatiti kao podsticaj za dalje prevođenje i upoznavanje raznovrsnog i bogatog sveta savremene indijske književnosti, makar one na engleskom ako već ne i na vernakularnim jezicima.

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16 Kao što su npr. Džumpa Lahiri (Jhumpa Lahiri) i Aravind Adiga (Aravind Adiga).

17 Mukerdži smatra da engleski danas u stvari funkcioniše kao „globalni vernakular" (Mukherjee 2014: 34, 113).

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SUMMARY

SALMAN RUSHDIE AND THE ANGLO-INDIAN LITERARY CANON

The paper discusses Salman Rushdie's development from one of the champions of the emerging postcolonial literature in the early 1980s, through his ascendancy within the literary establishment, to his doubtful status as arbiter of Anglo-Indian literature in his role as co-editor of the controversial *Vintage Book of Indian Writing 1947-1997*. Rushdie's introduction to this anthology is examined in detail as one of his key non-fictional texts, with a focus on his treatment of the language issue in Indian literature(s) and his version of the Anglo-Indian canon. After revisiting some of the reactions that followed the book's publication, notably Amit Chaudhuri's *Picador Book of Modern Indian Literature* (2001) and Rushdie's commission as a contributor to the *Oxford Companion to English Literature*, the paper concludes with a brief consideration of the current, legitimised status of English in Indian writing and the consolidation of Anglo-Indian literature as a well-established area within the ever expanding field of English studies.

KEYWORDS: Salman Rushdie, Anglo-Indian literature, postcolonial literature, anthology, canon, boom, laguage issue in India.

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MARAIJEV ROMANSIJERSKI OMAŽ ĐULI KRUDIJU

MARKO ČUDIĆ[1]
Univerzitet u Beogradu
Filološki fakultet, Katedra za hungarologiju
Beograd, Srbija

U radu se analizira odnos plodnog mađarskog pisca i emigranta „starinskog senzibiliteta" Šandora Maraija prema njegovom velikom književnom uzoru Đuli Krudiju. U romanu *Sindbad se vraća kući* Marai je podigao jednu vrstu književnog spomenika svom uzoru Krudiju i junaku njegovih priča, moreplovcu Sindbadu. U ovoj suptilnoj persiflaži Krudijevog književnog postupka, Maraijev pripovedač ostaje dosledan krudijevskoj tehnici sećanja na pomalo paradoksalan način, tako što je modernizuje, prilagođavajući je svom vremenu i vlastitom stilu. Maraijev roman može se čitati ne samo kao svojevrstan književni nekrolog Krudiju, već i kao melanholični nekrolog jednom prohujalom vremenu.

Ključne reči: omaž uzoru, krudijevska atmosfera, intertekstualni dijalog.

Veliki, dugo (iz ideoloških razloga) nepravedno zapostavljani i pod tepih gurani, plodni prozaista Šandor Marai (Márai Sándor, rođen u Kaši-Košicama 1900. godine – preminuo u San Dijegu, u Kaliforniji 1989. godine) mogao je, ako je suditi po generacijskoj pripadnosti, biti deo pisaca okupljenih oko estetičarsko-modernizatorskog časopisa *Nyugat* (Njugat – Zapad). I ne samo generacijski, njegova proza je po svim svojim poetičkim značajkama jedan od poslednjih izdanaka *njugatovskog* senzibiliteta; stilski uzori bili su mu pre svih Đula Krudi (Krúdy Gyula, 1878–1933) i Deže Kostolanji (Kosztolányi Dezső, 1885–1936), i sam Marai to nikada nije krio. Ipak, Marai nije u formalnom smislu nikada pripadao krugu pisaca okupljenih oko tog značajnog časopisa. Jedan od razloga za to mogao je ležati u činjenici da ovaj pisac, po svom strogom karakteru i čvrstim, katkad i rigidnim moralnim stavovima, ali i po svojoj gotovo tragičnoj ozbiljnosti, nije bio spreman na onu vrstu društvenih i generacijskih kompromisa kakvu svaka iole tešnja saradnja sa nekim kružokom (ma koliko „moralno nepokolebljiv" taj kružok bio) nesumnjivo zahteva. S druge strane, razlozi njegove distanciranosti od, kako bi se danas reklo, *mainstream* poetičkih strujanja svoje epohe u matičnoj zemlji, mogli su ležati i u jednoj očiglednijoj, biografsko-fizičkoj činjenici: u

1 Kontakt podaci (Email): marko.cudic@gmail.com

tome, naime, da je veliki deo svoje mladosti, svog perioda formiranja kao pisca, Šandor Marai proveo u zapadnoj Evropi, u Nemačkoj (čak je neko vreme i pisao na nemačkom i kolebao se između nemačkog i mađarskog jezika), Francuskoj i Engleskoj, kao dopisnik i saradnik tamošnjih uglednih listova.[2]

Mali paradoks, međutim, leži u tome što je Marai, iako je uveliko nadživeo ne samo časopis *Nyugat*, već i veliku većinu pisaca svojevremeno okupljenu oko njega, ipak sve do kraja života ostao veran jednom tradicionalnom načinu pripovedanja, nemajući mnogo sluha za najnovije književne tendencije u posleratnoj Evropi (francuski *novi roman*, egzistencijalizam i dr.). Razloge tog Maraijevog tradicionalizma treba, međutim, tražiti u činjenici da je veliki pisac od 1948. godine pa sve do smrti živeo u emigraciji, ili, kako je on džojsovski govorio, u „dobrovoljnom izgnanstvu", prvo u Njujorku, pa u Italiji sredinom šezdesetih godina, da bi se krajem šezdesetih i definitivno nastanio u San Dijegu, u Južnoj Kaliforniji, gde je 1989. godine tragično okončao život, izvršivši samoubistvo.

Impresivan je Maraijev opus i kvalitativno i kvantitativno. Zanimljiva je činjenica da ovog velikog majstora mađarske proze inostrani čitaoci na izvestan način „krivo razumeju". Reč je, naime, o tome da su iz tog, kvantitativno izuzetno bogatog, ali kvalitativno na momente ipak heterogenog opusa, u inostranstvu (naročito u Nemačkoj, u Italiji i na engleskom govornom području) najveći uspeh, pa čak i status nenadmašnih bestselera doživeli romani kao što su *Sveće dogorevaju (A gyertyák csonkig égnek*, kod nas prevedeno kao *Sveće gore do kraja)* i *Esterina ostavština (Eszter hagyatéka*) koje, po gotovo opštem konsenzusu mađarske kritike i stručne javnosti, spadaju u drugi, ako ne i u treći ešalon Maraijevog opusa.[3] Možda i najveću Maraijevu zaslugu za mađarsku prozu, po čemu je ovaj pisac jedinstvena pojava u mađarskoj literaturi, precizno je odredio istoričar književnosti Erne Kulčar-Sabo (Kulcsár-Szabó Ernő), kada je njegovu prozu odredio kao specifičan „tonalitet neoklasične epike koji u duhu tradicionalnog modernizma, bogatom simbolizacijom i hladnom distanciranošću re-kreira stvarnosni sloj pripovedanja u izbalansiranim proporcijama." (Kulcsár-Szabó 1994: 36).[4] A upravo to je, pored mnogih drugih skrivenih i teško prevodljivih karakteristika njegove proze element koji je, neizlečivom ograničenošću prevoda kao žanra, ostao nedokučiv stranim (a plašim se, i našim) čitaocima.

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2 Maraijev akribični monograf Laslo Ronai (Rónay László), oslanjajući se na zapise i sećanja savremenika, zaključuje: „Uvek su ga pominjali kao usamljenog pisca koji se oholo povlači od sveta. Ali njegova se distanciranost, zapravo, mnogo bolje može objasniti suštinskim razlikama u ukusu i pogledima na literaturu. Došao je iz Evrope, kao poznavalac umetničkih strujanja Evrope svoga vremena." (Rónay 2005: 96–97). Ta distanciranost i nespremnost da se učestvuje u javnim književnim raspravama (što nipošto ne znači samovoljno povlačenje u svoju kulu od slonovače dok se čitav svet oko njega ruši u najkrvavijem od svih ratova, naprotiv) Marai će docnije razviti u svojevrstan poetički *credo*, prisutan, na različite načine, u većini njegovih dela.

3 Mihalj Segedi-Masak (Szegedy-Maszák Mihály), sasvim logično, glavni razlog tako velikog „buma" pomenutih drugorazrednih Maraijevih romana vidi u onome što čini suštinu Maraijeve proze – u virtuoznosti i stalno prisutnom ironičnom podtekstu Maraijevog jezika, tj. u suštinskoj neprevodljivosti tih važnih strukturnih elemenata njegove proze. Ovaj vrsni komparatista smatra da je, čak i kad su ovi popularni Maraijevi romani u pitanju, do inostrane publike dopro samo onaj najvulgarniji, površinski sloj priče. Tome, u suštini, nema leka, skeptično zaključuje Segedi-Masak. (Szegedy-Maszák 2003: 86–97).

4 Prevodi svih citata i odlomaka su moji (M. Č.).

Jedan od romana oko čijih književnih kvaliteta nema nikakve dileme, jeste roman *Sindbad se vraća kući* (*Szindbád hazamegy*, 1940). Taj roman predstavlja Maraijev književni naklon velikom učitelju Đuli Krudiju i njegovom „(peri)panonskom Uliksu", moreplovcu Sindbadu. Po gotovo opštem konsenzusu kritike, reč je o bravuroznoj stilskoj imitaciji Krudijevih novela o Sindbadu, a koje opet, same po sebi, nose u sebi daleki odjek Sindbada iz Šeherezadinih priča. I zaista, Marai je u ovom romanu ostvario onu vrstu fine, uljuljkujuće pripovedačke atmosfere koja je krasila Krudijeve pripovesti o Sindbadu. Pa ipak, ovaj Maraijev roman je i mnogo više od puke stilske imitacije: on je omaž velikom učitelju i naklon jednoj epohi i čitavom jednom miljeu i sistemu vrednosti koji su, zajedno sa Krudijem-Sindbadom, i definitivno sahranjeni. Sam Marai je Krudija-Sindbada smatrao poslednjim živim predstavnikom jednog iščezlog, boljeg, lepšeg i usporenijeg vremena. To se i iz sledećih nekoliko rečenica iz njegovog nekrologa Krudiju jasno vidi: „[...] pisao je zapanjujuće mnogo, a nikada nijednu grešku nije napravio... Nije bilo te bolesti, nemaštine, zlehude sudbine, ljubavi, pijanstva, zaduženosti, poniženja, koji bi dozvolili da plima prljavštine u radno vreme zapljusne njegov pisaći sto... Sindbade, dragi Sindbade!... Kako je samo uvredljiv i odvratan ovaj svet u kome smo, još na neko vreme, ostavljeni bez tebe!" (citirano prema: Kozocsa 1972: 832).

No, nisu samo moralni kvaliteti tog velikog usamljenika privukli pažnju Maraija, koji je po mnogo čemu ipak bio znatno obrazovaniji i moderniji prozaista od Krudija. Reč je o jednoj bitnoj poetičkoj značajki Krudijeve proze. Marai se, naime, divio Krudijevoj jedinstvenoj sposobnosti da, kako se izrazio, večno ostane uronjen u literaturu, bez i najmanje potrebe da se angažuje, ostajući, istovremeno, samim svojim delom, moralni uzor svojim savremenicima. A samo takav pisac je, po Maraijevom mišljenju, kadar da iznedri nešto zaista izuzetno i jedinstveno, kakve su, nesumnjivo, i Krudijeve novele o Sindbadu. O tom odnosu Maraija prema Krudiju, već pomenuti Maraijev monograf Ronai, citirajući delove njegovog *Dnevnika*, kaže sledeće:

> Ali, za njega je od velike važnosti bio i Krudijev odnos prema literaturi. Činilo mu se da ga je samo pisanje interesovalo, da je samo svojim knjigama bio posvećen: „Ovaj mudro cinični čovek je samo prema literaturi iskazivao poštovanje. Pljuvao je na sve drugo." Po Maraijevom mišljenju, samo pisac ovog tipa može prikazati „ono što se nalazi s one strane istorijske stvarnosti", „onaj uvek prisutni element sna unutar istorije", umeo je, drugim rečima, da prikaže „mit iza radnje, poput Homera." (Rónay 2005: 284–285)

Kritičari su i u podžanrovskom smislu pokušali da preciziraju neke značajke ovog romana, pa ga je komparatista (i franko-romanista) Janoš Savai (Szávai 2008: 12) nazvao „parafrazom Krudija" i „krudijevskim romanom" („Krudi-romanom"), ali možda i najoperativnije određenje dao je Erne Kulčar-Sabo koji je ovaj roman nazvao „intertekstualnim dijalogom". (Kulcsár-Szabó 1994: 38) Ovo poslednje određenje ne odnosi se toliko na onu vrstu intertekstualnosti, tako karakterističnе za postmoderniste, u kojoj se mešaju umetnuti tekst, citat, neobeleženi citat, autocitat, pseudo-citat, persiflaža i tome slično, već mnogo više na sličnost u postupku i nešto što bi se, vrlo neodređeno, moglo nazvati „atmosferom" dela. Služeći se Krudijevim nenadmašnim

novelama o Sindbadu, Marai stvara jedan osobeni krudijevski svet posle Krudija, kao da želi, u književnom smislu, da konzervira jedan zauvek nestali milje stare Mađarske sa kraja XIX i početka XX veka. To konzerviranje Maraijev pripovedač postiže na taj način što, paradoksalno, modernizuje krudijevsku prozu, unoseći u svoj postupak prustovsku tehniku sećanja, koja kod Krudija svakako, kako smo već videli, nije mogla biti poetički svesno primenjena.[5]

Roman *Sindbad se vraća kući* bavi se poslednjim danom u životu Krudijevog Sindbada, gde se elementi fiktivnog života Krudijevog junaka do neprepoznatjivosti mešaju sa detaljima iz života velikog pisca. Sindbad nije bolestan, on je veoma aktivan i ponovo ga spopada groznica putovanja. Ali, on ostaje umetnik i u putovanju. Evo kako on putuje:

> Sindbad je čitavog života voleo da putuje udobno. Govorio bi da putnik kome je srce teško poput prtljaga, ne može da putuje dovoljno udobno. Sklopio je oči i, sa radošću prisećanja u svom umornom telu, uživao u poznatom njihanju, u tom prijateljskom i ljupkom truckanju. Ima u ovom ljuljuškanju dotrajalih federa starih peštanskih dvoprega još nečeg od onog lebdećeg, lelujavog tempa nekog drugačijeg života. Sa dvopregom se mnogo štošta može raditi, jedino se ne možemo otisnuti na veće razdaljine. Dvopreg ponekad juri, a ponekad i kaska, ali nikada ne žuri. Valjda njegovim nekadašnjim putnicima nije bilo naročito važno da što brže nekuda stignu. (Márai 2002: 19).

Usporeno i suštinski besciljno putovanje jednim starinskim, prevaziđenim prevoznim sredstvom simbolizuju Sindbadovu želju za konzervacijom duhovnog stanja koje je jedino i mogao smatrati svojim prirodnim habitusom. Ali, nije to poslednji vapaj nekakvog ostarelog, neizlečivo konzervativnog duha koga je vreme neumitno pregazilo, to je, barem u Maraijevoj interpretaciji, i oda čistoj umetnosti, gde po-etika (u modernom, kišovskom smislu spoja poetičke opredeljenosti i etičke usmerenosti) kao istinski proživljeni umetnički *credo* još uvek važi kao vrhunski kategorički imperativ za svakog pisca. Stoga u Sindbadovim-Krudijevim prisećanjima i razmišljanjima na tom njegovom poslednjem, gotovo memoarsko-rekapitulativnom putovanju koje Maraijevo pero maestralno evocira, kao da na trenutke prepoznajemo umetnički *credo* samog Maraija, u trenucima kada se, po drugi put u XX veku (1940) sve ruši, ovoga puta, čini se, zanavek:

> Sindbad je bio emotivan čovek, i u trenucima prisebnosti sagledavao bi svoju tragediju sasvim jednostavno. Reč je samo o tome da se rodio kao gospodin i kao pisac u svetu koji više nije imao potrebu ni za istinskom gospodom, ni za istinskim piscima – jer ovo dvoje je, po Sindbadovom mišljenju, jedna ista stvar. Bilo je vremenâ, razmišljao je Sindbad, kada su svi pisci u dubini duše želeli da liče na Verešmartija koji je bio istinski gospodin, Mađar i ludak, plemenit i turoban, kako treba i dolikuje, u inat prljavoj volji sveta; gospodin svakako i pesnik po svaku

5 Tu prustovsku tehniku sećanja Janoš Savai primećuje u pripovedačkom isticanju mirisa i ukusa ili, pak, u balansiranju metaforičkog i metonimijskog prikazivanja, toliko karakterističnog za Prusta. (Szávai 2008: 12).

> cenu, u pijanstvu i prosjačkoj bedi, sa svim bolom otadžbine u srcu, dok usamljen na obali Balatona, sa otrovom opakog poljupca u venama, staklastim, pijanim pogledom zuri u mađarski pejzaž, i zaplićući jezikom, dok mu se usne hlade, skandira zakletve iz *Starog Cige*... Berženji je bio gospodin, gunđao je moreplovac, a to su bili i Aranj i Petefi. Nisu titule i bogatstvo za moreplovca značili gospodstvo, već velikodušnost i istinska strast sa kojom čovek prihvata svoju sudbinu i ulogu u svetu. [...] Sindbad je prezirao politiku, smatrajući da pisac, čiji je zadatak da svoju naciju uči najplemenitijim osećanjima i najvećim istinama, može da govori samo o poslednjim stvarima: o jeseni ili o časti, ili o ljudskom usudu, ili o ženama koje, na svoj način, katkad raskalašno, a katkad sa bogougodnom čistotom, čuvaju smisao života u svojim nedrima. Moreplovac se rodio kao gospodin, i bio je pisac, tako beznadežno i sudbinski, tako je slabo shvatao ovaj svet, i toliko mu se već gorčine nakupilo u srcu da se ponekad pitao šta u stvari još traži ovde, među ljudima? Tada bi mu neki glas govorio da ipak treba još nešto da obavi u ovom nepojmljivom metežu sveta. „Moram da ostavim znak – razmišljao bi u takvim trenucima, sklopljenih očiju – o tome da je postojala i jedna drugačija Mađarska." Tada bi jasno video tu drugu otadžbinu koju je branio srcem i perom, kao što su je njegovi preci nekada branili sabljom i buzdovanom. (Márai 2002: 25–26)

Ta druga i drugačija Mađarska, koju Sindbad ovim svojim staromodnim putovanjima želi još jednom da evocira, jeste jedini i istinski piščev (junakov) dom. Zna se da je sam Krudi, u stvari, vrlo malo putovao, i da jedva da je ikada i bio van Mađarske. Njegova putovanja svodila su se na odlaske u provincijske birtije i gostionice. Ipak, to ga nije sprečilo da stvori čaroban, u mađarskoj književnosti potpuno autohton, fiktivni svet (peri)panonskog moreplovca Sindbada. Kao i kod većine velikih ljudi od duha u Mađarskoj (setimo se samo Adija), i njegov odnos prema otadžbini bio je ambivalentan, levitirajući između neobuzdane ljubavi i slepe mržnje. Ceo život proveo je u Mađarskoj, i jedino se u njoj osećao komotno i lepo. Samo jednom je Sindbad, u Maraijevoj interpretaciji još kao dete, video more:

> Sindbad je samo jednom video more, a inače nikada nije bio u stranoj zemlji. Na more ga je odveo otac; Sindbad je bio još nežno detence, i zauvek je sačuvao uspomenu na taj plavičastozeleni beskraj, čuvao je uspomenu na trenutak kada mu se sa ivice riječkog mola ukazao taj sveti i večni prizor, nemi horizont pučine. Gledao je Sindbad, naravno, u mađarsko more, prvi i poslednji put u životu; druge vode nikada ga i nisu zanimale. O stranim zemljama čitao je samo u slikovnicama, smatrajući da jedan gospodin ne treba da ide u tuđinu, gde su vina sumnjiva, sastojci jela nepoznati, a žene lažu na nerazumljivom jeziku. Jednom je ozbiljno pomišljao da ode do Krakova, ali, dok je pakovao stvari, počeo je da okleva, slegnuo ramenima i na kraju otišao samo do Požuna [Bratislave], jer tamo je poznavao jednog konobara koji je znao ponešto o bečkim trkačkim konjima. Spoljašnji svet nije privlačio Sindbada, Beč je bio najdalja tačka sveta u kojoj se moreplovac dobro osećao. O Parizu i Londonu voleo je da se informiše samo preko *Tolnaijevog svetskog žurnala*. Svi su tamo po belom svetu bili sumnjivi. (Márai 2002: 80).

Sindbadu, kao što se već na samom početku videlo, nije ključna razdaljina putovanja, naprotiv. On, kao autentični čovek večitog povratka (setimo se Krudijevih novela o ostarelom Sindbadu koji se stalno vraća u varošice u kojima se kao mladić zaljubljivao) čiji je jedini cilj evociranje uspomena, voli da putuje samo poznatim predelima, njegove avanture nisu usmerene na spoznaju nepoznatog i neistraženog. Njegove su pustolovine duhovne, unutrašnje, emotivne i melanholične. Esejista Peter Balint kaže da je Marai putovanje shvatao kao večito traganje za istinskom duhovnom egzistencijom. (Bálint 2007: 13) Nije sasvim neodrživa, stoga, ni pretpostavka da je Marai ovde utkao dobar deo svojih razmišljanja na ovu temu, kasnije problematizovanih i razrađenih u *Dnevnicima*.

I ne samo što fizičko izmeštanje samo po sebi nema za Sindbada nikakav suštinski značaj ukoliko nije praćeno odgovarajućim duhovnim doživljajem, sećanjem, pokretanjem prustovskog asocijativnog lanca uspomena, nego je često dovoljan jedan mali spoljašnji podstrek, pa da u samo nekoliko minuta Sindbad mislima pređe velike razdaljine i da ima osećaj kao da zaista putuje. Ne moraju taj podstrek biti čak ni žene, može to biti, na primer, i – jelovnik. U tom kontekstu, vrlo je zanimljivo sledeće Sindbadovo zapažanje o jelovnicima kao nekakvim apokrifnim bedekerima Mađarske, čiji značaj može sagledati samo neko ko iznutra poznaje svoju zemlju (kao, recimo, Kazanova Veneciju, o čemu je Marai pisao u jednoj svojoj drugoj knjizi), a takvih ljudi je sve manje: „Kao kakav tajanstveni bedeker koji vodi putnika kroz one zagonetne i jedine prave predele njegove otadžbine, tako je put kroz lavirinte mađarske duše, ukusa i volje za životom pokazivao poneki jelovnik, čiju je uspomenu moreplovac sačuvao još iz vremena kada je u cegledskoj restoraciji ili kod Vampetiča u peštanskom Varošligetu zamišljeno razmatrao varijante za ručak." (Márai 2002: 101)

Ali, ta vremena su nepovratno prošla i, kao što smo videli, Maraijev Krudi-Sindbad se više ne oseća dobro ni kao čovek ni kao pisac u takvom okruženju. Stoga je krajnji ishod sasvim logičan: njegov istinski „povratak kući" moguć je samo na jedan način – kroz vlastitu smrt. Ali, čak i čin smrti ima u ovom Maraijevom romanu jednu teatralnu, svečanu i, naravno, potresnu dimenziju. Moreplovac, u stvari, oseća čudno olakšanje i sreću što je konačno uplovio u poslednju luku i što, onako kako mu i dolikuje, na svoj, dostojanstven i gospodstveni način, bez roptanja ostavlja ovaj pokvareni, izobličeni svet. Ovo je svakako jedan od najlepših, najlirskijih opisa smrti u mađarskoj prozi:

> Moreplovac se sada zaista uputio kući. Ležao je na krevetu, usamljen, pokraj upaljene sveće, sklopljenih očiju, i smeškao se.
> ...Crvene poštanske kočije još jednom krenuše, i Sindbad je čuo udarac biča i njištanje dorata, prosti, kliktavi zvuk kočijaševog bakarnog roga, a iz kola mu je do uha dopirao ženski kikot i brundavi muški glas. Bio je to kikot Irme Kronprinc, a brundave glasove ispuštao je Kazmer Rezeda, koreći Felvegija,[6] tog ludog velikaša koji vodi žene na putovanja, iako je mnogo pametnije nikuda više ne mrdati iz Vizivaroša [Vodenog grada] u donjem Budimu, jer svet je postao tajanstven, nepouzdan i jezovit. Slušao je Sindbad truckanje kočija i posmatrao predele

6 Krudijevi književni likovi, uglavnom nevezani za novele o Sindbadu.

kojima su jurile crvene karuce; gledao je kulise života i sna, i smeškao se. Činilo se Sindbadu moreplovcu da su, posle tolikih neuspelih i beznadnih tumaranja svetom, crvene poštanske kočije najzad zaista krenule sa svojim putnicima kući. Tutnjale su karuce po majskom suncu, i sve se nalazilo u njima i sa njima putovalo, sve ono od čega je Sindbad za života patio i sve što ono što je okada voleo. Sporo je terao kočijaš sa cilindrom na glavi, već je prošao hatvansku carinu, ostavivši sve ono što je značilo čar, draž, ljupkost i smisao života. Svet je ostajao za karucama i Sindbad se smeškao jer je znao da svet za koji nas više ništa istinski ne vezuje, valja na vreme napustiti.

Tako se smeškao i tako je putovao moreplovac, jer napokon je stigao kući.

Sveća je dogorela[7] i svojim poslednjim proplamsajem osvetlila Sindbadovo lice. Mudro je sada izgledalo to lice sa sklopljenim kapcima, ravnodušno i strogo. Samo na Istoku umeju gospoda da gledaju ovako ravnodušno i dostojanstveno kada nečemu dođe kraj. (Márai 2002: 124 –125)

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SUMMARY

MÁRAI'S NOVELLISTIC HOMMAGE TO GYULA KRÚDY

This paper deals with the relationship between a prolific and very popular 20th century Hungarian writer and emmigrant of an "old-fashion sensibility", Sándor Márai, and his great literary role model, Gyula Krúdy. In his novel *Sindbad Goes Home*, Márai erected a monument of a certain kind to his role model Krúdy and to the hero of his many short stories, Sindbad the sailor. In this subtle persiflage of Krúdy's writing technique, Márai's narrator is staying faithful to the Krúdy-style of evocating the past.

7 Ovaj motiv sa svećama koje dogorevaju javlja se u nekoliko Maraijevih romana, da bi svoj krajnji izraz i centralno mesto dobio u već pomenutom, izuzetno popularnom romanu ovog pisca *Sveće dogorevaju*.

But Márai does this in a somewhat paradox way, by modernizing Krúdy's techniques, adapting them to his own epoque and writing style. Márai's novel can be read not only as a literary necrologue of a certain kind to Krúdy, but also as a melancholic necrologue to a time that has definitely gone by.

KEYWORDS: hommage to a role model, Krúdy-atmosphere, intertextual dialogue.

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821.163.41.09-2 Христић Ј.
821.163.41.09-2 Павловић М.

MITSKI OBRAZAC U DRAMAMA KAO INTERTEKSTUALNI POLIGON ZA REFLEKSIVNO VIŠEGLASJE: JOVAN HRISTIĆ I MIODRAG PAVLOVIĆ

SNEŽANA KESIĆ[1]
Filozofski fakultet, Novi Sad, Srbija

Ovaj rad ispituje intertekstualno posredovanje implementacije antičkog, mitskog u dramama Jovana Hristića i Miodraga Pavlovića u dešifrovanju njihove umetničke recepcije u etičkom i društvenom diskursu. Interesovanje za mitsko se u njihovim dramama dovodi u korelaciju sa antičkim nasleđem u utvrđivanju njihovog nastojanja za jezikom konstruktivnog prema stvarnosti u prevazi obesmišljavajućeg. U opoziciji sa savremenim postulatima relativizovanog i fragmentarnog, ali u empirijskim kodovima depatetizovanog analizira se iskošeni, ironizovaniokvir stvarnosti seriozne recepcijedramskih pisaca u hodočasništvu za „najdaljim i najdubljim". Mitsko se u njihovoj teorijskoj formuli odslikava u aktuelnom u ravni životnosti inicirajući nužnost stvaranja živog stvaralačkog tkiva oslobođenog dominacije filozofskog i emocionalne beživotnosti. Međutim, privlačnost nesputanosti igre, prokrvljenosti životnog, koje su u teoriji pretpostavili obrascima apstrahovanog, u dramskom rukopisu često su i neželjeno izigrane preciznim koordinatama umnog dijagnostikovanja, tako da se drame ponekad poimaju sa umanjenim ulogom mašte. Inkorporiranjem grčkog mitskog obrasca kao modela za svoje motivske i idejne predloške apostrofira se čovekovo opstajanje u izostavljanju postulata onostranog u empirijski potvrđenoj realnosti kao i dominaciji savremenog mita apsurda, u uspostavljanju autentičnog referencijalnog poligona za duhovno i refleksivno višeglasje.

Ključne reči: mit, intertekst, ironizacija, depatetizovano, konstruktivističko, refleksivnost.

1 Kontakt podaci (Email): skeysneza@yahoo.com

U autorskim manuskriptima u kojima je duhovnost menzura referencijalnog u enkodiranju identiteta manuskriptora, mitski obrazac seu intertekstualnom posredovanju instrumentalizuje u ispitivanju „najdaljeg i najdubljeg" u ontološkom vrednovanju umetničke i materijalne stvarnosti. Kroz implementacijumita kao formule "visoke svesti o nama samima" (Pavlović 1999: 12) u interakciji elemenata prvobivstva i desakralizovane stvarnosti u njihovim dramama dešifruju se brojnakontemplativna ugranjavanja u ravni estetičkih, etičkih, društveno- političkih značenja. Drama Miodraga Pavlovića *Igra bezimenih* (1963), kao i drame Jovana Hristića Čiste ruke (1960), *Orest* (1961), *Sedmorica: kako bismo ih danas čitali* (1968), iako su u perifernom recepcijskom statusu u odnosu na njihov poetski i prozni stvaralački opus, emanacija su prepoznatljivog duhovnog strujanja,vrednosnogšifrarnika i autentične misaone rečitosti.

Oba dramska pisca pripadaju onoj grupi dramskih pisaca nakon Drugog svetskog rata čiji su „komadi prevashodno intelektualnih nastojanja, čije misaone drame često koriste mit i time proširuju ugao gledanja na stvarnost" (Selenić 1971: 85), za razliku od grupe pisaca koji su, uprkos izvesnim izuzecima, negovali realistički prosede.[2] U modernoj svetskoj književnosti, na ovaj su način (uz pomen najistaknutijih) Žid, Klodel, O' Nil, Jursenar, Šo, Kokto, Žirodu, Kami, Eliot, Sartr, Anuj višedimenzionalno osvetljavali brojna pitanja u kontekstu aktuelne umetničke i društvene problematike. Rejmond Vilijams naglašavaznačaj moderne interpretacije grčkog, mitskog obrasca kao „prerađivanja dramske tradicije koja je stvorila mnoge drame u kojima se pojavljuju priče iz grčkih drama, kao oblik savremenog izražavanja," (Williams 1979: 249) suprotstavljajući se apsolutističkom ustrojstvu Aristotelove teorijske formule koja se njegovoj recepciji vekovima „ukoštavala" u naizgled nepomerivoj poziciji. (Williams 1966) Teoretičari poput Anđele Beli ukazuju na značaj obogaćivanja klasičnih tema novim tumačenjima, ali i novim motivima u modernoj dramskoj optici, za razliku od kojih Meletinski naglašava opasno dejstvo mitologizacije koja je u njegovoj recepciji bila modernistička pojava usko povezana sa krizom buržoaske kulture identifikovanom kao posledica krize civilizacije uopšte u kojoj je „idealizovanje mita izraz straha pred istorijom." Antički mitovi kao plod „elitnog lietrarnog nasleđa" u recepciji Margaret Alexiou zadržali su svoj značaj kao vitalna platforma u modernom književnom prosedeu za inkorporiranje humora, ironije, parodije i satire. (Alexiou 2002:4) Hristiću i Pavloviću je mitska osnova ("kao sopstveni primer preobražavanja") (Pavlović 1989: 45) poput Kamija i Sartra intelektualni uslov za apstrahovanje lucidnih uverenja u nastojanju za ontološkom potvrdom aksiomatskog i značaja opstajanja arhetipova u modernom, ironijskom diskursu sadašnjice izostavljajući prejake satirične i parodične elemente poput Anuja.

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2 Velimir Lukić piše drame sa antičkim mitskim predloškom, dok su se Borislav Mihajlović Mihiz i LJubomir Simović bavili prevashodno motivima srpskog narodnog eposa koji u u svojoj osnovi ima mitske elemente. Uhermetičkim okvirima tadašnjeg društveno- političkog prostora, umetnički govor je inkorporiranjem mita kao posrednog jezikana implicitan način produbljivao recepciju o aktuelnim pitanjima u rascepu između ideološke zadatosti i slobodne umetničke ekspresije.KrajemXX veka pojavili su se mladi autori koji su u reakciji nagrozu ratnih okolnosti opet posegnuli za mitom i antikom, poput Miomira Petrovića (*Argivski incident*), Boška Milina (*Na Grčke kalende*), Ivana Panića (*Sokratov testament*), Gordana Maričića (*Brut*), Petra Milosavljevića (*Tebanci*).

Intertekst u mitskoj implementaciji u Hristićevim i Pavlovićevim dramama u produbljenoj relaciji nadograđuje duhovni integritet originala obogaćujući autentičnom umetničkom recepcijom.[3] Rolan Bart je ukazujući na značaj intertekstualnosti „kao uslova same tekstualnosti" definisao intertekst „kao jedinu moguću opciju, nemogućnost življenja izvan beskonačnog teksta" inicirajući smrt autora i rođenje čitaoca. Hristić ga parafrazira ukazujući kako je u drami prepoznavanje važnije od upoznavanja, pa su u njoj pozajmice ne samo češće nego u drugim rodovima književnosti, nego su i jedan od načina njenog postojanja. (Hristić 2006: 140)

Vrednujući mit u dijahronijskoj optici Hristić izdvaja imena pesnika Kitsa i Helderlina u doba romantizma kao rodonačelnike recepcije mita slične savremenoj: „On je instrument za istraživanje ljudske sudbine: konstanta u bezbrojnoj raznolikosti života koju vidimo oko sebe. Formula kojom se može izraziti neki smisao za koji verujemo da pisac treba da ga otkriva (...) kao nešto duboko, što leži u nama daleko ispod budne i racionalne svesti. Kao formulu našeg iskustva, koja se pojavi i otkrije u nekim presudnim i prelomnim trenucima." (Hristić 1994: 198- 199) Duhovni punkt mitskog u svom aktancijalnom čvorištu[4] humanističkog i konstruktivnog u svojoj refleksivnoj mnogoznačnosti u Hristićevim i Pavlovićevim dramama otvara prostor za ispitivanje vrednosti u odnosu klasičnog i modernog, metafizičkog i desakralizovanog, apstraktnog i konkretnog, teorije i prakse, estetskog i antiumetničkog, intuitivnog i racionalnog, umetničkog i filozofskog, istorije i filozofije, mita i antimita, sudbine i slobode čovekovog opredeljenja, arhetipskih polova dobra i zla, visoko etičkog i beščašća u primarnom valorizovanju duhovnog i stvaralačkog integriteta.

U serioznoj recepciji u hodočasništvu za „neslućenim dubinama" interesovanje za mitsko[5] je u pomenutim Hristićevim dramama i u Pavlovićevoj drami u korelaciji sa antičkim nasleđem u nastojanju za potvrđivanjem jezika konstruktivnog prema savremenoj stvarnosti sa predznakom obesmišljavajućeg. „Prema našoj stvarnosti stoji stvarnost mita kao večni, neizmenljivi i vanvremenski nacrt tragedije koji mi svojim životom pretvaramo u gotova dela, uramljena vremenom i istorijom, i sa onoliko i samo onoliko varijacija u izgledu i značenju prizora koliko ih dopušta vidljiva i skrivena sadržina mita..." (Pekić 1987: 454)

Dok je Mirča Elijade tvrdio da arhajska mitologija „arhetipova i ponavljanja" ima ulogu u negiranju nepredviđenih situacija, Klod Levi Stros je naglašavao da su mitovi instrumenti za suzbijanje smrti. Preformulacijom mitskog tkiva Hristić i Pavlović potvrđujući poverenje u nasleđe istorije književnosti i neosporavanje civilizacijskih vrednosti ukazuju uz blagu ironijsku desakralizaciju prvobitnog smisla na savremenu

3 Koncept intertekstualnosti najviše su razradili Rolan Bart, (Le degre zero de l'ecriture; Elements de semiologie) Mišel Fuko (L`archeologie du savoir), Julija Kristeva (Semeiotike: recherces pour une semanalyse) analitički problematizujući razliku između čistog eklekticizma od kreativne metode stvaranja dela zasnovanim na postojećim.

4 U strukturalističkoj dramskoj misaonoj postavci prepoznatljiv je aktancijalni model konstituisan prvobitno od strane Gremasa, a potom od An Ibersfeld, kao „skup onih konstanti ili 'dubinskih struktura' što leže ispod promenljive, 'otvorene' površine dela." (Miočinović 1981: 20)

5 „Mit živi od našeg dozivanja, vraća se na ovaj svet kao da njime istorija nije nikad sasvim zagospodarila, donosi nam potvrde najvišeg jemca o postojanju Lepog i Dobrog, Strašnog i Moćnog. Bez nas, njega nema. Bez njega, mi bismo bili nešto treće." (Pavlović 1999: 12)

dijalektičku sintezu jezika svetlog i tamnog u stvaralačkoj potvrdi erosa života, a ne na njihovu nepomirljivost.

Aktivirajući eruditsku svestranost čitalaca i gledalaca sa akcentom na prosejavanju teksta od površnosti, nepotpunosti, protivurečnosti, svih prolaznih smislova i značenja u Hristićevim i Pavlovićevoj dramama problematizuju se pitanja aktuelna za savremeno doba, kao i vanvremenske dileme u kumulativnom refleksivnom naboju. Mit kao „neobuzdano šarolik" (Elijade 2003: 12) matrica je za brojna promišljanja prepoznatljiva za Hristićev i Pavlovićev duhovni horizont kroz ključno nadahnjivanje stvarnosti verom u pozitivno strujanje njenog krvotoka prema smrti i akcentovanje značaja opstajanja duhovne i moralne čistote kao vrhunskog imperativa.

U problematizovanju dijalektičkog ustrojstva stvarnosti apostrofira se mogućnost rafiniranja individualne i društvene svesti kroz duhovnu rehabilitaciju u negovanju ljubavi kao aksioma života, individualnih nastojanja anuliranja zla, inteligencije u funkciji društvenog aktivizma, beskompromisnog ulaganje u porodicu, stvaralaštvo i kulturu kao esencijalna uporišta. Shodno prevazi emocionalnog uloga nad dominirajućim destruktivnim formulama, u jednoznačno obojenoj liniji bezuslovne ljubavi Jokaste prema Edipu, Elektre prema Orestu[6], Antigone prema Eteoklu i Poliniku, vernosti Boginje primarnom principu potvrđuje se značaj negovanja plemenitog koda života. U formuli preispitivanja odnosa fizičke i duhovne lepote u eventualnom prevrednovanju klasičnih i modernih estetičkih postulata afirmiše se klasicistički obrazac antičkog estetičkog ideala oličenog u Edipovoj, Orestovoj lepoti dostojnoj vladara,[7] Boginjinoj dostojnoj jedne muze. Edipova inteligencija, ако u svojoj čistoti nije praktično potvrdljiva, nesvrsihodna je u poređenju sa Tiresijinom koja se, iako bez etičkog autoriteta, u svojoj funkcionalnosti centrira kao ključna referenca u aktuelnom društvenom sistemu. U obrascu inividualnih nastojanja anuliranja zla, otpora samovolji, idiomu vlasti i svođenju mudrosti na konformizam, ukazuje se na negativan profil samousmerenosti i radikalnosti u podređenosti taštini Polinika i Eteokla koja fiksira tvrdoću njihovog ega u služenju nečasnim demonima. U prostoru manevrisanja najširih vasionskih i čovečanskih sila krucijalno je beskompromisno ulaganje u porodicu kao organsku jedinicu kao i u stvaralaštvo i kulturu. U Edipovoj doslednosti u želji da ne učestvuje u nametnutim mitskim i istorijskim obrascima i da ne „prlja ruke" kao i u komentaru na ideje mitskog Oresta u formuli odustajanja od osvete potcrtava se nastojanje za individualnim odupiranjem prevlasti tamnog aktivizma.

Hristić nastoji da nam ukaže na varijetete izbora u ravni mogućeg uzročno-posledičnog toka u dijalektičkom sklopu univerzuma anulirajući komponentu revolta i nasilja kao glavne društvene prakse. U istoimenoj drami Orest uočava nesvrsishodnost destruktivnog okamenjivanja zleduhog pamćenja u uslovima u kojima kod počinilaca ubistva njegovog oca (Klitemnestre i Egista) njihova životna nesreća (u beznačajnosti i trivijalnosti svakodnevnih obeležja) ima isti balast kao i smrt.

Izglasanost sudbinom likova u antičkim mitovima u podređujućoj ravni svih izbornih parametara prevaže u Hristićevoj drami *Sedmorica: kako bismo ih danas*

6 „Ljubav pamti čitav život, mržnja samo jedan čin," (Hristić 1970: 54)

7 „Iako je izgnana iz estetike, lepota nije izgnana iz našeg doživljaja umetnostii, i ne možemo poreći dda je jedan od najvažijih utisaka koje umetnost ostavlja u nama neka vrsta lepote." (Hristić 2006: 104)

čitali dokazujući da je element sudbine nekad nemoguće anulirati kad prevlada teško uništivi mit o vlasti, što za posledicu u ovoj drami ima tragičan kraj, implicitno upućujući i na aktuelni društveno – politički prosede. Eteokle i Polinik učestvuju u razobličavanju humanog, bratskog osećajnog uporišta u egocentričnoj podređenosti imperativima vlasti. Iako se u uvodnom delu drame diskutuje mogućnost odstupanja od mitske matrice i nasleđivanja vlasti (Polinik izjavljuje: „Nisam došao ni da osvajam, ni da prolivam krv. Došao sam zato što sam mislio da je vreme da dođem. Sve ostalo nije važno." (Hristić 1970: 208), dodatno se umrežavajući potencijalnim Eteoklovim ublažavanjem zavisnosti od iste, ubrzo se preinačuje u svoje beskompromisno obličje gde mit vlasti nadjačava esencijalnu krvu sponu. Pojam slobode se u funkciji vlasti predešifruje izjednačavajući se sa beneficijama moći, u obrnutoj srazmeri sa mudrim formulama Bernarda Šoa koji je naglašavao da sloboda znači odgovornost i da je to uglavnom razlog zašto je se ljudi boje. (Shaw 1961: 117)

Demistifikujući Suđaje opisima da su „tako male da se kriju u glavicama luka" (Pavlović 1963: 29), u Pavlovićevoj drami se u ironijskom obrascu dijagnostikuje stvarnost sa suprotne strane sudbinskog ustrojavanja životnih diskursa. Mitsko se u ovoj drami (kao i u njegovoj poeziji i prozi) reflektuje kao „znanje, iskustvo, ideal, duhovnost u modernoj umetnosti koja stvara antisliku svoga društva, onoga što je suprotno ideologiji zajednice." (Goljanin 2010: 65)

U ravni osvetljavanja „antiklasicističkih, antiuzvišenih" mehanizama nove stvarnosti „suše bezimenosti, jezika ulice" (Pavlović 1963: 10) u očuvanju moralnog integriteta stvarnosti ukazuje se na društvene aplikacije i ideološke strategije u očuvanju antropološke osvešćenosti. Predozirano dejstvo vlasti, kao dominantni motiv u Hristićevim dramama *Orest* i *Sedmorica: kako bismo ih danas čitali* u sabotaži humanog činodejstvovanja implicira ugao sagledavanja aktuelnih obrazaca vlasti. U sklopu društvenih sila ukomponovanih u jednoumlje učvršćujuće se osećanje potuđenja i emotivna izolacija čoveka u duhovnoj diverziji protiv samog sebe. Prihvatanje dijalektičkog ustrojstva kao jedinog mogućeg profila čovečanstva je u kontekstu apsolutnog podređivanja „bilu moći", demonu taštine, vlasti i multivantnosti vere saobrazno diktatu aktuelne stvarnosti.

Budući da u aktancijalnom modelu po An Ibersfeld aktant može biti apstrakcija, u slučaju Hristićevih Čistih ruku, to bi upravo bila metafora „čistih ruku" (značaju beskomopromisnog etičkog principa) iz čijeg značenjskog punkta linearno proizilazi ili (ne) proizilazi dalja akcija, kod Oresta odustajanje od osvete u istoj etičkoj postavci, a u *Sedmorici: kako bismo ih danas čitali* upravo ta osveta kao prevladavajući sindrom u dominaciji mita vlasti. U Pavlovićevoj drami aktancijalno ležište je u pouzdanosti očuvanja osnovnog elementa, bića univerzuma i njegovih vanvremenskih mena u novonastalim duhovnim okvirima. U istraživanju dubljih antropoloških, kulturoloških, povesnih implikacija njegova inspirisanost mitskim sublimira duhovne podsticaje u stalnom stvaralačkom naboju za odupiranjem smrti.

Saglasni u tezi da stvaranje na mitskoj matrici isključuje udaljavanje od života u hermetičnosti „apstrahovanog klasicizma", svežinom lucidnosti, visprenom ironijom, jezikom inventivnosti, u kodu „usvakodnevljavanja", u Hristićevim i Pavlovićevim dramama ovaploćuje se suprotstavljanje okoštalim propozicijama tradicionalnog klasicizma. U Pavlovićevoj drami Horovođa izjavljuje: „Nemoj da govoriš u dvanaestercu,

molim te, to ne sme da nam se potkrade." (Pavlović 1963: 8) Dijalozima likova u drami, Prologa, Horovođe, Suđaja, Seni Odiseja, Boginje dramski pisac je pretpostavio značaj očuvanja supstancijalnog užlebljenja stvarnosti i etičke kodiranosti nastojanjima postmodernih savremenih teza da isključe sponu tradicionalnog dramskog nasleđa i klasičnih vrednosti sa ovovremenim, dekonstruisanim („rekli smo da se o prijateljstvu takođe ne govori. I ono spada u dramske odnose, sećaš se; Orest i Pilad, i tako dalje, a mi to hoćemo da izbegnemo (...) sve te helenske priče su mi dosadile... i erotičke."(Pavlović 1963: 44) Problematizujući status ključnih duhovnih vrednosti u svojim matičnim odnosima (poput rodbinskih i prijateljskih) u dominirajućem savremenom obrascu relativizovanog, Pavlović upućuje i na devalorizovanje erotičkog kao esencijalnog pulsa života u izvoru stvaralaštva što je više puta naznačio.[8]

Brojne klasicističke odlike Hristićevh drama poput aluzivnosti prevashodno usmerene na antiku, čistote u izvođenju, mudrosti u jednostavnosti, uzdržanosti u emocijama, ravnoteže između čulnog, odnosno emotivnog i intelektualnog esencijalno su utkane u prepoznatljive koordinate modernog (iskošeni, ironizovani okvir). U kompozicionoj linearnosti Hristićevih drama u dramskom ritmu bez oscilacija i naglih preokreta rasplet se naslućuje na početku drama.[9] Kroz jezgrovite, jasne, pronicljive i duboko promišljene refleksije isključene su kontinuirane tenzije i nepredvidivi obrti nepouzdanog anarhičnog obrasca ukazujući na jezik u koordinatama modernog klasicizma koji ne identifikuje visoka estetizovanost, metaforična ushitljivost, punokrvnost oneobičavanja. U dijalozima refleksivne punoće govor likova se ne prekida proizvoljnim segmentima izostavljajući obrazac emocionalnih i čulnih ekstatičnosti čak i u psihološki najzahtevnijem odnosu Klitemnestre i Oresta. Isključujući slike nasilja iz antičkih drama u predominaciji ekstremnih emocionalnih stanja mržnje Hristić osvetljava misaona i emocionalna previranja u ličnosti Oresta u klasicističkom obrascu odmerenosti. Nijansirajući odnos braće Eteokla i Polinika baziran na njihovom odnosu prema vlasti on ukida mesto ratničkim strategijama i dramskoj žestini sukoba. Izostavljanjem tradicionalnih sredstava u klasicističkoj funkciji izazivanja katarzičnog preobražaja (tragične krivice u *Čistim rukama* i *Orestu*) piščeva duhovna svest (neobojena sklonošću ka delirijumu ponora ili ekstazi strasti) u obrascu židovske mirnoće, prevagom razumskog poput Pirandela duboko uslojenom moralnom konzistentnošću potvrđuje značaj ustrajavanja koda plemenitosti.

U opoziciji sa savremenim postulatima relativizovanog i fragmentarnog, ali u empirijskim kodovima depatetizovanog, Hristić i Pavlović su profilisali likove subjektiviziranjem njihovih akcija u izostavljajanju balasta mistifikovanja sudbinskog. Mitsko se u njihovoj teorijskoj formuli odslikava u aktuelnom u ravni životnosti inicirajući nužnost stvaranja živog stvaralačkog tkiva oslobođenog dominacije filozofskog i emocionalne beživotnosti, kako bi Horovođa u Pavlovićevoj drami izjavio: „Bojim se da ne postanemo simboli (...) ja nikada nisam mislio da se od filozofije može napraviti dobar pozorišni komad." (Pavlović 1963: 62) U njihovoj recepciji život, kao

8 „Stvaralaštvo je na početku i na kraju poetičnog života: i mit je nekada morao biti poetično stvoren, i obred zamišljen i opravdan. Erotični princip je u stvaralaštvu sadržan, kao što je stvaralaštvo u samom jezgru erotizma." (Pavlović 1998: 19)

9 Izuzetak je u *Sedmorici: kako bismo ih danas čitali* gde uvertira ima drugačiji tok, ali je u obrascu odmerenosti isključena nagla promena diskursa.

ni umetnost nemaju predznak heroizma, vanmaterijalnih i vanvremenskih dostignuća, nego se usaglašavaju prema svojim umerenim mogućnostima, potvrđujući se u sebi samom: „Nema goreg načina da se filozofija umeša u književnost nego da se u jednom književnom delu vidi ilustracija gotovih apstraktnih ideja, pogotovo ideja koje same po sebi više prikrivaju prava pitanja, nego otkrivaju." (Hristić 2006: 98)

Međutim, iako se u ovim dramama ocrtavaju dramski identiteti u punoći sopstvenih težnji i produbljivanju čovekovih mena, preovlađuje refleksivna punoćau njihovojznačenjskoj ravni. Privlačnost nesputanosti igre, prokrvljenosti životnog, koje su Hristić i Pavlović u teoriji pretpostavili obrascima apstrahovanog, u stvaralačkom rukopisu često su i neželjeno izigrane preciznim koordinatama umnog dijagnostikovanja, tako da se drame ponekad poimaju sa umanjenim ulogom mašte.

Odnos herojstva i antiherojstva se u književnoj istoriji, premeren uvek novim procenama, reflektuje u akcijama likova Hristićevih i Pavlovićevih drama u pokretanju pitanja o mogućnosti jedinki da se odupru htenjima i potrebama društva, zajednice, mitskoj veličini i njegovoj suprematiji. Hristićevo dramsko delo leži u prepoznavanju čina antiherojstva (u slučaju Edipa i Oresta humanog), potvrđujući herojstvo iluzornom kategorijom u odnosu na biće antiherojstva koje diše na pozornici mesom konkretnog, a ne etrom apstrakcija. „Bilo da se oslanja na mit ili istoriju, Hristić održava jedan dosledan ugao posmatranja. A to je oslobađanje i jednog i drugog od ukrasa, oreola, heroizma, nadljudskog i isticanje običnog, jednostavnog, čovečnog, na način koji dokazuje da i u ovim aspektima ljudskog postojanja postoje neiscrpna bogatstva, neiscrpne mogućnosti za dramu." (Frajnd 1971: 356) Hristić je klasični tekst oživeo u svežini autentičnog humora skicirajući čoveka u konceptu svoje depatetizovane pojave i antiherojstva, u svojoj jednostavnosti i običnosti, akcentujujući jezik samog čina oživotvorenja i čovečnosti u obesmišljavanju uzvišenosti mitova iz humanističke perspektive. Odgonetanjem iskustva zemaljskog života u rasponu od rađanja do umiranja, jedino se izvesnim potvrđuje da svemoć ne postoji, da je onostrano u funkciji zemaljskog, a da je besmrtna ljudska grešna priroda, u rastu i opadanju, u smrti i uskrsnuću konstanta.

Ne tonući u zone zračenja pesimizma i apsurda, kritička svest o dihotomijskoj šifriranosti aktuelnog („ti nanosi naših vrednosti, to ti jedna istorijska gomila naših protivrečnosti" (Pavlović 1963: 15) ne isključuje obrasce životne raznobojnosti i višeobraznosti. Duhovnu platformu stvaralačkih rukopisa ovih dramskih pisaca identifikuje prevođenje refleksivnog jezika na ideju o mogućnostima metamorfoze čoveka kroz veru u njegova esencijalna uporišta kojim se uprkos prisutnim sumnjama neutrališe dominacija dekonstruktivnog i uspostavlja ritam mogućnosti. Piščeva kontinuirana nastojanja da se u duhovnom vibriranju stvarnosti između aktuelnih rituala katastrofe i mitova apokalipse[10] izoluje preovlađujući diskurs subverzivnosti apostrofiraju raznorodnost čovekovih mogućnosti u višeličju života i neprekinutom dijalektičkom strujanju. Hristić kroz likove Edipa i Oresta u njihovoj etičkoj ispravnosti poručuje da se individualnim činodejstvovanjem utiče na sučeljavanje sa incidentnom stvarnosti i kreiranju oplemenjenog profila čovečanstva. Ulogama Prologa i Horovođe

10 U dijalogu Prologa i Horovođe u obrascima apsurda: „Svaki grad koji smo videli preko desnog ramena goreo je. Kako onda da znamo odakle smo došli? (...) i taj jezik kojim govorimo, zar on sam zna kako se zove?" (Pavlović 1963:18)

u njihovoj antitezi Pavlović potcrtava da je svaka potencijlna negacija u liku apsurda u stvari imanentna težnja za svojom afirmacijom i očuvanjem pouzdanog i stabilnog oslonca.

U diktatu razglobljavanja klasičnih teza u desakralizaciji uzvišenog karaktera umetnosti kao „svetom izrazu posvećenih" („Stara je stvar da pesnici mnogo lažu. (...) Naše ćutanje nije nikakvo `rečito` ćutanje, nikakav vrhovni izraz umetnosti, kako se to danas govori, nego mi prosto nemamo više šta da kažemo" (Pavlović 1963: 62) , u njihovoj recepciji se ne poništava poverenje u nepovredivost duhovnosti, učvršćujući potrebu za očuvanjem pouzdanosti estetičkih i etičkih vrednosti. U naponu preovlađujućih formula civilizacijske limitiranosti pojam o beskonačnosti nije marginalizovan do svog poricanja. Otvarajući se ka „opštem" i „univerzalnom" u posredovanju mitskog inicira se konstituisanje egzistencije sa predznakom betvremenskog u čijem kontekstu Odisej eksplicira svoju ideju „svuda je beskonačnost. Je l` ti jasno? Iznad nas, ispred nas, iza nas." (Pavlović 1963: 57) kao odgovor na formule omeđene stvarnosti.

Posredstvom mitskog, u veštom i lakom Hristićevom i Pavlovićevom pisanju se implementira misao o čovekovom najelementarnijem slojevito produbljujući odnose i situacije u nastojanju da se utvrdi specifičnost interakcije između individualnog i društvenog, i stvarnosnog i univerzalnog. Potcrtavanjem značaja čovekoljublja i plemenitijeg ustrojstva na telu grubih sila sveta koji nikad nije samo zao, već ima i svoju svetliju stranu, ukazuje se na mogućnost preoblikovanja stvarnosti u odabiru koji može biti manje tragičan, isključujući nužnost prevlasti tamne semantike i besmisla. Hristićevo i Pavlovićevo obogaćivanje mita iz humanističke perspektive oponira raskrinkavanju i obesmišljavanju stvarnosti kroz apokaliptični sadržaj, destrukciju i ponovno stvaranje pozorišta sa likovima koji predstavljaju silazak u pakao, bez nade za ponovnim uzdizanjem karakterišući mitologiju pozorišta XX veka. Edipovo insistiranje na sopstvenoj čistoti kao i Orestovo na nesprovođenju osvete presudno je uticalo da se izbegne jedna od najstrašnijih ljudskih sudbina koje se mogu zamisliti, jer tragedije razmera porodičnog ubistva izglobljuju ličnost i društvo iz svojih temelja sa posledicama koje se reflektuju u svim krucijalnim aspektima. Boginjino naglašavanje „mogućnosti lepog" i „borbe za vrednost čoveka" Seni u Pavlovićevoj drami i u ravni „bezimenosti" ukazuje na značaj prihvatanja svetlijeg pola dominirajućih dekonstruktivnih obrazaca.

U cilju preoblikovanja postojećih veza između klasičnih motiva u savremenoj drami i publike, promena mitskog tkiva kod ovih dramskih pisaca se ne identifikuje izgonom iz istog, već implementiranjem suptilno ironizirjućih elemenata realizujući dramski diskurs sa demistifikujuće pozicije savremene determinisanosti.

Oba dramska pisca su saglasna u tezi da se civilizacijski i kulturološki identitet primarno potvrđuje u konstruktivističkom valorizivanju aksiomatskog u uverenju da postoje postojani parametri u očuvanju duhovnog integriteta drame i pozorišta u uslovima estetičkog pluralizma. Posredne relacije u umetnosti su često ubedljivije od neposrednih i zato su Hristić i Pavlović antičke obrasce implicitno doveli u vezu sa savremenim, osvetljavajući njeno jezgro u funkciji metaforske potke za razobličavanje sadašnjice. Inkorporiranjem grčkog mitskog obrasca kao modela za svoje motivske i idejne predloške apostrofira se čovekovo opstajanje u izostavljanju postulata onostranog u empirijski potvrđenoj realnosti kao i dominaciji savremenog mita apsurda, u uspostavljanju autentičnog referencijalnog poligona za duhovno i refleksivno višeglasje.

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SUMMARY

MYTHICAL PATTERN IN DRAMAS AS INTEREXTUAL PLATFORM FOR REFLEXIVE POLYPHONY

This article examines intertextual intermediation in implementation of the mithycal in the plays of Jovan Hristic and Miodrag Pavlovic in decoding their artistic, ethical and social reception. The interest in the mythical in their plays is in corelation with antique inheritage with tendency for the confirmation of the language of constructiveness with regard to the reality of meaninglessness. In opposition to the contemporary patterns of relativity and fragmentarity, but in empirical codes of unpathetic antiheroic, the ironical frame is analyzed from the serious perspective of drama writers in their search for "the deepest and the furthest". The mythical in their theoretical formula is reflected in the actuality in the plane of vitality initiaitng the need for creating live artistic text free of the domination of philosophical and emotional inanimation. However, the attractiveness of

disinhibition of game and bloodstream of vitality which are in theory more valued than the forms of speculation, in their plays are often unwillingly diminished by precise coordinates of mental diagnosing, and consequently the plays are sometimes perceived with the lack of imagination. Including the mythical model for their motive engagament, they opposed the myth – old, antique, based on the postulates of destiny, and modern myth of absurd forming authentic, referential platform for spiritual and reflexive polyphony.

KEYWORDS: myth, intertext, ironisation, unpathetic, constructivistic, reflexivity.

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THE TOKEN HERO'S JOURNEY: RECONCEPTUALIZING THE LITERARY HERO

AZAMAT AKBAROV[1]
ELDIN MILAK[2]
International Burch University
Sarajevo, Bosnia and Herzegovina

Monomit Džozefa Kempbela poznat i pod imenom 'put heroja' je niz strukturalnih sastavnica koje vode ka statusu heroja. 'Put' predstavlja ideju odgode kako se manifestira u procesu sticanja statusa heroja. Status se pridodaje heroju od strane kolektivne svijesti odmah na početku 'puta', ali se odgađa na neodređeno od strane samog heroja. Heroj se odstranjuje od koncepta i pretvara u znak u momentu kada je obilježen istim. 'Put' je produkt herojevog nastojanja da konstruiše strukturalni šablon koji bi ga odveo do samog koncepta 'heroj'. Kolektivna svijest percipira heroja u vidu metonomske sekvence, dok sam heroj putuje metaforskom osom. Heroj je označen od strane kolektivne svijesti koja ga zapravo smatra znakom. Ova vrsta konceptualne strukture stvara ograničen kontinuum 'heroizma'. Kako bi analizirali ovaj kontinuum autori su konstruisali alat koji se bazira na kronotopu Mihaila Bahtina. Osnovna forma kronotopa je adaptirana kako bi se mogli predstaviti mnogostruki slojevi unutar priče, te paralelni narativi. Kako bi testirali alat, autori predstavljaju probnu analizu 'Beskrajne priče' Mihael Endea. Rad postavlja niz zaključaka relevantnih ne samo za književni svijet, već i društvo u cjelini.

Ključne riječi: heroj, koncept, kronotop, putovanje, odgoda.

1. INTRODUCTION

As any avid movie-goer will know, in the past few years it has been virtually impossible to go to a cinema without a life-size cardboard cutout of a superhero towering above you at the entrance. The familiar firm stance makes the moviegoers arch their heads as they look up to the stern yet kind face of the man or woman who

1 Kontakt podaci (Email): azamatakbar@yahoo.com
2 Kontakt podaci (Email): eldin_0208@hotmail.com

is destined to save the world – yet again. The heroes we watch possess superhuman strength or speed, they can wield powerful weapons or control the elements, they are also usually male (although the number of movie heroines has been on the rise), and all, if not most of them, are mortal. The most definitive trait of heroes, and the one that enables us to connect with them, is that their lives are also finite. Their other features serve to distinguish them from the common people, but their mortality differentiates them from gods. Only when set against the weight of possible death do such features as courage, beauty, cunning, and goodness carry any meaning. A hero's trials would mean little if he could leave them unscathed; his journey would be meaningless if it was not marked by an end. And this trait does not stem from 21st century cinema, but can be traced back to ancient Mesopotamia, more than 4 millennia ago.

One of the oldest known literary works tells the story of a hero. Written presumably in 2100 BC, *The Epic of Gilgamesh* is the tale of a mighty mortal who is one-third god and therefore the strongest being on Earth. After his foe-turned-friend Enkidu dies, Gilgamesh goes in search for immortality. His search proves to be in vain as he learns that, much like mortals, he is also barred from immortality. And although Gilgamesh remains the first hero in literature, he certainly is not the last. Heroes are at heart of the great epics, and it is their stories we read in *Mahabharata* and *Ramayana*, in *The Iliad* and *The Odyssey*, and in *The Aeneid*.

Therefore, when we break box office records to see the latest and greatest superhero on the big screen, we do so because heroes have always been a part of who we are. The hero construct is so deeply imbedded in our thinking that it is evoked and administered to a variety of situations and individuals. When making what is bound to be a new summer blockbuster, moviemakers consciously or unconsciously appeal to one of the oldest human constructs in order to get us into theater seats. The concepts of 'heroism' and 'hero' cannot be tied down to a handful of representatives. These concepts proliferated through centuries, were given a variety of features, changed their signifiers, but they nevertheless retained that initial ideal of humankind – a superman.

2. THE HERO FROM NIETZSCHE TO DERRIDA

The idea of a superman has influenced some of the greatest minds in history. It was especially dominant in the work of Friedrich Nietzsche. The word Übermensch, which is nowadays almost synonymous with Nietzsche, was used by a number of writers before him, and in German"the word had already been used by Müller, Herder, Novalis, Heine, and most importantly by Goethe in relation to Faust". (Cybulska 2012: 1) Nevertheless, it was Nietzsche who popularized the term and the concept of the Übermensch. The concept itself was never fully explicated by Nietzsche, but the *overman* or *superman* – as it was translated in English – was a being who managed to surpass the constraints of the common man and unify the opposites raging within. The superman is utterly free, removed from mankind, but not a deity. For Nietzsche, the Übermensch is the ideal human, the autochthonous salvation: "I entreat you my brethren, remain true to the earth, and do not believe those who speak to you of supra-terrestrial hopes!" (Nietzsche 2009a) The superman is also a vision, a being yet to come, a concept not embodied

by anything in existence. The Übermensch can be considered a manifestation of Nietzsche's preoccupation with the past, and the inescapable prison of genealogy to which he is subject as well. For Nietzsche the Übermensch serves as means of escape from mortality. He "associates himself with the classic birth of the hero" (Strong 1981: 318), in as much as he tries to remove himself from his parentage and advertise the unique circumstances of his birth:

> The good fortune of my existence (Daseins), perhaps its uniqueness, lies in its frailty: to express it in the form of a riddle, as my father I have already died, as my mother I still live and become old. This double descent, at once from the highest and the lowest rung on the ladder of life, at the same time decadent and beginning-this, if anything at all, explains the neutrality, that freedom from partiality in relation to the general problem (Gesammtproblem) of life, that characterizes me. (Nietzsche 2009b)

It is interesting to consider what sort of conclusions would arise if one of Nietzsche's contemporaries had the chance to analyze his apparent obsession with the Übermensch.The Swiss psychiatrist and psychotherapist Carl Gustav Jung was one of the people deeply influenced by the philosophy of Nietzsche, so much so that in 1934 he held a seminar on Nietzsche's "Thus Spoke Zarathustra". Jung's work immensely influenced popular psychology and spirituality, but in terms of heroes, Jung's greatest contribution was the invention of archetypes – underlying patterns of character found in the collective unconscious. According to Jung, the hero archetype is one of the oldest archetypes found in the collective unconscious, and it represents the psyche's quest for individuation, for what makes it unique. Jung sees archetypes as "countless experiences of our ancestors [...] the psychic residue of numberless experiences of the same type."(as cited in Gordon 1968: 7) For Jung, the hero archetype is a construct which, much like Nietzsche's Übermensch, consoles opposites - in this case the ones between consciousness and unconsciousness. The hero's journey is then the road of individuation, paved by trials which serve to make the unconscious subservient to the conscious.

The most prominent theory dealing with the structure of that journey comes from Joseph Campbell. *The Hero with a Thousand Faces*(1949) introduces the idea of the monomyth, or the hero's Journey, which through a number of steps follows the hero on his road to individuation. Campbell's work correlated with the literary theory de jour. A group of theorists, spearheaded by the likes of Claude Lévi-Strauss and Roland Barthes, introduced structuralism into literary analysis. A stellar example of the theory in practice is Lévi-Strauss's 1955 analysis of the Oedipus myth, where he identified the key patterns, or gross constituent units, which can be found in a variety of interpretations of the myth. Similarly, Campbell's hero journey consists of three main sections and several subsections. The hero is defined as:

> [T]he man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one's visions, ideas, and inspirations come pristine from the primary springs of human

> life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which society is reborn. His second solemn task and deed therefore ... is to return then to us, transfigured, and teach the lesson he has learned of life renewed (Campbell 2004: 19-20).

Campbell's monomyth divides the hero's journey into departure, initiation, and return. While this tripartition is constant, the seventeen subsections are subject to change and may or may not be present in a particular manifestation of the monomyth. The initial purpose of the monomyth was the creation of a pattern which is comprehensive and all-encompassing. The underpinnings of the monomyth certainly resemble the work of the structuralist scholars. The structural man, as Barthes states, "takes the real, decomposes it, then recomposes it" (Barthes 1972), the result being an entirely new creation, an overarching, governing concept. Structuralism aims to identify the mythemes inside a myth, the bundles of relation between individual constituent units. (Lévi-Strauss 1983) This is possible because a structuralist perceives myths as language. In the words of Lévi-Strauss: "Myth is language, functioning on an especially high level where meaning succeeds practically at 'taking off' from the linguistic ground on which it keeps rolling." (Lévi-Strauss 1983: 210) Here one has to have in mind the langue and parole axes, with meaning leaping in vertical jumps from linguistic ground of parole, which keeps on unfolding as in the first oral telling of the myth.

However, the main weakness of structuralism is that its aim of finding structures within text required the creation of hierarchies and groups of blanket terms which would account for a certain synchronic cross section of data. The foundation of structuralism in Saussurean linguistics based the identification of these synchronic cross sections in terms of negative knowledge, or differentiality. This entails that there is a negation of genesis, or cause, and in that, of a positive sign. The critique of this apparent contradiction is at the heart of a paper which proved detrimental for structuralism as such – Jacques Derrida's *Structure, Sign, and Play in the Discourse of Human Sciences* (1967).

Derrida is considered one of the most controversial and influential figures of the 20th century, mainly as a result of his philosophy of Deconstruction. In Deconstruction, there must be a cause, a genesis of all the structures, and that genesis must be structured in itself. Therefore, a series of synchronic discrete units must have a diachronic unfolding. In deconstruction one might say that there is nothing but the diachronic unfolding, a signified following a signified ad infinitum, deferring the final meaning indefinitely. Derrida calls this uncertainty of meaning *différance*. For Derrida, the only governing unit was the center, which in itself was contradictory, and therefore indefinable. The concept of the center which is not a center is explained as follows:

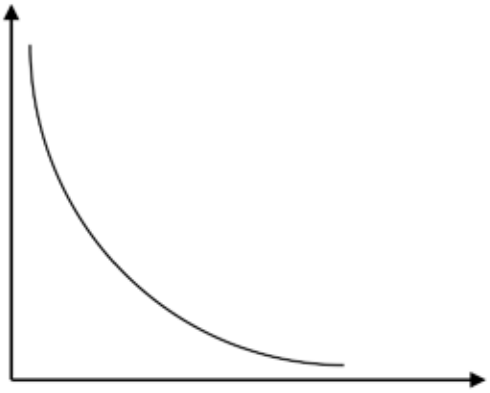
> The center also closes off the free play it opens up and makes possible. Qua center, it is the point at which the substitution of contents, elements, or terms is no longer possible. At the center, the permutation or the transformation of elements (which may of course be structures enclosed within a structure) is forbidden. At least this permutation has always remained interdicted (I use this word deliberately). Thus it has always been thought that the center, which is by definition unique, constituted that very thing within a structure which governs the structure, while

> escaping structurality. This is why classical thought concerning structure could say that the center is, paradoxically, within the structure and outside it. The center is at the center of the totality, and yet, since the center does not belong to the totality (is not part of the totality), the totality has its center elsewhere. The center is not the center. The concept of centered structure—although it represents coherence itself, the condition of the epistémé as philosophy or science—is contradictorily coherent. And, as always, coherence in contradiction expresses the force of a desire. (Derrida 1967: 1)

In other words, the concept at the heart of the structure is never there. It exists as a governing force which limits free play, imposing a sort of circumference on the proliferation of the signified. This brings us back to Jung's archetype hero, and the concept of the hero itself. If the concept of hero, this essence of a whole structure of heroism, is not at the center of its structure, what does the hero's journey lead to? In order to answer this question and analyze the concept of a hero, we must analyze its contrasting concept as well, which we take to be the collective. At the heart of heroism then is the dichotomy between a hero and the collective and the constant back and forth in which they engage in.

3. CHRONOTOPE AND METAPHOR IN THE PLOTTING OF A MONOMYTH

To begin the analysis of this dichotomy, we must first establish a tool which will enable us to operate with both abstract and concrete elements, insofar as a literary work can be said to possess concreteness. The initial form of that tool would be a somewhat simple coordinate system, consisting of two axes. (Picture 3.1) When analyzing the monomyth the usage of the axes to plot the sequence seems almost obvious. There are a number of advantages to using this device, including its simplicity and a rather straightforward yet effective way of tracking the narrative. Nevertheless, the axes system is severely restricted in that it is only effective if we operate in binaries. With the monomyth this seems to certainly be true. The Hero's journey is a series of discrete units which follow each other within a sequence of finite steps. The plotted units are representations of inner conflicts which the Hero has to resolve on his journey to individuation. The inner conflict would then be found within the vertical axis as a single unit of meaning. The essential elements



Picture 3.1
The horizontal and vertical axes system.

on the axis are then time containing meaning and the sequence of time events itself. The main issue then with the usage of axes would be that we are using a two-dimensional tool to represent multi-dimensional worlds. Therefore, we end up with an incomplete analysis of the narrative which omits a crucial factor in the journey of a Hero – space. In order to resolve this we will employ Mikhail Bakhtin's chronotope as the main tool for the analysis of the monomyth.

Defining the chronotope is not a simple task. Bakhtin himself was never particularly clear regarding its definition. Therefore our first task is to establish a working definition which will be treated as an axiom for the continuation of the analysis. Essentially, the chronotope is a tool for narrative analysis which employs the idea of space-time, a concept although analogous, not equal to space-time in physics. The chronotope seeks to find certain structures and forms which are fixed in human cognition:

> Bakhtin's assessment of narrative genres, moreover, contributes to a theoretical tradition that underscores the cognitive functionality of literary genres; the belief, that is, that fixed poetic and narrative structures should be understood as means for storing and conveying forms of human experience and knowledge. (Bemong et al. 2010: 8)

A chronotope then is a cognitive concept as much as it is a narrative feature of the text. The chronotope represents the cognitive perception of space-time as they occur simultaneously and interdependently.The chronotope additionally has a link with the structuralist tradition, in that it serves as a tool of generalization and reduction. An analysis of the world can only begin to make sense if we begin "by reducing the number of its meanings – which are potentially infinite – to a restricted set". (Holquist 2002: 46) This restricted set then serves as a structure which can be augmented and built on. In essence, the chronotope is "an integral way of understanding experience, and a ground for visualizing and representing human life" (Morson & Emerson 1990: 375) as it is conceptualized and interpreted within a literary work.

The chronotope seems to share a great number of concepts and ideas with its predecessors. It obviously shares a strong tie with the Saussurean semiotic system, although it departs from its basic notions. The essence of the chronotope is the concept of dialogism which says that all language is dialogue. Just as signs in the Saussurean can only be known negatively, in differentiation with other signs, so can utterances only be recognized within a dialogue, triggered by previous utterances. An utterance can never exist on its own, and unlike the sign in the Saussurean system, it does not disband the idea of a cause, but in fact enforces diachronic sequencing as the genesis of dialogue. The utterance in language is an event in the chronotope, and similarly "an event is always a dialogic unit in so far as it is a correlation: something happens only when something else with which it can be compared reveals a change in time and space." (Holquist 2002: 116) This is as far as the similarities between Bakhtin's and Saussure's system go. The inner and the individual speech of the speaker, as contrasted with the greater abstract unit of language of the collective, was by Saussure labeled as an idiosyncrasy which did not fit the binary system. Bakhtin on the other hand treats the inner speech as a dialogue in itself.

> The individual aspects of the "inner duality" that Saussure began with are quickly consigned to an unanalyzable chaos of idiosyncrasy, and it is the social aspect of the duality alone on which Saussure founds his science of language. As a thinker whose paradigm is still dialectic (and thus binary) rather than dialogic, he cannot entertain both possibilities simultaneously. Having recognized the duality and its attendant complexities, he quickly retreats into the conceptual safety of an either/or opposition. In other words, Saussure abandons the self in the service of the other. (Holquist 2002: 44)

The dialogism of a chronotope allows us to analyze the work within a multidimensional system. Additionally, it allows us to question the conceptual networks built within the self, within the other, and the constructs that bind the two together. In the analysis of narrative, the chronotope has two functions:

> [T]he founding or 'indispensable' assumptions of a genre (or indeed any utterance) which themselves may never be the objects of representation and yet shape the parameters of the way that spatial and temporal relationships are 'artistically expressed' in a given genre: and how these 'appropriated aspects of reality' are used to articulate the specific meaning of a 'concrete artistic cognition' or artifact... as a fundamental working assumption that shapes the genre's way of seeing reality, it should provide an analytic framework for understanding how and why each genre 'is adapted to conceptualizing some aspects of experience better than others'. (Branham 2002: 165-6)

The first function is the identification of those centers within a specific genre that seem to limit the free play, or the 'parameter' and are at the same time never within the object of representation. One naturally calls into mind Derrida's *center which is not a center* at this point. The second function of the chronotope is more structuralist than post-structuralist, in that it seeks to find an analytic framework which would enable us to understand why a certain plotting fits certain genres. In other words, why are some structures better at representing parts of the real world than others? In the case of the monomyth we will use the teleological chronotope, arguing how the concepts of intrinsic and extrinsic finality define the Hero throughout the journey. The teleological chronotope depends on finiteness; the finality of the journey whose main aim is the attainment of the equilibrium between all the parties involved in a number of dialogues:

> Teleological – or monological – chronotopes characterize traditional narratives in which the entire plot moves towards the final moment (the "Eschaton"). Here, the curve of suspense is constructed as an alternation between chronotopes of equilibrium and conflict. Conflicts in these narratives are simply external obstacles in the course of the hero's journey to a state of equilibrium. (Bemong et al. 2010: 7)

The point of interest here is what finiteness implies. The finality of the journey would presumably be the attainment of the equilibrium. However, this does not necessarily mean that finality has been reached. Mortality is the key difference between

a deus-like hero, and a deity, hence, finality can be interpreted as the death of the Hero. Therefore, a Hero's journey must not necessarily entail a completed action, but rather an interrupted process which was never meant to be finished. The unfolding of the narrative happens alongside a finite heroic continuum.

Finally, we reach the point concerning the other dimension of this analytic tool. Aside from the space-time system, the plotting of the narrative has to contain a semiotic level of analysis. If we imagine the chronotope as a horizontal plain, then points of meaning are the small delves carved in it, similar to a relief. Space-time exists as the ground on which meaning unfolds. As such it is shaped by and it shapes the constructed meanings. The chronotope, the space-time of the narrative is the footing on which a structure is built. To quote Bakhtin:

> We [...] endow all phenomena with meaning, that is, we incorporate them not only into the sphere of spatial and temporal existence, but also into the semantic sphere [...] every entry into the sphere of meaning is accomplished only through the gates of the chronotope. (Bakhtin 1975: 406)

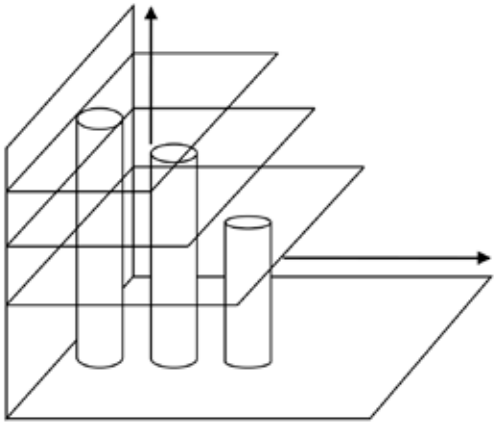
The meaning which manifests on the surface of the chronotope is only intelligible through an interpretation of the event which is a metaphorical unit. A good working definition of a metaphor defines the figure as "a unitary meaning arising out of (verbal) interaction of disparate conceptual units from different universes of discourse or semantic domains". (Suvin 1986: 2) If we observe metaphor as a cognitive organ on, then its main role seems to be the mediation in the interpretation of two semantic domains. Thus, metaphor would be analogous to dialogue itself – the abstract field in which meaning is negotiated. On how many levels the dialogue develops is determined by the plotting of the narrative. Additionally, the sign or the utterances which constitute the chronotope, in this case the Hero and the Collective, have to be observed as they manifest in certain splits of space-time-cum-meaning:

> [T]here is no neat, one-line definition of the motivated sign as it plays a role in dialogism. Rather, we shall have to pursue the work of signification as it manifests itself at different points in the hierarchy of levels where utterance is shaped. (Holquist 2002: 46)

These points are the events in the chronotope. If we were to place the gross constituent units of the monomyth onto the surface of the chronotope, we would get a maximum seventeen distinct events, with the caveat that not all seventeen must necessarily occur. A myth can isolate only a few elements of the sequence and greatly enlarge them, thus making them the basis of the narrative. Other elements might be present to a lesser extent, or not at all. They unfold in a metonymical fashion, with the perpetual *and* (Derrida's es/est distinction) tying them into succession. Nevertheless, the events are roughly categorized in an interdependent sequence of departure, initiation, and return – a typical tripartite division of the narrative. The monomyth itself is best summarized by its creator:

> The mythological hero, setting forth from his common-day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon- battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinization (apotheosis), or again — if the powers have remained unfriendly to him—his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the re- turn threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir). (Campbell 2004: 227)

The units of the monomyth should be interpreted metaphorically. The myth of the Hero's journey is, after all, the road towards individuation. As such, each conflict the hero encounters is a reflection of the inner struggle. The metonymical and the metaphorical succession of events occur on different levels of cognition. Therefore, a linear, two-dimensional tool for narrative analysis would fail to capture the complex layering of the Hero's journey. A chronotope resolves this issue by providing us a three-dimensional surface on which events can be plotted on a number of strata. (Picture 1.2) This enables us to keep track of imbedded narratives and subplots as they develop within the frame chronotope. Additionally, it allows us to draw a sharp distinction between the events on the level of metaphor and metonymy, with metonymy being the very ground (space-time) on which a metaphor unfolds. The metaphor is the dialogic space, a medium between concepts and their manifestation on the surface of the chronotope.



Picture 3.2 A visual representation of a multi-layered chronotope.

The metaphor negotiates meaning between the semantic domains of the other, the self, and the self and itself. As such, the strata of the chronotope will be divided into levels of metaphorical interpretation.

4. THE HERO AND THE COLLECTIVE

After identifying the tool of analysis, and the basic structure of the event sequence, we turn our attention to the participants of the metaphorical dialogue. Obviously, one of them is the Hero. He or she, because gender only slightly affects the event development, is the constant participant in the dialogue; one around which the chronotope develops. The second participant of the dialogue we will name the collective. In addition to being a pragmatic solution to the issue of a multitude of minor characters, the concept of a collective implies an underpinning of Freudian and Jungian psychology. The collective is a general term which envelops not just individual characters, but also the entire population inhabiting space-time. It needs to be understood as the binary opposite of the Hero, an individual (we use this term cautiously) who is in constant dialogue with the collective, as well as with his or her own self.

It must be highlighted that by the time the Hero receives the call to adventure he is already established as a hero. The very act of receiving the call implies that the individual invited is a hero. A Hero's journey is therefore not a journey towards becoming a hero, but the journey of a Hero. What characteristics single out the individual from the collective are yet to be discussed. First of all, however, the two dialogues need to be examined in detail. The first dialogue is the one between the collective and the Hero which unfolds within the same semiotic sign system, meaning that:

> The group as a collective and the individual members who comprise it all share the same language, which is whatever language (or more accurately, whatever assemblage of possible discourses) they use to communicate with each other in their day-to-day activity. (Holquist 2002: 53)

However, while they communicate with the same system, that does not necessarily mean they communicate on the same level. The collective in the dialogue has to be perceived as an element of the chronotope, if not the chronotope itself. The Bakhtinian condensation of time which created space could very well have also made the collective. The collective is a one-minded conception; it grows out of the chronotope as its animate extension. It is a metonymical product of perpetual additions, complementation, and growth. The Hero then is the product of a metaphor, a single unit of incomplete individuality which was not grown out of the chronotope and as such does not belong to it. The Hero is the synchronic unit, the standalone *I* which is in constant dialogue with the *self*, and with the *other*. The tension between the I and the other is essentially linguistic, in that:

> Language is "charged with chronotopic energy", and the vitality of language "grows, in part, out of the tension between the 'centrifugal' chronotopic implications of

> individual words and phrases, and the 'centripetal' forces [such as syntax] that subordinate these centrifugal energies to coherent overarching meanings. (Ladin, cited in Bemong et al. 2010: 6)

The I moves in a centrifugal fashion, away from the center. This is counter intuitive as the Hero's journey is perceived as the road to individuation. But the road to individuation is precisely in the direction away from the center. The center is never in the center. What is creating the centripetal whirlpool is the chronotope, the collective, which is itself a token center – a temporary object of the concept of structure. The Hero's journey is a journey away from the center of the chronotope – a journey upwards. The Hero moves alongside the vertical axis, resolving the conflicting dialogue. The collective moves alongside the metonymical axis, the chronotope itself, perpetuating the conflicting dialogue. The tension in the dialogue then is its bifurcated direction, which is, paradoxically, what also drives the dialogue in the first place. The utterance of the Hero is always a response to a previous utterance. In other words:

> [A]ddressivity is expressivity; what we usually call life is not a mysterious vitalistic force, but an activity, the dialogue between events addressed to me in the particular place I occupy in existence, and my expression of a response to such events from that unique place. (Holquist 2002: 47)

The Hero's journey is the search away from the center for the 'center', in this case, the center of the concept 'hero'. The Hero moves through events which enable him to carve his or her own conceptual network. The events are successive and require completion in the form of the resolution of the dialogue between the I and the self.

> First, each makes the non-intuitive assumption that the subject at the heart of identity, the agent of perception, is invisible to itself. And secondly, the only self that is visible to the individual subject – despite its defining task of bringing the manifold variety of the world into a meaningful unity – is not noumenal. It is a construction, moreover a construction that is itself not singular. (Holquist in Bemong et al. 2010: 30)

This inner dialogue unfolds simultaneously with the dialogue between the collective and the individual. What defines the Hero as a standalone unit is that his or her drive stems from resolutions of inner conflicts, between the self and the I, not the outer ones, between the self and the other. If the hero were to advance alongside the metonymical axis, and devote his journey to the resolution of conflicts with the collective, he would merge with it and become a part of the chronotope. Therefore, a Hero is considered as such only as long as he is in conflict with the collective. This conflict does not necessarily possess a violent nature. The dialogue is a field of conceptual discourse, where the Hero is urged to disregard the collective patterns. For the collective, the Hero is a type of the concept 'hero', the very personification of the ideal and the object of desire. If the Hero were to respond to this conceptual patterning, he or she would proclaim an apotheosis, effectively renouncing the finite hero status, and removing themselves from the

concept entirely. The Hero's journey towards the center of the concept is only possible as long as he or she is aware of their token status. In essence, the dialogue between the collective and the Hero is a succession of differentiality. The discourse is comprised of signs which build upon each other infinitely, not allowing final meaning to materialize. Therefore, the Hero's journey is a continuum of change:

> Meaning comes about in both the individual psyche and in shared social experience through the medium of the sign, for in both spheres understanding comes about as a response to a sign with signs. Since, therefore, there is no sign in itself, every given sign is a link in the great chain comprising all other signs. (Holquist 2002: 48)

This brings us to the conclusion that the collective and the Hero exist in a reciprocal relationship. The conflict is sustained by the tension in the dialogue, which is only possible due to the dichotomized patterns of development. The conflict must not be resolved, since its core consists of the type-token misconstruction on the part of the collective. The Hero builds the ground of their conceptual pattern on the metonymical field, and their metaphorical discourse is only possible because of the restraints placed in the Hero by space-time. The Hero's journey is the search for freedom; for an identity purified of space-time constructs. It is the ultimate deconstruction of concepts.

5. A SAMPLE ANALYSIS OF MICHAEL ENDE'S "THE NEVERENDING STORY"

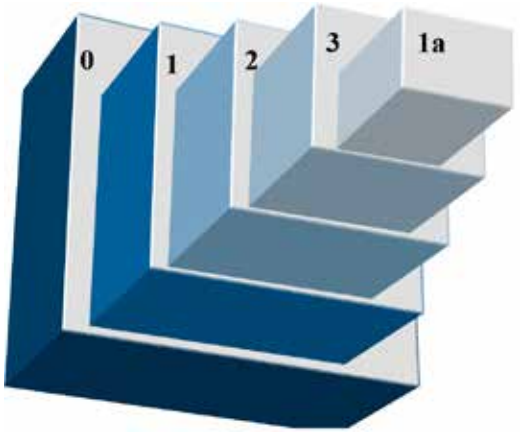
Michael Ende's "The Neverending Story" is one of the most famous children books written in German language. Published in 1976, the novel garnered international success, spanning numerous sequels, adaptations to film and series, as well as theater.

The story follows a day in the life of Bastian Balthazar Bux, a chubby child who is bullied by his peers and neglected by his father who is still mourning the loss of his wife. While fleeing from his schoolmates, Bastian stumbles upon an antique bookshop, where he discovers, and steals a book entitled *The Neverending Story*. The book tells the story of a land called Fantastica, where the Childlike Empress, the metaphorical deity of the world, is suffering from nothingness which is consuming the land. She entrusts the young boy Atreyu with finding the cure for her. With his adventures Atreyu slowly pulls Bastian into the story, which was the Childlike Empress' plan from the beginning. Her cure is a new name which only a child from the real world can give her. After doing this, Bastian becomes a part of the book, and bestowed with godlike powers in the form of the pendant AURYN, which is heavily charged with references to Rabelais's *Abbey of Thélème* with its "Do What Thou Wilt" inscription, he starts constructing the is new land of Fantastica. Slowly being consumed by power, he tries to proclaim himself as the new Emperor, but he is stopped by Atreyu, which effectively saves his life. Bastian returns to the real world after Atreyu takes up the burden of finishing the creation of Fantastica.

The Neverending Story is at its core, an extremely complex piece of writing. As it so often happens, children's books have a much deeper and profounder narrative than the superficial reading seems to suggest. The complexity of *The Neverending Story* stems

from Ende's layered plotting and the wide scope of referentiality in the text. The layered plotting progresses through a monomythical pattern which is driven by two characters. To further complicate the issue, the chronotope is constructed in stages, raising it at several points to the level of metatextuality. To begin with, we will address the layers of the plotting.

The initial layer, with which the novel opens, is the 'real' (1) world of Bastian Bux. It is an unnamed city, presumably in Germany, and it contains, as far as the reader is concerned, the antique bookstore, Bastian's school, and his home. The second layer is the world of the first Fantastica (2), which is being consumed by nothingness. The first Fantastica is Atreyu's chronotope, on which his monomyth unfolds. The third world comes into creation when the Childlike Empress interrupts the cycle of infinity, effectively bringing Bastian into the story. The second version of Fantastica (3) is constructed by Bastian, and its construction is metatextual in that Bastian is aware of himself creating the story. Finally, the point of return is the 'real' world (1a), which is now superimposed on the structure. However, this does not fully complete the layering. The metatextuality in the novel extends further. The Childlike Empress is aware that the land of Fantastica is a book, consisting of what meaning the reader gives to the text; Bastian is aware that the second version of Fantastica is a land he is creating; finally, the real life reader of the book is aware that the book they are reading is equally entitled *The Neverending Story*, implying that the real life reader (0) is the new layer of narration. This self-referentiality of a text which follows its own construction and deconstruction requires the reader to actively participate in the metatextual reading of the text, thus perpetuating the cycle of signification. In other words, the narrative is consciously interactive.

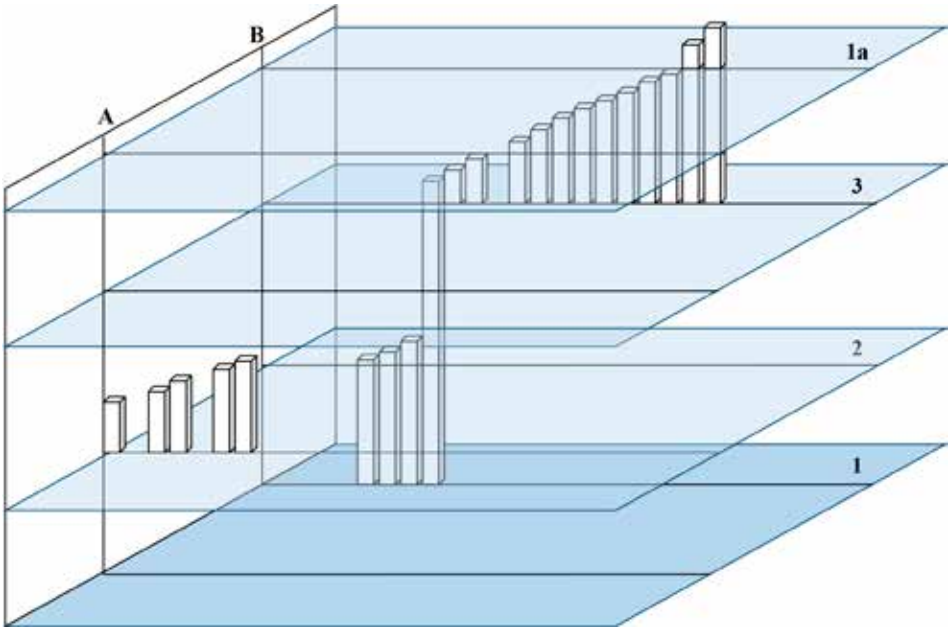


Picture 5.1
The layering of the chronotope.

The individual layers are the manifestations of the Hero's journey. World 1 is Bastian's stage of departure, in which he refuses the call. The second stratum of the chronotope, which follows Atreyu's monomyth, is imbedded in the first one. The third stratum reconstructs the chronotope to follow Bastian's journey, while the intersection between 3 and 1a marks the Return stage. The stages of the monomyth, both Atreyu's and Bastian's, found in the narrative are plotted as presented in picture 5.2.

Based on the picture, the following can be deduced: Atreyu's monomyth (A) unfolds along a limited number of constituent units; Atreyu receives the call to adventure, and answers it without a refusal, proceeds to receive the supernatural aid in the form of the AURYN, crosses the threshold which leads to adventure, goes through a road of trials

and completes the journey by meeting the goddess, i.e. the Childlike Empress. Bastian's journey begins at this point, with the Empress giving him a call to adventure at the point where the first and the second stratum intersect, thus merging the seventh and the first event in the respective monomyths. Bastian, unlike Atreyu, refuses the call, effectively forcing the Empress to deconstruct Fantastica by ending the cycle of infinity and creating a new beginning with Bastian, who eventually accepts the call. He is then given the AURYN, and is asked to use it in whichever way he wishes. Bastian proceeds to cross the threshold from world 1 to world 3, creating a new Fantastica, and forming the chronotope anew. Bastian goes through a series of trials which he himself constructs as a part of his internal crisis of identity, which culminates in him proclaiming his own apotheosis after being tempted by a woman, the witch Xayide. Interestingly enough, Bastian's return begins with his wish to reunite with the Father, after which he is forced to find the Waters of Life, the Ultimate Boon in this case, which would heal him and his father upon return. Help from without comes from Atreyu, who takes over the responsibility of finishing the creation of Fantastica, after which Bastian returns to the 'real' world and becomes its master by reclaiming his own identity. Finally, the freedom to live is acquired after both Bastian and his father are released from the sorrow caused by the mother's death.



Picture 5.2 Plotting of the Monomyth in The Neverending Story.

After this summary, we turn our attention to the implications of individual units. The shortness of Atreyu's monomyth merits some attention first. Atreyu is the initial Hero of the narrative, but it is arguable whether he is indeed succeeded by Bastian. It seems to be rather a question of the narrative focal point being shifted, and the

attention of the plot being directed to the third stratum, effectively placing the second stratum into the background. Thus, Atreyu never stops being the Hero – he just stops being the center of the narrative and disperses into it. Atreyu remains the constant in the plotline, unfazed by the change in the chronotope. This implies that Atreyu operates on a metaphorical level, ascending towards the center by literally removing himself from it in the narrative.

However, it is Bastian's monomyth which is the center of the narrative, and which requires greater analysis. The most important event in Bastian's plotline is the acquisition of the AURYN. After the Childlike Empress dissolves the first world of Fantastica in an attempt to convince Bastian to accept the call, she bestows on him her own powers in the form of the amulet AURYN. There are several allusions in the text to the Empress' true identity, including her living in the Ivory Tower, the symbol of the Virgin Mary, or similarly being the Divine Mother reuniting with Death to interrupt the cycle of infinity. Her transference of powers to Bastian manifests in his ability to turn his words into reality. The true power of the AURYN is to give signification to objects, latching them to semantic centers of concepts. Bastian is able to use the power as long as he realizes that he is not the center of it, but that the power derives from the Empress. AURYN demands simultaneous selflessness and disinterestedness – the complete abnegation and acceptance of the outside world. In other words, it demands a Hero to wield it. The inscription on it, "Do, what thou wilt" is a further temptation. A true Hero, such as the Empress, or Atreyu, would never use the AURYN for their own will, as that would mean proclaiming possession and removing oneself from the object possessed. The amulet only guides the owner as long as the owner is in no need of guidance. In other words, the amulet and the owner should exist on two separate plains, the metaphorical, and the metonymical. By using the amulet, which is the source of the chronotope, to construct the chronotope, Bastian imprisons himself. His monomyth progresses alongside the metonymical axis, with the events being determined by the chronotope. The monomyth is shaped by space-time, and it is only towards the ending that Bastian regains the control of his own journey.

Bastian initially uses the AURYN to change his identity and his essential traits, wishing for concepts such as strength, wisdom, beauty, and courage. Since the center of the concept is never in the center, Bastian receives only the token forms of the concepts, which remove him from the center of his identity, to the point where Bastian is a mass of concepts without coherent structure in-between. Bastian's return is the journey back to his identity. The journey begins symbolically by him reuniting with the collective, immersing himself with the community of Yskalnari, people who do not possess the concept of I, and exist only as a collective. Through immersion with the collective Bastian again revives his True Will, and the need for a single identity. With this in mind he rejoins the Earth Mother, this time in the form of Lady Aiuola, who represents change and motherly love. Finally, Bastian feels the need to reunite with the Father, leaving the mother in the search for the Water of Life, the pure source of love which returns him his own identity after he bathes in it. In essence, Bastian's journey starts as the journey of a fallen Hero, who has joined the collective and has been stripped of the Hero status. It progresses towards penance, and a return to the journey in the form of ascension towards his true identity. As was initially stated, the Hero's journey

is the road towards individuation. Bastian's journey is the resolution of the conflicts in the dialogue between his own self and the I, which he initially neglected by trying to resolve the conflict between the I and the other.

Finally we focus on the dialogue between the I and the other. Bastian's case is additionally complicated by the fact that he is the originator of his own chronotope. He is the name giver, an allusion to Adam perpetuated by his fall from godly graces and his temptation by Eve (Xayide), and as such he is the source of deferred signification. Given that the interpretation of the chronotope is a matter of ideology, while its representation is a matter of text, it soon becomes apparent that Bastian's creation goes beyond his ken. The land expands infinitely, without his conscious contribution, and he eventually becomes a prisoner of his own ideology, abandoning the search for self by looking for it in the I which he perceives as the other. The chronotope is then a depiction of the conflict between the self and the I, where the I is the constructed based on traits Bastian perceives as favored by the other. The entire journey is the resolution of the self-I dichotomy, within a world guided by the other. When Bastian acquires the ability to conceptualize metaphorically, after perceiving his own differentiality, he is able to ascend from the metonymical succession of signification, to the resolution of an equation: I is self.

This is the true starting point of the Hero's journey. The realization that the self and the I need to be negotiated by their mutual standards, without interference from the other. The freedom to live is the severing of ties with space-time, and the ascension towards individuation of the being. The essence of the journey is a paradox, which insists that the Hero is only a hero to the collective as long as he is not a part of it, and as long as he does not attempt to embody the concept itself. The Hero's journey is the journey of constant change, which is only physically finite – bounded by mortality.

6. CONCLUSION

The Hero's journey is the road of self-deconstruction. It is the progression of stages which are meant to expose the underpinnings of the chronotope which is in essence the product of an ideology. This exposure leads to further deconstruction, where the Hero has the task to remove himself from the ideological concept and question its origin. Given that the concept is endlessly deferred, the hero negates the existence of a center, accepting the holistic infinity. This brings him closer to the concept itself, as he accepts all of its forms of manifestation. As such, the Hero is the being which exists above language, beyond concepts, in a metaphorical space and time which is constricted only by the physical reality. Nevertheless, constriction does not imply obedience. The Hero accepts his own space-time, but remains indifferent to it. His journey is internalized. Nevertheless, he coexists in a layered dialogue: between the self and I and the I and the other, where all three have a reciprocal relationship. The Hero's self must remain unaffected by the other. He must not succumb to the I as perceived by the other, otherwise he would be entirely removed from his own self. The Hero then is the personification of identity as it manifests purely, cleansed of the effects of the chronotope.The implications of this on the real world construction of identity and the questions raised by it are numerous. What does the collective in which an individual is

required to establish an identity see as a hero, and what sort of characteristic does the hero possess? Does the collective only possess token heroes? How does the concept of fame reflect on the concept of a false Hero? These are only some of the questions that transcend from literary theory into psychology and sociolinguistics.

Answers as such are only of speculative nature. Bakhtin's chronotope is a concept applicable to far more than plot and narrative interpretation. At its core is the relationship which defines the essence of society, and it is the exposition of this relationship which reveals the true structure of a society. The Hero's journey is an individual's journey, towards its own individuation, and the narrative is its struggle against the chains of ideology. The Heroes then are the members of the collective who reach the furthest point on their journey before they are interrupted by finiteness. Whether they have reached the furthest point metonymically, or metaphorically, defines along which axis they have traveled, and the ensuing result is only important to the individual. The core question at the end of the journey is, after all, moral and teleological.

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SUMMARY

THE TOKEN HERO'S JOURNEY: RECONCEPTUALIZING THE LITERARY HERO

Joseph Campbell's monomyth, or the Hero's Journey, is a series of gross constituent units which ultimately lead to the Hero status. The Journey introduced the idea of deferral in terms of attaining the Hero status. The status is bestowed on the Hero by the collective consciousness immediately upon his departure, but is deferred indefinitely by the Hero himself. The Hero is removed from the concept and turned into a token as soon as he is labeled with it. The Journey is the effort of the Hero to construct a pattern which would eventually lead to the fundamental concept of a "Hero". The collective consciousness perceives the Hero in terms of a metonymical sequence, while the Hero advances along the metaphorical axis. The token Hero is a token of the collective consciousness which has falsely labeled him a type. This sort of conceptual structuring creates a finite continuum of "heroism". In order to analyze the continuum of heroism, the authors constructed a tool of analysis based on Mikhail Bakhtin's chronotope. The basic form of the chronotope was adapted so that it can represent multiple layers of the story and parallel narratives. In order to test out the tool, the authors conducted an analysis of Michael Ende's epic fantasy *The Neverending Story*. The paper draws a number of implications from Bakhtin's chronotope relevant not just to the literary world, but society at large.

KEYWORDS: Hero, concept, chronotope, journey, deferral.

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TRANSLATING ALICE MUNRO: CULTURE-SPECIFIC TERMS AS A TRANSLATION CHALLENGE

TJAŠA MOHAR[1]
Faculty of Arts,
University of Maribor,
Maribor, Slovenia

U savremenoj teoriji prevođenja proces književnog prevođenja se doživljava kao akulturacija i pregovaranje između dve književne tradicije. U praksi prevođenja kulturnospecifični izrazi predstavljaju veliki izazov za prevodioca, jer u ciljnom jeziku često ne postoji odgovarajući ekvivalent. Ovaj rad, na primeru analize slovenačkog prevoda zbirke kratkih priča *Previše sreće* Alice Munro, ilustruje probleme koji se javljaju tokom prevođenja kulturno specifičnih izraza i moguće posledice njihovog postranjivanja na koherentnost i transparentnost književnog prevoda. Oslanjajući se na savremenu teoriju prevođenja, rad takođe predlaže alternativna rešenja za identifikovane probleme i za moguću veću transparentnost i tečnost prevedenog teksta.

Ključne reči: Alice Munro, *Previše sreće*, književni prevod, kanadska književnost, teorija prevođenja.

In distinguishing a good translation from a bad translation, Venuti (1997: 1) argues that a translated text is considered acceptable by publishers, reviewers as well as readers "when it reads fluently" and when it seems transparent because of the "absence of any linguistic or stylistic peculiarities". This gives it the appearance of reflecting"the foreign writer's personality or intention or the essential meaning of the foreign text" (Venuti 1997: 1). In other words, the translated text needs to appear as an original. However, this transparency, which is achieved by the translator's endeavours "to insure readability", is according to Venuti (1997: 1-2) only illusionary, for underneath is concealed"the translator's intervention in the text".

Since its beginnings, translation theory has distinguished between two main methods of translation, which were defined by Venuti (1997: 20) as the "foreignizing method" and the "domesticating method". This dichotomy was introduced at the

1 Kontakt podaci (Email): tjasa.mohar@gmail.com

beginning of the 19th century by Schleiermacher, according to whom the translator has only two choices, either to "leave[s] the author in peace" and "move[s] the reader towards him", or to "leave[s] the reader in peace" and "move[s] the author towards him" (Venuti 1997: 19-20).

Vevar (2001: 12-13) points out that foreignization was the preferred method with the older generation of translation theorists, as well as in the postmodern concept of translation, while contemporary translation practice perceives the translation process primarily as domestication or relativization of absolute foreignizing items, which aims at preserving the function and the artistic effect of the original text. He further argues that foreignization and domestication cannot count as proper translation methods, only as options, and that the appropriate degree of foreignization or domestication to be used in literary translation differs from case to case and is dependent on various factors. According to Vevar (2013: 58), the translation process thus requires that the translator negotiates between the two approaches, bearing in mind that the loss is greater if priority is given to foreignization.

Lefevere (1994: 6) also perceives the translation process as a negotiation and argues that translators are mediators between two literary traditions, that of the source language and that of the target language. Lefevere (1994: 10-11) thus seems to be more in favour of the hermeneutic approach to translation, which perceives translation in terms of interpretation, than of the linguistic-based approach, according to which translation is a mere search for equivalence. However, he argues that the best definition of the process of translation and the best alternative to both approaches is what Even-Zohar calls acculturation, or "the process of negotiation between two cultures" (Lefevere 1994: 11). In this new perspective, translation is above all a decision making process, during which translators decide on their own "what the most effective strategy is to bring a text across in a certain culture" (Lefevere 1994: 11). However, translators are not completely free in their work, but are constrained "by the times in which they live, the literary traditions they try to reconcile, and the features of the languages they work with" (Lefevere 1994: 6).

In literary translation it is particularly important to bring the text across in a certain culture, to use Lefevere's words, rather than simply to find linguistic equivalence between the source and target languages. Culture-specific terms play a crucial role in representing a certain culture in the source text; therefore, these deserve special attention in the translation process. These are items that situate the source text firmly into a specific cultural, historical and geographical background, as well as into a specific cultural and literary space. At the same time, they seem to be particularly problematic to translate,owing to what Newmark (2004: 94) calls a culture gap that exists between the source and target languages. He introduces the term "cultural words" to denote words that are "associated with a particular language and cannot be literally translated" (2004: 95), and proposes componential analysis as the most appropriate approach in translating them (2004: 119).

Vevar (2001: 105-106) also believes that the categories which are the most difficult to translate are items which are specific to a nation, such as a nation's way of thinking, a nation's psychology, a nation's way of communicating, its character, as well as the customs of its historical milieu. He points out that in the translator's endeavours to

genuinely transfer these items into the target language, there exists a certain danger of introducing exotic and foreignizing elements into the translated text. Therefore, he suggests that such cultural items should be preserved in translation only to such an extent that they are still understandable to the reader in the target language.

To move from theory to practice, this research discusses the translation of culture-specific terms from Alice Munro's stories, published in the collection *Too Much Happiness*, into Slovene. More precisely, we shall analyse the text units in the Slovene translation that have a foreignizing effect and thus testify that culture-specific terms were not translated in such a way as to assure transparency and smoothness of the translated text. Before moving on to the examples, it needs to be mentioned that Alice Munro's works were unavailable in the Slovene language (with the exception of three individual stories) until 2010, when two of her collections (*Too Much Happiness* and *Hateship, Friendship, Courtship, Loveship, Marriage*) were translated into Slovene. One might argue that the fact that Munro received the prestigious Man Booker International Prize a year earlier might have encouraged the appearance of the two collections in Slovene. Since Munro was awarded the Nobel Prize in literature in 2013, two other collections have been translated into Slovene; however, this is still a trifle in comparison with her extensive writing. But it is not just Munro. As Blake (2012 : 186-187) points out in his paper on Alice Munro's late appearance in Slovene translation, it seems that in the past, only a small number of leading authors from a certain country were translated into Slovene, and in the case of Canadian authors, Margaret Atwood and Michael Ondaatje apparently overshadowed the work of other authors.

Munro's writing is almost exclusively embedded into the Canadian environment. As Nischik (2007: 206-207) points out, Munro is often characterised as a regional writer, because a great majority of her stories are set in the rural region in Ontario where she grew up, although several stories have a western Canadian setting. She most frequently writes about "small-town life of southwestern Ontario" (Nischik 2007: 206-207), and against this background she usually portrays lives of average (local) Canadians, mostly women, in the recent past and the present day. Owing to the regional colour of her writing, it can be expected that there would be many culture-specific items in her stories. Combined with Munro's writing aesthetics, which are according to Nischik (207: 24) characterized by explanatory gaps, as well as by what Gadpaille (1988: 78) calls a diversionary narrative strategy, these might represent a major challenge for the translator. While cultural words with an equivalent in the target language are usually easily translatable, translation problems occur particularly with proper names pertaining to material and social culture, which normally do not have a proper equivalent. In Munro's case, such cultural words are not only geographically limited, but may also be bound to the culture of a certain period of time in which her story is set.

What seems to be most disturbing for the fluency of the Slovene translation of *Too Much Happiness* are cases where the translator simply transfers cultural words with no proper equivalent into the target language, without explaining them in any way. This is the case with the following geographical names: *Wenlock Edge*, the title of one of the stories, and *Campbell and Howe* as the name of a street junction. Besides being a proper geographical name, *Wenlock Edge* is also a literary allusion, for, as we find out in the story, it appears in the title of a poem ("On Wenlock Edge the Wood's in

Trouble"). The fact that it is repeated twice in the same story testifies to its significance for grasping the multiple layers of the story. Therefore, it would seem appropriate to add an explanation in a footnote. The translator would thus also be able to explain the literary allusion, which would be in accordance with Levefere's (1994: 22) suggestion for translating (literary) allusions. In the case of *Campbell and Howe*, it seems necessary to add in the target text what Newmark (2004: 82) calls a culturally-neutral third term or a functional equivalent to reduce the foreignizing effect, for instance *junction* and *street*. The Slovene version of getting off (the bus) *at Campbell and Howe* would thus read as*na križišču ulic Campbell and Howe*, instead of *na Campbell in Howe*, which is stylistically marked.

The same problem arises with certain cultural words which Newmark (2004) categorizes under material culture. *Lifebuoy soap*, which appears in "Wenlock Edge", is translated into Slovene as *milo lifebuoy*. The translator has decided to transfer the brand name but to decapitalize it and change the word order in accordance with Slovene syntax. However, the brand name, which is undoubtedly important for the Canadian reader, is more or less insignificant in translation, as it bears no cultural connotations for the Slovene reader. In addition, it produces a foreignizing effect. A better solution would therefore be to translate *Lifebuoy soap* simply as *karbolno milo* (*carbolic soap*) and thus replace the brand name with a generic term. Additional information could also be provided to further define the soap, such as *popular* or *widespread*. This kind of solution would be in line with Vevar (2001: 106), who suggests that elements which might sound foreign in the target language should be translated hermeneutically, e.g. by explaining them to the reader; however, such an intervention, as he calls it, should be done unnoticeably.

Culinary terms from the category of material culture deserve special attention in the translation process, for, as Newmark (2004: 97) argues, food seems to be one of the most sensitive and important expressions of a nation's culture. In "Wenlock Edge", Munro gives the names of some dishes partly in French:"chicken *vol au vent*" and "duck à l'orange". The translator has retained the French words in the translation, although they have a more foreignizing effect in Slovene than they do in the original, French being Canada's second official language. According to Newmark (2004: 97), French names of dishes are used for reasons of prestige. Munro, however, uses them for a different reason, that is to show the clichéd nature of the dishes, which are considered as sophisticated only in a provincial restaurant, such as the one in the story. This clichéd effect is completely lost in the translation, or rather, the effect of using French words is quite the opposite, for French names of dishes do sound sophisticated in Slovene. It would be very difficult to achieve Munro's effect in the Slovene translation. One possibility would be to explain this local cultural characteristic in a footnote, if it was considered to be a crucial piece of information for the Slovene reader. The French names of dishes should, however, be explained in a footnote to enhance the reader's understanding. Another problematic culinary term in "Wenlock Edge"is *Cornish hens*, which was mistranslated into Slovene as *perutnina po Cornwalsko* (*chicken done in the Cornish style*). The translator has added more information than necessary to this cultural term, which has resulted in what Newmark (2004: 124) calls over-translation. Cornish hens are merely a sort of poultry. This term could be translated either by transference

as *cornwalski piščanec*, or hermeneutically to further reduce the foreignizing effect: *a young hybrid chicken*. However, this would again mean adding information with no significant added value for the reader.

Cultural words that in Newmark's (2004) classification pertain to the domains of social culture and social and administrative organization appear to be the most problematic in the translation here discussed. As will be seen from examples, some have been transferred into Slovene without additional information or explanation, and some have been mistranslated. In "Wenlock Edge", the protagonist gets an *A* for her essay. In the Slovene grading system, numbers from 1 to 10 are used instead of letters. The grade 10 would be the cultural equivalent to grade A, and as Newmark (2004: 82-83) suggests, if a cultural equivalent exists, it should be used in the translation. The next two examples refer to names of public places. In "Dimensions", somebody buys takeaway coffee at *Tim Hortons*. Although it can be understood from the context that this is a takeaway coffee shop, such places are not common in Slovenia, and it is unlikely that an average Slovene reader would have heard of this Canadian chain of fast food restaurants. Therefore, it seems necessary to functionally define the term, as Newmark (2004: 98) suggests, by adding a functional equivalent such as *coffee shop*. In the story "Some Women" someone gets a job *at Eatons* (*na Eatonu* in the Slovene translation), which is one of the largest Canadian department store retailers. This information is of course omitted in the original; however, it should be included in the translation. In addition to the foreignizing effect in the existing translation, the preposition used is also misleading, for one might think of Eton (College). *Pri Eatonu* would be a more accurate translation. For a better understanding, it would also be necessary to add a functional word such as *department store*, for example. *Eatons* is mentioned once again in this story: getting a job at Eatons is compared to being discovered by *Warner Brothers*. Like *Eatons*, *Warner Brothers* also appears to be problematic in the Slovene translation. If it is simply transferred, a footnote with a short explanation should be added, for these Hollywood film studios may not be generally known in Slovenia. A more elegant solution would perhaps be to replace *Warner Brothers* with a more generic term, such as a *Hollywood director*, which means committing a minor semantic and stylistic inaccuracy but without affecting the meaning. The translator has opted for this possibility when translating *U-haul*, the name of a well-known rental company in North America, which stands for the actual equipment (a trailer). In the Slovene translation, *U-haul* has been replaced by *prikolica* (a trailer). The antonomastic quality has indeed been lost, but the meaning is not affected.

Abbreviations are specific cases of cultural words pertaining to the domain of social and administrative organization. While they are generally known in the source language culture, they are usually a complete enigma for the target text readers. If they are not explained, they produce a foreignizing effect in the translated text. In "Fiction", for example, the *CBC Radio* is rendered into Slovene as *radijska postaja CBC*. The CBC abbreviation is of course understood by Canadian readers and possibly also by many other Commonwealth readers; however, it is by no means transparent to an average Slovene reader. Some explanation would therefore be necessary to deforeignize it, for example by adding words such as *Canadian* and *national*: *kanadska nacionalna radijska postaja CBC*, or by providing the translation of the full name in a footnote.

In the same story, the sentence "She is a graduate of the *UBC Creative Writing*" was translated into Slovene as: "Diplomirala je *na UBC, na programu kreativnega pisanja*". It cannot be expected that an average Slovene reader would know that UBC stands for the University of British Columbia. It would thus be better to use the full name instead of the abbreviation, or at least to translate the abbreviation in a footnote. Also, *na program kreativnega pisanja* is a stylistically marked translation. It would be better to change the whole sentence to make it sound more Slovene: "Diplomirala je iz kreativnega pisanja na Univerzi Britanske Kolumbije."

As mentioned earlier, there are several examples of translation shifts in the Slovene translation of terms pertaining to social organization and administration. In the story "Free Radicals", the *Registrar's Office*, which is a place at a university where records of students' enrolment are kept, has been mistranslated as *matični urad*. In the translation it has thus becomea place at a town or city administration where people get married or where records of births and deaths are kept. The appropriate Slovene equivalent would be *vpisna služba* or *referat*. In the same story, the term *dean of arts* has been mistranslated as *dekan katedre za umetnost*. *Dekan* is indeed the Slovene equivalent for *dean*, but *katedra za umetnost* means *chair of art*. In the original text, *arts* is short for *faculty of arts* (and not art as such), which is usually translated into Slovene as *filozofska fakulteta*. *Dekan filozofske fakultete* (*dean of the faculty of arts*) would thus be the appropriate translation. Another translation shift appears in "Free Radicals", where the term *Unitarian Fellowship meetings* is translated as *sestanki Družbe unitaristov*. What is meant in English are meetings of people who are members of the Unitarian Church, not members of a *Unitarian society*, as it says in the translation. The Slovene translation somewhat conceals the fact that these are meeting of a religious nature. The Unitarian Church is usually translated into Slovene as *unitaristična cerkev* and its members are called *unitaristi*. A more appropriate translation would thus be *srečanja unitaristov*, or *srečanja pripadnikov unitaristične cerkve*, to make the translation more transparent. Another major translation shift happens in the story "Deep-Holes". The translator decides to define the term *Canadian Tire* by adding a functional equivalent, yet, misled by the name, changes it to the *Canadian tire factory*, when in fact Canadian Tire is the biggest Canadian retailer. The last example is a shift in the translation of a geographical name. A certain *Osler Bluff* is mentioned in the story "Deep-Holes", which is rendered into Slovene as *morska pečina Osler* (*Osler sea bluff*). This would not be problematic if there was any mention of the sea in the story. However, as can be deduced from the story, there is no sea nearby, only a lake, probably Lake Huron. *Pečina Osler* would therefore be a more appropriate translation.

As is evident from these examples, the Slovene translator of *Too Much Happiness* has often opted for a foreignizing approach when translating culture-specific items. This has resulted in several"linguistic and stylistic peculiarities", to quote Venuti (1997: 1), which have left a foreignizing impression in the translated text. Or to use Even-Zohar's (in Lefevere 1994: 11) term acculturation, the process of acculturation was not implemented to such an extent as to neutralize any foreignizing effect in the target text. If the foreignizing effect is too evident, the coherence and transparency of the translation as a whole may be jeopardized and the translated text may give away, as Vevar (2013: 17) points put, its secondary, merely post-created nature. In addition,

inappropriately translated culture-specific items do not contribute to bringing the culture of the original closer to the target language reader, as they should, but rather obscure it even more, while eventual translation shifts risk significantly changing the meaning of the original. However, this is not the case with this particular translation, which in general reads fluently despite the problematic items that were identified here. These seem to be scarce enough and are not concentrated in one place to compromise the coherence of the whole.

The aim of this paper, however, was not to judge the quality of the Slovene translation, but to show that culture-specific items present a translation problem, even for an experienced translator. This only testifies to the fact that any translation, a literary one in particular – because of the emphasis on its aesthetic value, demands from the translator not only excellent knowledge of the source language and the target language, but also to have a sufficient knowledge of the source language culture. For, as Lefevere (1994: 11) reminds us, "the text of a translation" is indeed "a culture's window on the world".

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SUMMARY

TRANSLATING ALICE MUNRO: CULTURE-SPECIFIC TERMS AS A TRANSLATION CHALLENGE

According to contemporary translation theory, the process of literary translation is perceived as acculturation or negotiation between two literary traditions. In the translation practice, culture-specific terms seem to present a major challenge for the

translator, for they often lack a proper equivalent in the target language. By analysing the Slovene translation of Alice Munro's *Too Much Happiness*, this paper aims at illustrating translation problems which occur in translating culture-specific terms and the effects that a foreignizing translation approach to these items might have on the coherence and transparency of the translated text. By relating to contemporary translation theory, the paper also proposes alternative solutions to the identified translation problems which would enhance the transparency and fluency of the translated text.

KEYWORDS: Alice Munro, *Too Much Happiness*, literary translation, Canadian literature, translation theory.

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TRANSLATING TAGORE IN SERBIA: CERTAIN INTER-CULTURAL PERSPECTIVES[1] (AN INTRODUCTION[2])

DIPANNITA DATTA[3]
The Neotia University,
Sarisa, India

Rad je napisan kao deo studije koja se bavi interkulturnim proučavanjem recepcije indijskog nobelovca Rabindranata Tagore u Srbiji. Proučavanje je urađeno iz prevodilačke perspektive, jer se analiziraju prevodi njegovih dela, ali i književno- kritički i književno-teorijski tekstovi objavljeni na srpskom jeziku u periodu od njegove posete Beogradu 1926. godine do danas. Dok se u Indiji malo govorilo o međukulturnim vezama između dve zemlje nastalim zahvaljujući delu ovog velikog pesnika i književnika, u Srbiji oduvek postoji bogata književno-prevodilačka tradicija njegove proze, poezije i esejističkih tekstova. Istraživanje se može okarakterisati kao doprinos postkolonijalnim studijama, jer se u njemu zanemaruju nacionalne, geografske i vremenske granice u cilju istraživanja preplitanja književnih veza.

Ključne reči: Rabindranat Tagore, studije prevođenja, interkulturno prevodilaštvo, književna recepcija.

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1 The lecture was delivered in the Department of English, The University of Belgrade, Serbia, on 29th November 2015. The lecture was to initiate the collaborative work of 'Translating Tagore in Serbia'. This article, therefore, is an articulation of an attempt to map the different rendering of Tagore's lectures and his works and their connotative values of acculturation in translations, unfinished though. On request, I have added two recent relevant translations, '*Nacionalizam*' and '*Rabindranath Tagore*: *The Golden Branch of Bengal*'. I take this opportunity to express my wholehearted thanks to colleagues of the English Department of the Faculty of Philology who coordinate this translation workshop. The voluminous work of this translation project could not have started without their initiative and support. My heartfelt thanks also go to the students for taking interest to attend the lecture and especially to those students who are putting in their sincere efforts to translate the Tagore materials: Isidora Milićević, Emilija Marković, Jovana Gajić, Milica Marković, Nevena Krunić i Ana Milovanović. The translations (in progress) not only display their dedication but also show the timeless value of the art of translation in interpreting cultures.

2 The first part of the 'introduction', focusing on the theme of 'hospitality', reads mostly the translated Tagore-Lectures in Serbia. It is now published. See: Dipannita Datta. 'Nation and the Fairness of Justice: Tagore in Serbia'. *The Visva-Bharati Quarterly* (Founded by Rabindranath Tagore in 1923). New Series Vol. 23, Nos. 2 & 3, July 2014 - December 2014: 25-41. All translated Tagore-Lectures in Serbia are an outcome of previous translation workshops held in Zrenjanin. In this essay, I have included parts of two translations by Andrej Cvetić and Aleksandar Ivanov.

3 Kontakt podaci (Email): dipannitadatta@gmail.com

This study attempts to explore certain inter/trans-cultural perspectives through the practice of translation and offer a discursive dimension to translation and translator's position in translation studies. In this regard, translations of reports on the visit of Rabindranath Tagore (1861–1941) to Serbia in 1926, his reception there and its aftermath will be explored from Serbian to English. The translation of Tagore in Serbia is practically non-existent in Tagore scholarship and translation scholarship in general. The fact that the texts (including valuable newspaper articles) focusing on Tagore's visit to Serbia and also the translation of Tagore texts in Serbian language have been overlooked explains our concern to revisit the interpretation of literary-cultural interaction that started to take place after 1926 and translate the available Serbian Tagore texts in English.

This translation exercise, therefore, will also involve back translation, which is integral to translation studies. It will address in a limited way that the translation trajectory is one of the finest ways to negotiate the boundaries between the past and the present, self and the other, and/or us and them within a country and across the world, though the constraints of knowledge divisions that translator's have to conform to will always remain questionable. In other words, this introductory essay, taking examples from Tagore texts in Serbia, proposes a discursive approach to translation as a decolonisation process so as to move beyond the limits of nation and geography: to exchange literary connections with the history in fragments of the present into the domain of continuous future of humanity's progress.

It is a commonplace assumption since the early 1970s (approximately) that translation practice offers the space of discourse between the in(visible) transfer of the dominant language and the marginal language (Santoyo 2006: 11–40). In the 1993 essay 'Translation as a Discourse of History', Paul St-Pierre, taking after Michael Foucault (St-Pierre 1993: 82), proposed a spatiotemporal approach to translation that attempts not "to determine whether a translation transforms and thus – as conventional wisdom would often have it – betrays an original text, but rather the question [of translation] becomes one of defining how such a transformation is carried out and the conditions which make it possible". St-Pierre's observation is important to Tagore translations in Serbia: to know how it is through the process of translation practice transformations are carried out in 'translating cultures' without undermining the ambiguous interplay of dominance and resistance. That is, how the interplay of consent and coercion that constitutes the 'nature of the controls [are] placed on the production of discourse' (St-Pierre 1993: 63–64).

In Serbia, the culture of translation practice (in variable measures) went on amidst the Great War and internal conflicts. Tagore was also translated from English to Serbian and the translation practice was not limited to *Gitanjali*: *Song Offerings* – for which the poet was awarded the 1913 Nobel Prize for literature. Given the 2016 updated long list of translations of Tagore's works in Serbia, it is only natural to perceive that the translation discourse approach facilitates the discursive space of interaction between cultures at the margins while it opens up the process of decolonisation (not only of physical geographical spaces but also that of mind spaces/mental geographies). The analysis of decolonisation in translation discourse in literature (and one can start marking *Gitanjali* as an inspirational Tagorean moment) generates and emboldens

different spheres of interaction and blurs the boundaries between the source language and target language across Time and Space[4].

That Tagore continues to inspire the contemporary Serbia translation scenario and that Tagore's lectures were meaningful to the citizens of 1926 Yugoslavia, even though he recited poems in Bengali, exemplifies the sameness in the perception of difference between cultures of the source language and the target language (of the marginalized races, even though the historical contradictions of Serbia and India were not the same). India in 1926 was a British colony and Serbia (Yugoslavia) was the lesser 'other' – 'the Balkan East'' – of the West.

Yet, what needs to be noted is the representational value of translation: the effects of decolonisation on the Slavs (or the Slavic race) who were endlessly[5] looked down as "backward peasants, lacking national consciousness and Eastern" (Sluga 2001: 2). The complexities of the interdependence of cultural differences and the question of national identity consciousness apart, the so-called culturally backward Serbs (and/or the Slavs) could understand that "The poet could see" – "he sees, therefore he allows us to see" (Tagore 1926b: 5), and that was also what the culturally superior developed nations accepted for over a decade. That the Slavs cherished freedom of mind and free expression of joy, beyond the fixed linguistic superiority of the culturally superior races (the Germans, the Italians, the British), perhaps is an inadequate articulation of the same. Neither do this study intends to suggest or undermine the competitive oppositional value in the process of translation. The vision of peace of the poet-thinker Tagore, and his voice for cultural identities, surpassing the limits of nation and geography through free exchange of ideas while challenging the spirit of conquest, offers a non-hierarchical dialogue between cultures; the intricacies, involving his uneven reputation in Serbia, though, notwithstanding.

Beyond the historical contradictions of political, social and cultural precedence is the value of translation that carries the message from one generation to other: "Every deep impression in our mind is followed by emotions which make our mind shaking. That shaking causes a voice and expression of ours"[6]. It is not only that; the decolonising aspect in the discursive approach in translation also reinforces the meaning of cultural conditions that inform a translation piece. The separate racial status (imposed on the colonised countries and Eastern Europe) in a hierarchical order that became the rule of the time – the feeling of 'otherness', that diminished human races into the West and the rest (as backward, barbaric and hence inferior to the modern, civilised, nationally evolved superior West) – are harsh precincts of reality that the translations provide. For examples on this, from Tagore texts in Serbia, I will return soon. What demands a notice here from a theoretical point of view, is that "Translation makes visible the existence of such criteria and in so doing contributes to an awareness of the elements underlying one's own culture, conditioning the definition of one's collective self in terms of (and very often in denial of) another, the other" (St-Pierre 1993: 61).

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4 A Tagore translation in Serbia 'doesn't seem less sensible today than it was during the First World War' (Stojanović 1932: 23).

5 For a study on the cultural difference as a tradition of representation going back to the Enlightenment and the construction of the eastern Europe, see Larry Wolff. 1994. *Inventing Eastern Europe*: *The Map of Civilization on the Mind of Enlightenmen*t. Stanford: Stanford UP.

6 From Rabindranath Tagore 1926 Lecture.

Questions of 'fidelity' or 'accuracy' to the language of culture that informs a text, therefore, can only persist in problematic ways. It is known that in the act of translation (of a literary text) precision in language transferis important. The transformative value in the act of translating cultures also needs a careful handling. For that, an understanding about the mechanisms of power operative in a society is crucial. The problem is, cultures are often interpreted from a dominant point of view. The marginal/ subaltern language and cultures are subordinated to the dominant ones. Giovanni Pontiero while speaking of literary translations alerts the translators of several risks involved in the practice of translation, especially of "grotesque distortions" of cultures in translation (Pontiero 1997: 23).

Any pre-conception of cultures (like, 'imperial culture' and 'peripheral culture'/ small culture'), in the act of translation crystalizes the hegemonic relationship between the languages from the dominant point of view. It often leads to the suppression of freedom of the translator to express different forms of engagement with knowledge perceptions. The aim of translation pratice – to enhance the potential to exchange or transmit knowledge through the act of translations – is lost (mostly resulting in misrepresentations of marginal cultures). Most importantly, the pre-conception often veils the specific connotation of a particular translation piece and the transformative proposition of inter/trans cultural perspectives encompassed in it. This brings us to draw the links between theoretical ideas as much as its praxis and go beyond its limitations which translation and its politics of knowing can only impart; though any attempt to draw up the boundaries of translations can offer a partial account of the same.

However, I suggest, to understand the meaning of the practice of using translation as a tool for the transmission of ideas between small/marginal cultures and ruling/ dominant cultures, we should engage with specific conditions of time and place. Any political strategy against cultural translations without attending to the specific significance in the social realm and the ideological context, runs the risk of complicity with dominant social and political structures. The pain and triumph of the translator's position repeatedly juxtaposed by the ideas of the marginal and the dominant will have to be addressed in this regard.

Needless to say, the effacement of Tagore translation in Serbia is because of the lack of translations in the dominant language. Yet, when a translator uses the dominant language as a medium of translation it is difficult to efface the tricky issue of language-transfer linked indivisibly and invariably with culture-transfer. Tagore himself experienced the effects of this bipolar culture that divided the society into the imaginary of 'us' and 'them', 'the West' and 'the rest' or the 'superior self' and the 'other'. It was one of the most formidable challenges and indeed a promethean task Tagore took upon himself to live and exceed the racial imperialism and its attendant oppositional rhetoric of cultural difference through translation and decolonise what Raymond F. Betts has termed as "the peculiar geography of imperialism wherein [Western] Europe was the centre of world affairs (Betts 2004: 7)'. Nevertheless, Tagore was an avant-garde translator who started to translate from the age of eleven. He experimented with a variety of translations from Sanskrit to Bengali, Bengali to English, English to Bengali including prose and poetry, and he undertook all risks to negotiate the divisive cultures operative in society so as to gradually cross the cultural frontiers of languages.

His attempt to bridge the boundaries of language and culture through translations took him to translate Kalidasa, Kabir, and Shakespeare (for example) at different phases of his life, suggesting that valorisation of a culture "denies the discursive nature of the translation practice and wishfully attempts to reduce translationto a mere mirror image of its object" (St-Pierre 1993: 63).

Culture and its translation or the act of cultural translation as embodied in a text is a crucial process of assimilation, amalgamation and improvisation. When commenting on the act of translation of cultures, Homi K. Bhabha observes:

> Cultural translation is not simply appropriation or adaptation; it is a process through which cultures are required to revise their own systems and values, by departing from their habitual or "inbred" rules of transformation. Ambivalence and antagonism accompany any act of cultural translation, because negotiating with the "difference of the other" reveals the radical insufficiency of our own systems of meaning and signification. (Bhabha 1997: 14, Chaudhuri 2010: 16)

What Bhabha suggests is that 'cultural translation' is not only about the transfer of languages but that it is also about a process through which the interface between the dispossession of one's own language and the negotiation with the dominant language starts.

Gitanjali, the 1913 book of poems of Rabindranath Tagore, is a case in point. The once deeply appreciated *Gitanjali*, about which the celebrated Shakespearean scholar Andrew Cecil Bradley wrote "It looks as though we have at last a great poet among us again – '(Kripalini 1980: 224)[7] 'moved soon to firm neglect or even shrill denunciation" (Sen 1997: xviii). The observation of Sukanta Chaudhuri, a renowned Tagore scholar, is pertinent. "The receiving culture becomes in effect the controlling and assessing power". That is, "the host admits the guest very much on his own terms". (Chaudhuri 2010: 17) This was exactly Tagore's case post-*Gitanjali*[8] in West Europe. "Damn Tagore", wrote William Butler Yeats. "Tagore does not know English, no Indian knows English" (Dutta & Robinson 1995: 4). Many scholars have repeatedly discussed the reception of *Gitanjali* in the West from various points of view. The objective of this lecture/article is not to highlight the debates surrounding *Gitanjali*. This is not to suppress the debate on translation, which, anyway, one cannot. For, the complexities *Gitanjali* (and its translation) encountered continue to have its sway in the contemporary world.

A fairly recent comment may be considered: "the time has come for us to forget [that] Rabindranath was ever a poet, and think of his more intelligible achievements" (Jack 2011). Tagore's poetry can never be intelligible unless we try to understand what segregated the poet as an 'Eastern Oriental sage' from mainstream poets, or, try to

7 See Kripalini. The letter was written to the artist and a friend of the illustrious Tagore family Sir William Rothenstein who introduced Rabindranath Tagore to the London literary circle.

8 For more details on the intricacies involving Tagore, translation and *Gitanjali*, see Kripalini. 1962, 221-222; Sisir Kumar Das. 1994. 'Introduction'; Krishna Dutta and Andrew Robinson, 1997, 132; William Radice. 2003. *Poetry and Community*: *Lectures and Essays* (1991-2001). New Delhi: Chronicle books (especially pages 219-222); Georges L. Bastin, Paul Fadio Bandia (edts). 2006. *Charting the Future of Translation History*. Canada: University of Ottawa Press, 23.

remove from our mind the old trope – "Eastern spiritualism" – for new attitude towards the mould of his poetic perception.

Here one will notice that the exotic caste of Tagore's poetic language was not essentially different from the history of the Orient West:

> [The] orientalist exoticism cultivated by English poets for over a century by that date, from Moore and Southey through Edwin Arnold to James Elroy Flecker; but this, as it were, was the real thing, straight out of the east. Yet beyond this confirmation of a trend in English poetic language, there was the decisive factor of colonial patronage, the certification of a subaltern culture in terms not its own and therefore leaving the field open for its subsequent dismissal by the dominant culture when the later acquired new tastes made demands of poetry. (Chaudhuri 2010: 17)

There are many predicaments and/or risks involved in translation practice. The process of acceptance/reception of a translated piece (even if we do not consider several aspects of rejection) and questions of the alleged racial, cultural and linguistic superiority all contribute to the afterlife of the translated piece. These complexities change with time and still translation as "a ground and medium of cultural exchange, is organically invested with destabilizing and distancing factors" (Chaudhuri 2010: 22). The translator has to appropriate a cultural system defined in other terms and contexts. The defeatism and often-invisible myriad conflicts that translators face in the process of translating are disturbing.

Yet, these 'unsettling' aspects that accompany the process of translation practice validates the dynamism of the translator: to move beyond the entrenched confines/ hierarchies of the dominant/target language into participating in the transmission of culture through translation while the incongruous insertion of the culture-specific terms (here, in Bengali language) – like 'dharma', 'rasa', or like the *babla* flowers, the *neem* leaves (Tagore 2010: 66) – in the dominant language (here, in English), are kept in place. Thereby, there are satisfaction and joy in the process of translation. This 'hybrid' nature of the process of translation that informs the theorizing of translation, thus, is implicit in the term 'ambivalence'; that is, moving beyond the modernist marginal language/dominant language, white/other binaries, and by extension the self/other, the West/ the East, the lesser half of the West/ the West binaries without opposing it. The translator opens up different aspects and spaces of negotiation with cultural exchange and cultural difference, and the produced values are measured against the disavowal of the translator's desire to produce an account of a fixed cultural system.

Rabindranath Tagore's own English version of his Bengali poems in *Gitanjali* lodged a variety of these implicit nuances of 'beyondness' in translation, which carry the meaning – the burden and value – of cultural exchange across boundaries of time and space. For example,

> [...] What emptiness do you gaze upon! Do you not
> feel a thrill passing through the air with the notes of
> the far away song floating from the other shore? (Tagore 2010: 29)

Or

> [...] Though hast given me seats in homes not my
> own. Thou has brought the distant near and made a
> brother of the stranger.
> [...] When one knows thee, then alien there is none,
> then no door is shut. (Tagore 2010: 75)

The exotic blend of the real and the transcendent reveals the capacity of the poet-translator to stir the imbalance of the organizing principles of 'nationness' that divides the planet Earth into home and the world, the West and the East (and hence, as discussed before – the West as materially superior, modern, and progressive and the rest as inferior, traditional and anti-progressive). Tagore's was an uncompromising and non-dogmatic defence of individual creativity and agency that admits of no artificial boundaries – political, ideological or geographic. It is useful to note here that while acknowledging the value of translation and the difficult translator's status of being a subject in the web of the other, Tagore, taking after Bhabhabhuti an eight century Indian poet-scholar, said: it is the "presence" of the "endless time and the vast world [that enables literatures to link] one human being to another, one age to another with the bonds of life" (Tagore 2001: 184). He also said: "If we are to understand what people are saying through their work, or what their purpose and endeavour are, we have to follow the course of human intention through all history." (Tagore 2001: 148) Although Tagore made these observations in a slightly different context, it is relevant to cultural translations. (Why does a certain text or texts of an author get translated more often than some other, or, otherwise?)

An excursion into an answer to this question is vast and varied. For one perceived submission is, a translator seeks to ensure the channel of expression in the creation of 'Art'; and that art of/or translation is not just the process of word transfer (from the source text to the target text) – that display word equivalence and/or certain metres (in the case of poetry) which would make this channel communicable. Translation is also about the internal response to the world of target text: the arrangement of the power of understanding the world of perceptions and emotions of the translator in relation to the source text and further correlating the source text to the target text, in an uncomplicated sense. That is, the internal response to the world of source text (of the translator) is not directly opposed to the external response to the world of the target text. That is, the translator must keep a note of the structural (dis)similarity (of languages, for example) and combine the internal response with the world of reality – the daily life and/or particular account of history (the response to external). The interaction between the external and the internal suggests the culmination of the ultimate 'rasa' or the source of creation in translation, which is synonymous with 'joy' and 'beauty'.

Yet, the question of propriety (in language transfers and problems of cultural difference between the source text and the target text) in relation to the force of circumstance remains a preoccupation of the translator. The question is intimately connected to

> [...] that of "foreignness", since translation brings into contact readers of one nation and tradition with a text and the values of another. As a result, the translator must determine whether the translation should reduce to the greatest possible extent the differences separating the two, or whether it should maintain such differences (St-Pierre 1993: 81).

Translation, then, is that creation of the 'rasa' that bears that deathless message of indeterminacy of time and space beyond the simple relational display of equivalent words, sound patterns/ onomatopoeia and forms into connecting histories of the past and the present, the local and the global cultures from one generation to another within and across a country and the globe. While speaking of the culmination of efforts of the task of a translator (in *Gitanjali*), Tagore said:

> I did not undertake this task in a spirit of reckless bravado. I simply felt an urge to recapture through the medium of another language the feelings and sentiments which had created such a feast of joy within me in the days gone by. (Sisir Kumar Das 1994: 11)

Tagore was talking about living in an atmosphere of domination and transcending the offence of crossing the boundaries of marginal languages. He was also expressing the experience of the discursive space of 'joy' in translation that makes communication possible – through an enlargement of habit and taste that extends the interpretation of culture – beyond the relation of sound and sense impressions and imitation of external reality into a semantic whole that speaks of a larger human relationship. Translation then becomes an institution, like language itself or any work of art, created and sustained by a community to achieve togetherness, and not only about self revelation of the translator but also about the urge of the individual for self expression as a part of a larger community. Let us consider an example from the translation of Tagore's first-day lecture in Serbia:

> I, who came from a distant land and am speaking to you in the language which is not my language, nor your language, I do not know precisely what do you expect from me, I do not know how you see the truth that I see, and whether I will be able to express to you how I see it.
>
> This morning, the representatives of your public had visited me, and asked me what message to your people I can give to them. I was reluctant to answer. I am a poet, and I am asking you to receive me as a poet.
>
> I can compare poetry with a wonderful garden full of flowers, but without fruit. There is nothing useful to the body, but only those that ennoble the soul, that has beauty. But, I believe that most people are carrying within themselves some message with the universal significance. I, myself, have one such message, almost an avowed altruism. I tell you: do not let be tempted by the spirit of progress, forget what the modern civilization is.

> It requires some explanation. I am only afraid, that it will be difficult to do in such a short time and in this language.
>
> I would like to remind you on time before Christianity appeared, when people who had different view on the world, religion, and other habits and comprehensions inhabited Europe. Even now, there are whole continents in which the people have their particular view of the world, different from the European.
>
> At that age, each nation had its own, tribal god. Then, the idea of deity was limited. On which that limited idea of deity was founded? The very awareness that people have gathered into communities and grew the feeling of friendship and solidarity, gave them literature, music, beauty. It is a mystery of aggregation, which can lead to the cognition of great truths, which means the birth of something deeper, truth for truth's sake, not for facts' sake. (Tagore 1926: 5).

This discursive dimension of cultural translation instituted by translation of what Tagore would say – "truth in the vessel of fact" (Tagore 2001b: 11) – underlines the interplay of continuity and discontinuity in translation practice of the power to reproduce reality and its power to discern truth from facts in traditional ways of appropriation and adaptation. What Tagore suggests is: in translation practice the 'spirit' of a work should be translated and not just the 'words'. For word/s (fact/s) are fragments of the whole (truth) in the translation practice, suggesting a shift in the meaning of translation. In translation practice for Tagore, just as in any creative art, the focus is on the power to generate and celebrate a greater unity of truth and fact beyond the efflux of consciousness into a narrative of transmission of culture while negotiating with the 'difference of the other'. It is this space of interaction or the 'beyondness' in translation practice that prompts the transformation – the revealed truth – wherein the principle of truth in translation upholds the facts that links.

The urgency of bringing this example within this study, although it is inadequate to expose reality and its power to differentiate truth from facts, is to touch upon the several issues of interpretation – of "togetherness" and "otherness" – whereby the two meet each other in complementary relationship without rejecting the inherent contradictions between the binary division of the East and the West or the lesser West and the West. This articulation of the new aesthetics of translation practice is what Tagore advocates. It is the advocation of compassion, coexistence, cooperation, and the free and unbridled expression of the state of his mind that exemplify his response to the world of love and hatred, pleasure and pain, fear and wonder to a channel of communication that endorses the relationship between human beings (between readers across the world), which is the role of translation.

However, it is the uncertainty of the relations instituted by translation permitted this play (what Tagore calls 'lila') between 'dominance' and 'resistance'. Under colonial situation the equation of language-transfer linked indivisibly with culture-transfer could not have been a simple one just as in the case of the lesser Westerners/'the Balkan East'. Advocating solidarity, Tagore said:

> Something else should appear, something that will run down the limits of nations that will be within every man. This is what the East brought. The East brought the idea of universality; it brought spiritualism and gave the idea of single deity, a god of us all, not a god of one tribe. (Tagore 1926: 5)

This negotiation and opposition of the range of knowledge operative across the world society did not reject the ideas of hierarchies between the colonizers and the colonized or/and the Westerners and the lesser Westerners. Keeping the impossibility of rejection in its place, Tagore offered an alternative translation practice that was a combination of both: the Vedantic position of the theory of rasa inclusive of the perception of the supreme reality (the experimental values of the world of impression) and the obscure balancing reality of cultural appropriation – the sense of fulfilling what the lesser predecessors had begun, while looking for a due place in the quasi-colonial world hegemony[9].

The idiosyncratic expressions of the poet-translator and the deep reserves of his creative self, which incorporated a vast corpus of the bilingual poet, set a new, yet, in the words of Sukanta Chaudhuri, "uniquely valuable" (Chaudhuri 2010: 45) trend in the public life of translation. The ultimate formalization of marginal culture in the public realm, which was "heroic in its faith in spiritually that united mankind", was a creative process counterpoising "that nationalism of which Europe [the West] made a religion" (Tagore 1926: 5) Dušan Stojanović's observation is useful here:

> Rabindranath Tagore is a man of many gifts, famous throughout the world as a thinker and a poet equally. However, the world primarily marvelled at his personality and his poetry. The first collection of his poems in English was published in 1912. As early as 1913, Tagore won the Nobel Prize [...] Tagore won over the West with his poems easily and swiftly like no other poet had ever before [...] He was unassumingly remarkable, effortlessly eloquent, precise without exaggeration [...] firm in his knowledge and he always took a holistic approach when dealing with any matter as a poet [...] Tagore conquered the world with the magic of his words, tones, colours, with the magic of his subtlety and simpleness of his spirit [...] Tagore presented himself to the world as an embodiment of a remarkable inner harmony, a poet whose inner, private self was in harmony with the other worlds, a poet constantly searching for the meaning of their elevated truth [...] [He] portrays a life of a spiritual person who remained faithful to the world and the eternal spirit, the reconciliation of which is the inspiration for poetry. (Stojanović 1932: 5-7)

Tagore had a penetrative mind – that not only had a range of a scholar, but also his insights into the deplorable condition of 'common humanity' celebrated the equal worth of all human beings regardless of the communities to which they belonged. What needs to be noted is that within his very essence as a human being Tagore articulated a new extension of his spiritual ideas that harboured the auspices of Indian tradition as well as a new spiritual Indian as well as world consciousness in which "the Indian is

9 For more on the historical reality in Tagore-translation, see Sukanta Chaudhuri, 2010: 18-21.

reconciled with the foreign" (Dasgupta 2006: 1). That is why he could say: "Where truth is concerned there is no question of East or West" (Dasgupta 2004: 66).

> He became a household name in Europe equally as a poet and as a thinker whose spirituality is his greatest asset. In poetry, he presented himself as a liberated spiritual man in whom the country and everything that comes from it gets a higher sense through the emanation of the infinite spirit within it, where infinite forms of reality can be reached through the everyday life [...] Tagore was and remained a spiritual reality that was materialised through poetry and had its own idea and its own laws when it came to metaphysics. In both of these areas Tagore offers us the same – a world of his own. Thus his poetry and his philosophy are two sides of the same coin, two fruits of the same plant, two mirrors reflecting the same world. Tagore doesn't seem as a philosopher-poet or poet-philosopher in general terms; rather, he embodies a spiritual life where poetry and meditation are equal means of realization of a personality within its various functions. (Stojanović 1932: 5-7)

Tagore perhaps could not have offered a "neutral" space to translation practice for the lesser lot in India or in Serbia. Yet, he opened another path to the great progress – to the great force of imperialist culture in the science that wants only to achieve what it desires, that progress that hides a great temptation within itself[10]. That path, although may appear too reductionist to the Indians or to the lesser Westerns (who suffered varied forms of subordination, hence marginalisation of their own discourse – that of the cultural hegemony of major and minor languages), Tagore underlined the importance of mediation between the given culture and the imposition of hierarchies on "native verbal habitat" (Chaudhuri 2010: 24) through an inclusive programme of translation. Yet, "the appearance of Rabindranath Tagore is another surprise, a new **problem.**" (Miletić 2002: 5-9)[11]

> The European, in his insatiable desire for something new, has drained the entire course of history, has piled up molehills ahead, an entire pyramid of spiritual diggings and has buried himself with them, while remaining blind for their contents and deaf for the music of eternity which kept humming inside them. The European is unable tounderstand the great Lao Tzu, or Buddha, or Moses, or Christ; he found regulations, laws, rituals, but not the living spirit within them: the spirit of reconciliation, the spirit of forgiveness, the spirit of love which does not create the war, hate or hell in people...
>
> Thus spoke David Pijade, while Tagore in the last song of the *Gardener* leaves us with a question, which will probably last for centuries to come:
>
> "Who are you, reader, reading my poems a hundred years hence?
> I cannot send you one single flower from this wealth of the spring, one single streak of gold from yonder clouds.
> Open your doors and look abroad..." (Miletić 2002: 8–9)

10 For more on restrictions of marginal languages under long subordination, see *Politika* 17th November 1926: 5.
11 All translations in this book were done by Samuilo Pijade (1881-1942).

The philosophical question of personal feelings and beyond local deviation continues to inform translated texts in complicated ways. For, texts that are translated are 'irreducible' to original texts, even when all questions are answered as to – 'under what condition', 'why', 'how', and 'for whom' a specific text gets transformed. Yet, we are dealing with a translation practice (within its discursive constraints and discursive possibilities) that seeks to declare another voice that speaks of the intimate relationship between the creative power of the translator and the creativity in translation. It is the realm of the beyond, as discussed, where translation begins its *presencing* from an "absolute caste restriction in human cultures" (Kumar Das 1994: 585) into 'Chitto jetha bhoi sunno' (translated as 'Where the mind is without fear' (Tagore 2010: 43))[12] – opening further possibilities to explore new lights in translation practice. This reading, though, might have offered a biased understanding of the reality of translation practice.

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12 **Molitva**

Tamo gdje je misao bez straha i glava se drži uspravno / Gdje je znanje besplatno / Gdje svijet još nije polomljen u komade / Tijesnim poznatim zidovima / Tamo gdje riječi izlaze iz dubine istine / Gdje neumorna težnja pruža svoje ruke prema savršenstvu / Gdje bistra struja razuma još nije izgubila put / U turobnoj pustinji mrtvih navika / Tamo gdje je um vođen tvojom rukom / U uvijek rastuću misao i akciju / U tom slobodnom raju, moj Oče, / Probudi moju zemlju.

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SUMMARY

TRANSLATING TAGORE IN SERBIA: CERTAIN INTER-CULTURAL PERSPECTIVES

Cultural narratives play an important role in translation practice. This essay picks up Rabindranath Tagore's ideas of translation from his 1917 book *Translation Practice* (Anubad Charcha). Taking examples from his lectures in Serbia and Tagore texts translated in Serbia, the essay offers a place of cultural interaction of knowledge through the practice of translation. Tagore has said: "the collaboration between different language descents, races and Nations [is] crucial for a continuous existence of the mankind in this world"[13]. While interrogating Tagore's views the essay problematises the politics

13 R. Tagore. *Translation Practice* (Anubad Charcha). Bolepur: Visva-Bharati, 1917, 160.

of difference (of language – of dominant language and the marginal language, and of the ambiguous interplay of dominance and resistance in the complex whole of culture's diversity), and attempts to address on the one hand the 'impossibilities' of pure language transfer[14]; on the other hand it suggests – it is only natural to perceive that the translation discourse approach facilitates the discursive space of interaction between cultures at the margins while it opens up the process of decolonisation. The essay also briefly considers the effects of bipolar culture on the translator's position, suggesting any feeling of 'otherness' can only persist in problematic ways.

KEYWORDS: Rabindranath Tagore, translation studies, inter-cultural translation, literary reception.

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14 *Ibid.* 'Preface'.

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"THE TRANSLATOR IS NOT JUST AN INNOCENT MEDIATOR"

MIRJANA DANIČIĆ[1]
SANDRA JOSIPOVIĆ[2]
University of Belgrade, Faculty of Philology,
English Department,
Belgrade, Serbia

A BRIEF INTRODUCTION

The following interview with Professor Jeremy Munday from Leeds University took place in November 2015 during his working visit to the International Burch University in Sarajevo where he held two seminars on translation studies. The first seminar entitled "Identifying critical points of translator's decision-making through appraisal theory" explained the cornerstones of appraisal theory, whereas the second seminar was on "Legitimate translation variation: What remains constant in translation, and why?".

Professor Jeremy Munday teaches the courses in Translation Theory in a Spanish-English Context, Spanish-English Translation, Methods and Approaches to Translation and Interpreting at the Faculty of Arts, the University of Leeds. He collaborates in teaching and research with the Centre for Translation Studies and co-supervises many students working on translation into Spanish, Italian, Arabic, Thai and Malay. He does research supervision at postgraduate level in the following fields: Translation studies and translation theory, Discourse and text analysis of translation, Cognitive and corpus-based translation studies, Translation and ideology, the translation of Latin American writing and politics, the history of translators in the twentieth century.

Professor Munday defines the Translation studies as "the new academic discipline related to the study of the theory and phenomena of translation. By its nature it is multilingual and also interdisciplinary, encompassing languages, linguistics, communication studies, philosophy and a range of types of cultural studies." (Munday 2001: 1) His view of translation is reflected in research interests encompassing translation studies, including stylistics, discourse and text analysis in translation; systemic functional linguistics (especially evaluation and appraisal theory); ideology in the translation of literary and political works and speeches, with special reference to

1 Kontakt podaci (Email): mirjanadanicic@gmail.com
2 Kontakt podaci (Email): sandrajosipovic@gmail.com

Spain and Latin America; corpus-based translation studies including contrastive studies of lexical patterns and semantic prosody; cognitive translation studies; the history of literary translators in the twentieth century.

His work is at the same time both ground-breaking and accessible because he has first-hand knowledge of the translation practice and the workings of the publishing industry since he himself is a qualified and experienced translator from Spanish and French into English and he offers practical and to-the-point solutions to some problems in translation. His works also encompass both translation theory and give a thorough theoretical basis to students and researchers and professional translators. His writing is very much relevant to those who want to study translation solely at academic level, as well as to the practicing translators, as he approaches the phenomena of translation from different aspects. It is instrumental for translators who specialize either in literary or non-literary translation. In his book *Introducing Translation Studies: Theories and applications* (2001), he covers a variety of texts which may represent a challenge to translators: the Bible, *Beowulf*, the fiction of Garcia Marquez and Proust, the translations of Harry Potter, EU and UNESCO documents, a travel brochure etc. By offering different theoretical approaches to translation from the translation theory before the 19th century to the systems theories and different contemporary models applied to illustrative texts, Professor Munday's goal is to encourage the readers to find their own way to understand and deal with some specific issues related to translation. (Munday 2001: 1)

In the Introduction to his other major publication *Translation: An advance resource book* (2004) co-authored with Basil Hatim, Professor Munday emphasizes the literary and commercial importance of translation in the modern, globalized world and the fact that the study of translation has developed to a huge extent, partially because it is closely intertwined with other disciplines including postcolonialism. He stipulates that he writes for those readers who wish to be knowledgeable both in the theory and practice of translation. (Munday & Hatim 2004: XVII)

In his book *Evaluation in translation: Critical points of translator decision-making* (2012), Professor Munday investigates deep into translator's intervention and subjective evaluation within the theoretical model known as appraisal theory (Martin and White 2005).

The origins of appraisal theory date back to late 1980s when it was developed by functional linguists in Australia who were investigating, among other things, essay-writing among secondary-school students where the students tended to give personal rather than analytical responses, as well as variation in style in journalistic discourse, which was mapped according to different voices and evaluative phenomena. (Munday 2012: 22)

The appraisal theory is designed to describe different components of a speaker's **attitude**, the strength of that attitude (**graduation**) and the ways that the speaker aligns him/herself with the receiver (**engagement**). Appraisal theory relates to the **interpersonal function** of language that deals with the relationship between the writer and the reader. (Munday 2012: 2) In this interview, Professor Munday shares his views on translation seen as a form of this kind of mediation or intervention between the two parties.

THE INTERVIEW

Q: We have heard a lot this morning about the advantages of appraisal theory in the modern world of translation studies, but could you tell us something about what would be its disadvantages over other contemporary theories?

JM: Disadvantages are its complexity. It is very difficult to categorize, but you probably know it is designed for study of monolingual texts to prove literacy in Australian schools. It has been used in history textbooks and used in journalism, so it's a bit unwieldy, a bit clumsy. I think there are relatively few changes on the level of attitude in translation unless you're working with a very contested content or between cultures which are very divergent. We can make an example of *very old* which could be pejorative in some cultures, but very positive in others.

What I found is that the most interesting areas are graduation and engagement where the intensity of the relationship between the writer and the reader may vary in translation.

Q: This morning you have said that the translator is not just an innocent mediator.

JM: Yes.

Q: Would you define a role of translator nowadays as a mediator or, perhaps, a facilitator?

JM: I think that most of translators and interpreters are set out to be either mediators or facilitators who are to transmit a message from a source context to a target context. I've been slightly provocative with the statement.

Q: In a fast-changing world where the languages do not develop at the same speed as events, what do you think the role of translator or an interpreter is?

JM: Interpreters' main focus is on producing a coherent text although there could be in a consecutive interpreting business context that may be aligned with one party over another, or maybe they are employed by one party and so they could feel an inevitable allegiance to that party and in some cases they could work in favour of that party even though ethically they should be neutral.

Q: And what happens when all the blame for miscommunication between two parties, or an ill-chosen expression, or simply incorrect information produced by the speaker falls on the interpreter? What would be your advice to interpreters – how to deal with this kind of professional burden?

JM: I suppose it's an inevitable burden for the diplomatic interpreter. It is convenient for a politician to blame a different mediator. For many heads of state or leading diplomats it is an advantage to go through with interpreters, it gives them a chance to think, react, to question, to screen or filter, it gives them thinking time. So, what could an interpreter do? It may cause more problems to react than not to. Well, it depends on the confidentiality as well. It's an unfortunate circumstance for the interpreter. The problem is if they react, they probably won't get the job again. I think we ought to try to raise awareness amongst the public of the role of the interpreters and the difficulties which they face. We should be more tolerant of errors by interpreters anyways. We need to raise awareness of the fact that the interpreter is not simply repeating words of the source, he is involved in a very stressful and complicated cognitive process.

Q: What should a translator do when, in this fast-changing world, the events outpace the words and there is a discrepancy between the fast-changing events in the world on the one hand and the language which sometimes cannot follow this pace on the other – the words are sometimes just not there to follow events?

JM: It would be interesting to study the evolution of equivalents in target languages. I've mentioned a few examples this morning like *bleeding-edge technology* – what does a translator do? The translator is inevitably going to produce a standardized translation, it would be very risky to produce a complete neologism in this content.

Q: Especially in the languages like Serbian, or we think Bosnian, which are conservative when it comes to word-formation. They develop of course, but not at the same pace as English. What to do then?

JM: I think it would be very interesting to research more widely what happens or how it is produced in English to begin with. The creativity of the production in English is tolerated. Coming across the terms such as *bleeding-edge*, a reader cannot immediately understand what the connotation is and the evolution from *cutting edge*, but it takes some time and some repetition to further become stabilized and accepted in the language. I suppose English has a slight advantage over some other languages since it doesn't have an Academy of the language controlling what is acceptable or not. There are words in Spanish that Spanish Academy seems to fix and polish, it took years to accept the word *Internet*.

Q: But, we guess the speaker is the one to decide. Do you personally use the word *bleeding-edge*?

JM: Being myself, no, I don't. But then ten or twenty years ago I probably didn't use *cutting-edge*.

Q: Let's move now to the studies of literary translation and some specific issues. What to do with the grammatically incorrect structures and errors used intentionally in the source text?

JM: The translator should first determine what the function is: perhaps to indicate an uneducated speaker and to try to find some way of recreating that in the target language by also producing some incorrectness or linguistic signals of uneducatedness. Same problem may occur with dialect of course, probably it is even more difficult with dialects because they are geographically recognizable and identifiable.

Q: The aim is to preserve faithfulness to the original text?

JM: Look at the function: If the function is to indicate that the speaker has made an error because they don't have the education to understand or to make a correct selection, you are going to have to reproduce that in the target language.

Q: What is the latest research you have been doing in translation studies?

JM: I'm continuing work on the interpersonal function. A paper has just come out entitled "Special Issue of Discourse Analysis" on engagement and graduation. In the other area, I am looking at the use of literary archives. The paper on Silken should be published in the early 2016. In the future work, I want to work on discourse analysis of interpreting in the European Parliament. As for literary translation, we have a project to set up a database of interviews with literary translators and a database of archive holdings in the UK, but it depends on funding.

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English Language and Literature Studies: Tradition and Transformation (ELLSTAT), The University of Belgrade, Faculty of Philology, English Department, Belgrade, Serbia, October 23-24, 2015[1]

Reviewed by **ANDREJ BJELAKOVIĆ**[2]
University of Belgrade
Faculty of Philology, English Department
Belgrade, Serbia

English Language and Literature Studies: Tradition and Transformation (ELLSTAT), the fifth international conference of the English Department, Faculty of Philology, University of Belgrade, took place on the 23rd and 24th October 2015; the previous four conferences were held in 2012 (ELLSEE), 2009 (ELLSIIR), 2007 (ELLSSAC) and 2004 (ELLSII, which marked the 75th anniversary of the Department).

Each day of the conference began with two back-to-back plenary lectures, each lasting an hour, followed by parallel sessions. The conference brought together a total of 131 participants, coming from 18 different countries, spanning 3 continents.

The conference started at 8:30 AM on the first day with opening addresses by, on the one hand, heads of the English Department, Radojka Vukčević and Ivana Trbojević, and on the other, one of the youngest members of the Department, Ksenija Bogetić. This was followed by brief welcoming remarks by the Dean of the Faculty, Aleksandra Vraneš, and Erika Kuenne, Cultural Affairs Officer from the American Embassy. Immediately thereafter, Ranko Bugarski, one of the Department's most eminent retired professors, effectively started the conference with an erudite talk on tradition in linguistics and tradition in general. The second plenary was a lecture on "Malory and His Sources" given by Elizabeth Archibald, professor of Medieval Studies at Durham University. In it Archibald pointed to some of the most important decisions Thomas Malory made in adapting the Arthurian tradition and what those decisions may reveal about his views of concepts such as love and friendship.

The plenary lectures on the second day were held by István Kecskés of the State University of New York System and Gerard Steen of the University of Amsterdam. The former was on English as a lingua franca, specifically on the use of formulaic and figurative language by its users; the latter introduced the Deliberate Metaphor Theory, whereby Steen argues that not all metaphor in language is an automatic reflection of conceptual metaphors in thought, but that some metaphors are used deliberately as metaphors for specific communication purposes.

In addition to this, Steen held a workshop entitled "A 3D Model for Metaphor: Metaphor in Language, Thought and Communication", which lasted between October

1 We would hereby like to thank Andrijana Broćić, who helpfully provided info on the Metaphor Workshop.
2 Kontakt podaci (Email): b.andrej@sezampro.rs

26th and 28th as a post-conference event. The workshop was organized in collaboration with Katarina Rasulić, one of the Department's professors, and was attended by 27 PhD students. The aim of the Metaphor Workshop was to provide anyone "interested in metaphor research with a substantive overview of current theoretical and methodological issues in the field, with special emphasis on the role of metaphor in communication. Steen introduced his 3D model for metaphor, which encompasses metaphor in language, thought and communication, as well as various methods for metaphor identification (MIP(VU))".

Parallel sessions, six of which were underway at any given time, all took place in the English Department's usual classrooms, i.e. on the second floor of the Faculty's "new building" (which is, in fact, older, but which hasn't housed the Faculty for as long).

The conference, spanning as always the entire scope of Anglistics, i.e. all facets of English language and literature studies, covered a breadth of interests. The names of the sessions should provide a glimpse of what some of the topics of discussion were: Change and the Classics, Of Structures and Meaning, Time, Space and Visual Images, Forming and Transforming Teaching, Tradition as Change, Behind Hedges, Acts and Utterances, Timescapes, Strategies and Skills to Knowledge, Identity as Change, Awareness of the Past, Limits of Form, Point Counter Point, Constructions at Work, Technology to the Rescue, Making It Specific, Within and Without the Borders of Mother Tongue, Troubles of Representation, Sizing Up, Floating World, Metaphor at Play, Representation and Beyond, Fragmented Identities, Questing Author, From One to Another, Significant Form, Interpretations of Change, Revisiting Canon, Creative Imagination, Through the Body of Words, Challenging Old Forms, Structures in Contrast, Tradition and Innovation, Of Corpora and Style etc.

The scrumptious catering during the coffee breaks and lunch breaks was organized by Jelena Vujić, another of the English Department's professors, who was also in charge of the indispensable student volunteers, who in turn made sure everything ran smoothly and who helped maintain a congenial atmosphere throughout.

The first day of the event was book-ended by the conference dinner in one of Belgrade's restaurants, while at the end of the second day a closing ceremony was held, gathering many of the participants along with the organizers and student volunteers for a final farewell. The four invited speakers were sent off home each with a heart-warming memento, a bottle of inimitable Serbian *loza* (grape brandy).

Jelena Vujić, *Konstrukcione teme* [*Topics in Construction Grammar*]. Beograd: Filološki fakultet [Belgrade: Faculty of Philology], 2016, str. 188.

Reviewed by **ANDRIJANA BROĆIĆ**[1]
University of Belgrade, Faculty of Philology,
English Department,
Belgrade, Serbia

The monograph *Konstrukcione teme* (*Topics in Construction Grammar*) by Jelena Vujić is envisaged, according to the author, as providing a grounding in the basic concepts of Construction Grammar (henceforth CxG), which are deployed, in numerous ways, in later sections of the book. The fact that it was written in the Serbian language makes clear another objective the author had in mind while writing this book – to present ideas relating to many of the key constructs relevant to CxG to the research community in Serbia, thus filling a serious gap in the linguistics literature. The book has received three highly positive reviews by Professors Predrag Novakov, Vladimir Jovanović and Aleksandar Milanović, who have recommended it for publication. After the introductory chapter (pp. 9–10), in which Vujić briefly states her main aims, the monograph is organized into two major parts – Part One and Part Two, which are in turn divided into 9 chapters, 4 and 5 respectively.

The objective of Part I, entitled *Teorijski okviri konstrukcione gramatike* (*Theoretical Framework of Construction Grammar*), is to provide an introductory overview of the central tenets and key constructs of CxG, as well as the interrelationships between CxG and other areas of enquiry and movements in linguistics.

The first chapter of Part I (pp. 15–22) outlines, true to its title *Istorijat i osnovne teorijske pretpostavke konstrukcione gramatike* (*The History and Basic Theoretical Assumptions of CxG*), the basic guiding principles and worldview of a constructionist approach to language: various strands of CxG subscribe to the view that *constructions* constitute the fundamental building blocks of language, and that it is not possible to draw a clear-cut distinction between facts pertaining to the lexicon and those pertaining to syntax. Vujić traces the development of CxG in the works of Fillmore, Lakoff, Golberg, Key, Fried etc.

The second of the four chapters *Konstrukcije; pojam i vrste* (*Constructions: Concept and Types*, pp. 23–52) elucidates the central construct of CxG – *the notion of construction*. The author emphasizes that constructions are complex linguistic signs inasmuch as they contain and specify different levels of information – ranging from morpho-syntactic, semantic, pragmatic to prosodic and context-related and lays out a detailed description and classification of constructions.

In Chapter 3 *Konstrukciona gramatika i ostali lingvistički pravci* (*Construction Grammar and Other Trends in Linguistics*, pp. 53–58),Vujić briefly presents and discusses particular frameworks which are compatible with a constructionist approach to language, arguing that CxG has informed approaches in which the notion of construction plays a

1 Kontakt podaci (Email): brocic@EUnet.rs

central role, such as G. Lakoff's Neural Theory of Language, R. Jackendoff's Conceptual Semantics, W. Croft's Radical Construction Grammar, Sag's Head-Phrase Driven Structure Grammar. Sub-section 3.2 deals with contrastive studies in construction grammar, with special emphasis being placed on the concept of construction as a valuable tool for crosslinguistic comparison, while in 3.2. the author introduces the readers to G. Booij's *Construction Morphology*.

Chapter 4 *Konstrukciona gramatika i primenjena lingvistika*(*Construction Grammar and Applied Linguistics*, pp. 59–77) addresses constructional approaches to second language acquisition. Crosslinguistic transfer effects are also considered, and Vujić draws attention to the fact that the knowledge of constructions in L1 may have a bearing on the acquisition of L2 constructions. Drawing on a number of studies, the author shows the benefits of the constructionist approach to language teaching, as language learners are made cognizant of (and consequently process) target L2 constructions as pairings of form, meaning and function.

Part II, entitled *Mali konstrukcioni ogledi* (*Small-Scale Studies in Construction Grammar*), is designed to demonstrate the applicability of the constructs and notions expounded on in Part I. The obvious merit of this part lies in the fact that it contains a variety of studies which represent the author's personal contribution to the study of both English and Serbian within the framework of CxG. Another advantage is that the main ideas and arguments presented are clarified and corroborated with an abundance of specific language examples.

Chapter 5 *Dekonstruisanje i rekonstruisanje determinativne konstrukcije u engleskom u odnosu na srpski* (*The De/Reconstruction of the Determination Construction in English vs. Serbian*, 81–102), illustrates how the theoretical notions of CxG can find their practical implementation in foreign language teaching. Dealing with the issue of article acquisition in Serbian ESL/EFL learners, Vujić contends that helping students conceptualize, abstract and schematize articles via the meaning, form and function of the Determination Construction, as well as making them fully aware of the constructional semantic equivalents in their L1, can greatly facilitate the process of language learning and article acquisition.

In Chapter 6 *O formi, značenju i funkciji razdvojivih višečlanih glagola kao konstrukcionih idioma* (*On the Form, Meaning and Function of Separable Multi-Word Verbs as Construction Idioms* pp. 103–123), the author discusses the formal, structural, semantic and pragmatic properties of phrasal verb constructions. Special attention is devoted to the role and meaning of the particle, as well as its overall contribution to the external characteristics of constructions. Through the prism of Construction Morphology, Vujić offers a comprehensive account of the peculiarities of these complex verbs, which figure prominently in English.

Chapter 7 *Engleska genitivna konstrukcija sa partikulom <u>of</u> kao konstrukcioni idiom* (*The Of-genitive Construction in English as a Constructional Idiom*pp. 124–146) focuses on the formal and semantic properties of the idiomatic *Of-genitive construction* in English, more specifically, the a+N1+of+a+N2 structure. Its dual nature is emphasized, as this syntactic structure clearly exhibits lexical properties, which unequivocally points to the strong interdependence between syntax and the lexicon. It is shown that such interdependence can only be adequately and fully accounted for with the aid of the

theoretical apparatus of CxG. Also, by outlining the major properties of these genitive constructional idioms in English, the author once more highlights the role syntactic structures play in constructing and expanding the lexicon of a language.

Chapter 8 *Konstrukcionistički pristup dativu i dativnim konstrukcijama u srpskom iz perspektive pedagoške prakse* (*A Constructionist Approach to the Dative Case and Dative Constructions in Serbian from a Language-Teaching Perspective*, pp. 147–177) offers an extensive review of a range of meanings exhibited by dative constructions in Serbian, and creates a web of interconnected and closely related meanings of different dative constructions. The establishment of such a family of more or less prototypical meanings, as opposed to the insistence on one abstract meaning, can also have its practical application in the classroom, as it can enable students to form a semantic chain of dative constructions. It is shown that the meaning of the dative construction stems from a number of factors – apart from the connection between the relevant meanings of the verb and the dative referent, pragmatic and semantic aspects of the remaining elements of the construction are also shown to be paramount, as well as the pragmatic and discursive context in which the construction is embedded.

The final chapter (p. 178), entitled *Umesto zaključka* (*By way of conclusion*), presents a summary of the main objectives of the monograph, as well as a summary of the major findings that have emerged from the individual studies, while pointing to potential avenues for research, CxG's future perspectives and applications, especially to the Serbian language.

The monograph is written in a clear and concise style, providing an accessible source of information on the basic concepts of CxG, and will therefore prove to be an extremely useful resource for both novice researchers who wish to become acquainted with this theoretical paradigm and for those conversant with its basic principles who wish to gain further insight into CxG. More importantly, it performs an important service to the research community in Serbia in synthesizing and presenting ideas relating to many of the key constructs relevant to CxG in the Serbian language, and is certain to inspire further research into language phenomena characterizing this language within this theoretical framework.

Furthermore, as Jovanović states in his review, the findings presented in the book contribute significantly to the study of morphosyntactic and grammatical features of both English and Serbian.

Ultimately, even though CxG originally emerged from the necessity to explain some peripheral phenomena in language, such as idioms, the findings presented in this monograph convincingly demonstrate, as the author herself rightfully claims in the final chapter (p. 178), that CxG is a powerful theoretical and methodological tool for the analysis of the phenomena which can by no means be considered marginal (as shown through her research on the determination construction and phrasal verbs in English, and the dative construction in Serbian). The author therefore successfully points to the potential of this linguistic model to analyse and explicate a wide range of language phenomena.

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