Interculturalism and space in literature and media

Thomas Bremer / Susanne Schütz (eds.)

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Interculturalismus and space in literature and media.

8th International Colloquium in Romance and Comperative Literature (Universities of Brno, Halle und Szeged)

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Preface

Doctoral Programmes at Martin-Luther University Halle-Wittenberg (Department of Romance Languages and Literatures/ Program of Literatures at the Graduate Academy), Masaryk University, Brno (Department of Romance Languages and Literatures) and the University of Szeged (Department. of Comparative Literature/ Doctoral School of Literatures) have been co-operating since 2000 in the form of regular conferences where professors of high international reputation as well as doctoral students reported about their current research and review the notions of culture, literature and media in national and comparative perspectives. These conferences offer Ph. D. students a forum to discuss their papers with members of other doctoral schools and encourage the international academic cooperation of future scholars.

The research group published selected conference papers in a series of volumes centred on 'borders and contacts',[1] 'codifications of national cultures',[2] 'literature and the medias',[3] and 'voyages',[4] comparative studies,[5] cultural history[6] and the literary canon.[7]

The eighth conference of this initiative took place in April 2013 at Stiftung Leucorea in Wittenberg and focused on interculturalism and space in literature and media. The presentations offered a wide range of topics discussing cultural interactions and the concept of 'space' in poetic and narrative texts and films in Europe and the Americas. We are glad that most of the papers presented in English, Spanish, French, Italian and German could be published in the present volume *Interculturalism and Space in Literature and Media*.

Our thanks go to all those who facilitated the organisation of the meeting, especially to the staff of Stiftung Leucorea, and to those who contributed to make the publication of the papers possible, especially to our constant partners at Masaryk University Brno and the University of Szeged.

Meanwhile the ninth meeting of our international research group in September of 2014 in Szeged brought together Ph. D. students from the Czech Republic, Germany, Austria and Hungary presenting projects in the field of arts, intermediality and literature. We are looking forward to the publication of *Text and*

Text/Picture/Music, the next volume in our series, edited by conference organizer Katalin Kürtösi and the upcoming meeting in September 2016 in Telč, organized by our Czech colleagues.

Thomas Bremer – Susanne Schütz

Notes

[1] Thomas Bremer / Katalin Kürtösi (eds.): *Borders, nations, contacts: cultures in Europe and the Americas.* Szeged: Gold Press Nyomda, 2003.

[2] Petr Kyloušek (ed.): *Codifications et symboles des cultures nationales.* Brno: Univ. Masaryk, 2003.

[3] Pavle Sekeruš (ed.): *Littérature et medias.* Novi Sad: Kiša, 2003.

[4] Thomas Bremer / Katalin Kürtösi (eds.): *Serta Musarum: essays in honor of István Fried.* Szeged: Books in Print, 2006.

[5] Thomas Bremer / Susanne Schütz (eds.): *Literature in cultural contexts: rethinking the canon in comparative perspectives.* Halle: Martin-Luther-Univ., 2009.

[6] Flóra Kovács / Dénes Mátyás / Katalin Kürtösi (eds.): *Contacts and contrasts: North-South, East-West in literature, Culture, History.* Szeged: JATE Press, 2012.

[7] Petr Vurm (ed.): *Réévaluations: canons littéraires et culturels / Reassesments: literary and cultural canons.* Brno: Masarykova Univ., 2013.

Andrea Jacková

Alcuni esempi delle modifiche censorie nelle stampe cinquecentesche

Le novelle del *Decameron* e delle *Piacevoli notti*

Il periodo del Cinquecento viene spesso collegato con i concetti di Riforma protestante, Controriforma o anche con la nascita di un vero sistema censorio. La Chiesa in questo periodo vuole avere tutti e tutto sotto controllo, vuole dare di sé soprattutto una bella immagine.

Uno dei mezzi per la "propaganda" o in altre parole per far parlare bene di sé, era quello di far correggere (riscrivere) a proprio vantaggio i testi "scomodi". A tale scopo la stampa di versioni espurgate dei libri viene utilizzata da parte della Chiesa cattolica soltanto dal 1564, quando viene pubblicato sotto il pontificato di Pio IV il cosiddetto *Indice Tridentino*. Vale la pena di ricordare che l'*Indice Tridentino* non è stato il primo indice dei libri proibiti promulgato da parte della Chiesa cattolica, ma in precedenza i libri che contenevano concetti non compatibili con quelli della dottrina ufficiale, venivano semplicemente interdetti e spesso distrutti.

Da quanto ho potuto verificare, sulla base della lettura delle versioni rasettate del *Decameron* e delle *Piacevoli notti*, di solito gli interventi dei censori si possono suddividere in tre tipi principali (ma spesso vengono abinati): 1) espunzione, 2) sostituzione (nella maggior parte dei casi si tratta della sostituzione dei personaggi ecclesiastici con personaggi mondani, scelta che ovviamente comporta spesso anche la sostituzione dei luoghi e l'adattamento del periodo in cui si svolge la vicenda), 3) aggiunta di alcune parti di testo. Per essere più concreta cercherò di illustrare la questione commentando gli interventi su alcune novelle.

Prima di accedere a illustrare quanto il clima di un'epoca possa influenzare il contenuto di un testo narrativo e quanto di tale *milieu* possa essere rispecchiato nel testo, vorrei ancora specificare che gli esempi che riferirò sono tratti in primo luogo dalle versioni del *Decameron* espurgate da Vincenzo Borghini (1573) e da Leonardo Salviati (1582) e in secondo luogo dalla raccolta delle novelle di Francesco Straparola, le *Piacevoli notti* (1553 e 1599).

I. Alcuni esempi dalle novelle "rassettate" del *Decameron*

Nella novella intitolata:

> *Un monaco caduto in peccato degno di gravissima punizione, honestame(n)te rimproverando al suo abate quella medesima colpa, si libera dalla pena. (Decameron I, IV, 1)*[1]

Vincenzo Borghini si limita a sostituire i personaggi e i luoghi ecclesiastici che figurano nelle situazioni scandalose (proprio come gli viene suggerito da Roma)[2] mentre per il resto lascia l'intera novella intatta, inclusi tutti i particolari delle situazioni scabrose.

Di conseguenza la sua versione non viene ambientata in un «monastero» in «Lunigiana» (cioè su un territorio sotto sovranità ecclesiastica), ma viene trasportata a «Parigi» in un «collegio di dottrina», e vengono sostituiti i personaggi nel seguente modo: il «monaco» diventa uno «scolare», mentre l'«abbate» diventa un «maestro». Al lettore di oggi potrebbe sembrare che un cambiamento del genere abbia mutato significativamente il senso della novella, visto che lo scandalo viene attribuito all'ambito scolastico, tuttavia bisogna considerare che all'epoca l'educazione e il sistema scolastico erano quasi completamente gestiti dalla Chiesa, e quindi tale contestualizzazione avrebbe finito per mettere comunque in cattiva luce l'ambito ecclesiastico.

In base a questo tipo di considerazione il Salviati riporta personaggi e ambientazione della novella in ambito religioso,[3] e aggiungendo solo minimi particolari sposta la trama della novella nel periodo prima del cristianesimo e riesce a introdurre nuovamente i sacerdoti, arrivando comunque a stravolgere completamente il senso.

Nella novella, si può osservare come la religione cristiana venga definita una «falsa religione» nei tempi della Roma Antica nella quale è diffuso il culto della «Dea Feronia».[4] Il Salviati trasportando la trama della novella in un ambiente storico e servendosi di una Dea della fertilità, riesce a utilizzare la novella scandalosa a favore della Chiesa, attribuendo comportamenti scandalosi a personaggi appartenenti a una religione non cattolica. In tal senso un'osservazione analoga è fatta da Raul Mordenti che individua nel personaggio del «falso frate» Cipolla, epiteto introdotto nella novella VI, 10 dal Salviati, un frate protestante.[5] Per illustrare meglio l'evoluzione della novella riporto sia la versione boccacciana, secondo la Giuntina del 1527, sia le due versioni censurate, precisando che nelle porzioni del testo

trascritto verrà mantenuta la grafia, inclusi gli accenti e l'interpunzione. Nelle versioni censurate le porzioni conservate del testo boccacciano sono segnate con il corsivo, le innovazioni del Borghini e del Salviati in tondo.

Decameron, I, iv

[1] Un monaco caduto in peccato degno di gravissima punitione, honestame(n)te rimproverando al suo abate quella medesima colpa, si libera dalla pena.

[4] *Fu in Lunigiana* *paese non molto da questo lontano*	**[4]** *Fu in* **Parigi**	**[4]** *Fu in Lunigiana, paese non molto da questo lontano* **(secondo, che ancora hoggi raccontano gli huomini della contrada) ne' primi tempi della falsa religione,**
un monistero gia di santita	**un colleggio** *gia di* **dottrina,**	**un te(m)pio,** *di* ***santità,*** **secondo quella lor legge,**
et di monaci piu copioso, che hoggi non è, nelquale tra glialtri era un monaco giovane,	*et di* **scolari** *piu copioso, che* ***hoggi non è,*** *nel quale tra gli altri era un* ***giovane,***	**e di sacerdoti** *piu copioso, che* **poi non fu:** *nel quale, tra gli altri* **giovani, che sotto la custodia d'un vecchio sacerdote s'ammaestravano ne' sacrificij di quella Dea, n' era uno,** *il vigore del quale,*
il vigore del quale *ne la freschezza, ne i digiu-ni, ne le vigilie potevano macerare.*	*il vigore del quale,* *ne la freschezza,* *ne* **le fatiche degli studij,** *ne* **le vigilie** *potevano macerare.*	*ne la freschezza, ne* **gli eser-cizij,** *ne* **le** *fatiche potevano macerare.*
[5] *Il quale perve(n)tura un giorno in sul mezo di, quando* *glialtri* ***monaci tutti*** *dormivano, andandosi tutto* **solo dattorno** **alla sua chiesa,**	**5]** Il quale perventura un giorno in sul mezzo dì, quando gli **altri scolari tutti** dormivano, andan-dosi tutto solo dattorno **alla casa,**	**[5]** *Il quale perventura un giorno in sul mezzo di, quando* *gli* **altri tutti** *dormivano, andandosi tutto solo dattorno* **al suo tempio,**

laquale in luogo assai
solitario era, gli venne veduta
una giovinetta assai bella
forse figliuola d'alcuno de
lavoratori della contrada,
laquale andava per gli **campi**
certe herbe cogliendo.
Ne prima veduta l'hebbe, che
egli fieramente assalito fu dalla
concupiscenza carnale.

la quale in un luogo assai
solitario era, gli venne veduta
una giovanetta assai bella forse
figliuola d'alcuno de gli **arte-
fici** della contrada, la quale
andava per gli **horti** vicini
certe herbe cogliendo. Ne prima
veduta l'hebbe, che
egli fieramente assalito fu dalla
concupiscenza carnale.

il quale in luogo assai
solitario era, gli venne veduta
una giovinetta assai bella, forse
figliuola d'alcuno de' **lavora-
tori** della contrada,
la quale andava per gli **cam-
pi** certe herbe cogliendo.
Ne prima veduta l'hebbe, che
egli fieramente assalito fu dalla
concupiscenza carnale.

[**6**] *Perche fattolesi piu presso
con lei entro in parole, et tanto
ando d'una in altra, che egli si
fu accordato con lei, et seco
nella sua* **cella** *ne la meno*

[**6**] *Perche fattolesi piu presso,
con lei entrò in parole; et tanto
andò d'una in altra, che egli si
fu accordato con lei; et seco
nella sua* **camera** *ne la menò*

[**6**] *Perche fattolessi piu presso,
con lei entrò in parole: e tanto
andò d'una in altra, che egli si
fu accordato con lei, e seco nella
sua* **camera** *ne la menò*

(Boccaccio. *Decameron*, ed.
1527, c. 18r)

(Boccaccio. *Decameron*, ed.
Borghini, 1573, p. 31)

(Boccaccio. *Decameron*, ed.
Salviati, 1582, pp. 26-27)

Nella novella intitolata:

> *Frate Alberto da advedere ad una donna, che l'agnolo Gabriello è di lei innamorato, in forma
> delquale piu volte si giace con lei, poi per paura de parenti di lei della casa gittatesi in casa d'uno
> povero huomo ricovera. Ilquale in forma d'huomo salvatico il di seguente nella piazza, il mena,
> dove riconosciuto, et da suoi frati preso, e incarcerato. (Decameron, IV, ii, 1)*

le interpolazioni del Borghini, ugualmente come nella novella precedente, sono margi-
nali, ossia anche in questo caso derivano dalle richieste del Maestro di Sacro Palazzo
che pretendeva «che per niun modo si parli in male, o in scandalo de' Preti, Frati, Abba-
ti, Abbatesse, Monaci, Monache, Piovani, Provosti, Vescovi o altre cose sacre, ma si
mutassero i nomi o si facesse in un altro modo»[6]. E quindi, anche questa volta il rima-
neggiamento consiste nella sostituzione dei personaggi e nell'adattare alcuni piccoli
dettagli. Dopo che «Frate Alberto – l'Agnolo Gabriello» viene sostituito con il perso-
naggio di «Alberto – il Re delle Fate» nella novella non si parla più male né di una figura
cattolica né di un essere ultraterreno connesso con la dottrina cattolica. Oltre al fatto
che così la cattiva luce cade sulla vita e sul comportamento di un personaggio comune
che si finge di essere «il Re delle Fate» e che non discende la notte a consolare le donne

«di cielo in terra» come l'agnolo Gabriello, ma viene «del suo regno», il significato della novella non subisce un grave cambiamento.

Anche il Salviati in questa novella rimane fedele alla sua tecnica: di nuovo ricolloca la novella in ambito religioso[7] aggiustando soltanto vari attributi relativi alla Chiesa cattolica (Alberto quando viene da Imola «in Vinegia», invece di diventare «cattolico» diventa «religioso» e invece di farsi «frate minore» si fa «sensal di matrimoni») e soprattutto aggiungendo all'inizio della novella un passo introduttivo e, spostando così la trama della novella nel passato, quando ancora a Venezia la religione cristiana era minoritaria, fa un'altra volta capire che l'unica fede giusta è quella cristiana. Per illustrare meglio cito il pezzo introduttivo aggiunto da Salviati (Borghini segue il testo originale):

> Ne' tempi adunque, che in Vinegia, pure allora edificata, non era in guisa ricevuta la cristiana religione, che scacciata ne fosse, per la piu parte, quella de' falsi Iddij, fu, valorose Donne, in Imola un huomo di scelerata vita, e di corrotta, il qual fu chiamato Berto della massa. (Decameron, IV, II, 8, ed. Salviati, 1582, p. 216)

La sostituzione dell'«Agnolo Gabriello» con «Cupido Dio d'amore» poi intensifica i peccati dei falsi Dei. Salviati non dimentica di adattare i luoghi come «piazza di San Marco» omettendo l'attributo di «San Marco» o tramutando «cella» in «camera».

Come altro esempio si può citare la novella III, VIII:

> Ferondo mangiata certa polvere, è sotterato per morto, et dall'abate, che la moglie di lui si gode, tratto della sepoltura, è messo in prigione, et fattogli credere, che egli è in purgatorio, et poi resuscitato per suo nutrica uno figliuolo dell'abate nella moglie di lui generato. (Decameron, III, VIII, 1)

La trama della versione boccacciana e borghiniana, si svolge in Toscana mentre dopo le modifiche di Salviati verrà ambientata in Antica Grecia a Rodi. Il marito geloso poi in entrambe le versioni «rassettate» non verrà mandato in «purgatorio» ma all'«altro mondo». Borghini questa volta prende in prestito un personaggio dalla *Divina Commedia*, e sostituisce il personaggio dell'«abbate» con quello di «Guido Bonatti» (negromante).[8]

Prima di chiarire perché la correzione del Borghini viene ricorretta dal Salviati,[9] conviene illustrare la trama della versione corretta dal Borghini.

Ferondo, un contadino ricco, insieme alla moglie frequenta un negromante (Guido Bonatti) che si era innamorato di sua moglie. Una volta, mentre il negromante parlava delle «maraviglie della sua arte adoperate in servigio di molti huomi-

ni»,[10] alla moglie di Ferondo venne in mente di consigliarsi con lui su come rendere suo marito meno geloso. Il negromante, sfrutta l'occasione e le promette di guarire il marito e di liberarla del problema: le spiega che bisogna mandare Ferondo per un tempo «nell'altro mondo» e che lei per un breve tempo deve diventare vedova. Il negromante in cambio le chiede il suo amore. La donna dopo aver ottenuto dal negromante un anello non esita di accettare la proposta. Dopo che il negromante ha addormentato Ferondo con una polvere, tutti credendo che sia morto lo seppelliscono vicino alla chiesa. Il negromante insieme a un aiutante bolognese di nascosto tira Ferondo fuori dalla sepoltura e lo mettono in un'altra tomba senza luce. L'aiutante oltre che a dargli da mangiare lo prendeva a bastonate spiegandogli che era «nell'altro mondo» e che le bastonate sono la punizione per essere stato in vita geloso. Intanto la moglie resta incinta del negromante, per cui decidono di «rimettere in vita» Ferondo. Prima di ciò il negromante e il Bolognese dicono che è ora che torni a casa perché sua moglie sta aspettando un figlio e gli dicono di chiamarlo Guido «percioché per opera del suo negromante, et della sua donna gli si fa questa gratia».[11] Così Ferondo ritorna a casa e cresce, senza saperlo, il figlio del negromante.

Visto che il negromante non viene mandato alla moglie di Ferondo da Dio come nella versione boccacciana, ma dalla «ventura», Borghini è riuscito con i suoi interventi da una parte a circoscrivere la responsabilità divina al solo benefico evento della gravidanza della moglie e dall'altra parte a escluderla per la parte scandalosa della vicenda.

È piuttosto curioso osservare la descrizione borghiniana del personaggio di Guido Bonatti, considerando che presso i suoi contemporanei non fu ben visto per «da fama di empietà e di oscura stregoneria che gli attribuivano».[12] Preciso che nel brano seguente viene indicato con il corsivo il testo originario, mentre in tondo vengono indicate le modifiche fatte da Borghini:

> *Fu adunque in Toscana una Villa, et anchora è posta, si come noi ne veggiam molte in luogo non troppo freguentato da gli huomini, nella quale s'era ridotto per cagione delle civili discordie un gentil'huomo, il cui nome fu Guido Bonatti in que' tempi per la scientia, che haveva del corso delle stelle,* creduto famosissimo Negromante: *& cosi chiamato da tutti; il quale in ogni cosa era costumatissimo, fuor che nell'opere delle femmine, et questo sapeva si cautamente fare, che quasi niuno non che il sapesse, ma ne suspicava; perche molto da bene, et giusto era tenuto in ogni cosa. (Decameron, III, VIII, 4, ed. Borghini, 1573, pp. 183-184)*

Credo che il Salviati abbia ricorretto così la presente novella proprio per il fatto che il Borghini aveva cercato di rendere una migliore immagine di un personaggio toscano (negromante) realmente malvisto, riducendo i suoi vizi in uno solo, quello carnale.

Il Salviati decide di ricorreggere la versione del Borghini rovesciando ancora le qualità del personaggio: il «Negromante» viene sostituito con un «Medico della Grecia Antica», la trama della novella viene quindi trasportata dalla Toscana del '200 alla Rodi precristiana. Per capire meglio vediamo ancora una volta la porzione del testo introduttivo, ma questa volta si tratta della versione del Salviati:

> Nel tempo *adunque*, che Tiberio Nerone, vivendo ancora Ottaviano, quasi come in esilio, a Rodi si dimorava, era vicino della città una villa, *posta, sicome noi ne veggiam molte, in luogo non troppo frequentato dagli huomini: nella quale* per suo diporto assai sovente si riduceva un Medico di Tiberio, di nazion greco, savissimo huomo, e di profonda scienza, *il quale in ogni cosa era* costumatissimo, *fuor che nell'opere delle femmine: e questo sapeva sì cautamente fare, che quasi niuno, non che il sapesse, ma ne suspicava: perche giusto era tenuto in ogni cosa.* (*Decameron*, III, VIII, 4, ed. Salviati, 1582, p. 182)

Il medico[13] viene dal Salviati descritto come «savissimo huomo, e di profonda scienza, *il quale in ogni cosa era* costumatissimo, *fuor che nell'opere delle femmine*». Mantenendo le caratteristiche che già erano state di Guido Bonatti nega al medico la benevolenza.[14] In più lo presenta come un personaggio vanaglorioso che paragona le sue capacità a quelle di un Dio, visto che promette di guarire Ferondo nel seguente modo:

> *Se noi vogliamo, che egli guarisca, di necessità conviene, che egli vada* nell'altro mondo. *E come, disse la donna, vi potrà egli andare, vivendo? Disse* il Medico, *egli convien, ch'e' muoia, e così v'andrà: e quando* tanto vi sarà stato, *che egli di questa sua gelosia sarà guarito*, noi con certe erbe troverrem modo, *che in questa vita ritorni.* (*Decameron*, III, VIII, 13-15, ed. Salviati, 1582, p. 183.)

Infatti dalla risposta della donna quando il Medico le chiede in cambio dell'aiuto il suo amore, si capisce che anche lei lo considerava una persona santa:

> *Oime*, Maestro *mio, che è cio, che voi domandate? Io mi credeva, che voi foste un santo.* (*Decameron*, III, VIII, 24, ed. Salviati, 1582, p. 184.)

Il Salviati ambientando la novella nei tempi antichi non attribuisce la causa di quello che è avvenuto a Ferondo alla volontà di Dio, come invece avveniva in Boccaccio, ma alla fortuna che aveva mandato alla moglie il vanaglorioso Medico, e alla volontà degli Dei che hanno voluto il ritorno di Ferondo in vita. Ciò si può capire anche dal dialogo tra Ferondo e il Bolognese:

> *Disse Ferondo. O ritornavi mai chi muore? Disse il* Bolognese. *Si, chi gl'Iddij* vogliono. (*Decameron*, III, VIII, 53-54, ed. Salviati, 1582, p. 187.)

Considerando che Ferondo potrà tornare in vita soltanto grazie alla volontà del Medico che decide di liberare Ferondo, anche la suddetta citazione richiama il nesso tra il Medico e la divinità.

II. Alcuni esempi delle novelle "rassettate" delle Piacevoli notti

La rassettatura delle *Piacevoli notti* di Straparola,[15] al confronto con quella del *Decameron,* è per quanto riguarda l'adattamento delle singole novelle meno sorvegliata: gli adattamenti nelle novelle non sono stati eseguiti con particolare accuratezza, talvolta producono delle notevoli incongruenze nella struttura di alcune novelle.

Esempio della novella intitolata:

> *Cimarosto Buffone va a Roma, et uno suo secreto à Leone Papa racconta, et fa dar delle busse à duo suoi secreti camerieri.[16]* (*Piacevoli notti,* VII, 3, ed. 1553)

Visto che la novella dopo l'intervento diventa confusa, ritengo opportuno accennare qui al contenuto della novella.

Cimarosto, un buffone di Brescia, sentendosi poco apprezzato dai bresciani (anche per il fatto che era «dedito all'avarizia»), decide di andare a Roma dove pensa di trovare la possibilità di diventare ricco. In quel momento è pontefice un certo Papa Leone di nazionalità germanica,[17] uomo incline alle buffonerie e al divertimento, ma poco propenso a ricompensare le persone per questo. Da questo spunto si innescano delle sottonarrazioni relative al Cimarosto che cerca di trarre vantaggio dall'ambiente della curia papale.

Nella versione censurata l'ambientazione viene spostata da «Roma» a «Firenze», mentre i personaggi ecclesiastici vengono sostituiti con la sigla «N». Dal passo se-

guente, riportato come esempio, si può notare che un intervento del genere, nel quale vengono sostituiti quattro personaggi diversi con la stessa sigla, ingenera un certo grado di confusione, a discapito del senso divertente inteso dall'autore originale:

> *Entrato dunque Cimarosto nella sontuosa camera del N. vide un N. Tedesco, che stava discosto dal N. in un cantone, et accostatosi à lui, si mise seco à ragionare. Il N. che non havea l'Italiano idioma, hora Tedesco, hora Latino parlava, et Cimarosto fingendo di parlar Tedesco, si come i buffoni fanno ciò che in bocca gli veniva, rispondeva. E di tal maniera erano le loro parole, che né l'uno, né l'altro non intendeva quello si dicesse. Il N. ch'era alquanto occupato con un N. disse al N. Odi tu, che odo io? Signor sì, rispose il N. E avedutosi il N. ch'ogni linguaggio ottimamente sapea, del burlar, che facea Cimarosto col N. rise, et gran piacere ne prese. (Piacevoli notti, VII, 3, ed. 1599, p. 198.)*

In modo simile viene poi emendata anche la novella VIII, 1 in cui Roma viene presentata come una città ricca che attira le persone pigre e disoneste: «Roma» nella versione del 1599 sarà sostituita da «Parma».

Nella raccolta si trovano varie novelle che in qualche modo parlano delle qualità non pertinenti degli esponenti ecclesiastici: nella censura subiscono soltanto lievi interventi. Come esempio posso menzionare la novella VIII, 3:

> *Don Pomporio Monaco vien accusato dall'abate del suo disordinato mangiare, et egli con una favola mordendo l'abbate della querela si salva. (Piacevoli notti, VIII, 3, ed. 1553)*

In questo caso il censore si comporta in modo analogo a quello del Borghini, sostituisce i personaggi ecclesiastici con quelli mondani adattando anche il luogo in cui si svolge la trama. Quindi in questa novella il censore sostituisce il personaggio dell'«abate» che mangia tutti i cibi prelibati e rinfaccia a «Don Pomporio Monaco» di mangiare troppi avanzi, con quello del «padrone», mentre «Don Pomporio Monaco» lo sostituisce con un anagramma «Pomporio Comona». Per quanto riguarda il luogo si osserva la sostituzione di «monastero» con «casa».

Come altro esempio si può vedere la novella XIII, 2:

> *Diego spagnuolo compra gran quantità di galline da uno villano, et dovendo far il pagamento, aggabba et il villano, et un frate carmelitano,[18] (Piacevoli notti, XIII, 2, ed. 1553)*

la quale originariamente doveva «dimostrare che la malitia de Spagnuoli supera, et avanza quella de villani»,[19] ma non essendo accettate, da parte della censura, le critiche rivolte agli spagnoli (dominatori in molte parti d'Italia), nella versione posteriore dimostra «quale, et quanta sia la malitia de' ladri, et furbi.»[20] Tale effetto fu conseguito con la sostituzione del personaggio «Diego Spagnolo» con un personaggio «da cui patria per degni rispetti è stata [dall'autore] taciuta»[21] ed è stato chiamato «Truffaldino». Nella novella non viene altresì tollerata la presenza di un personaggio come quello del prete ingenuo che viene beffato, per cui la storia non si svolge più nel «monastero dei Carmini» ma in un «palazzo» dove arriva Truffaldino con un villano al quale aveva promesso di far avere da un suo zio quattro fiorini per il pollame che aveva preso a credito da lui per fare una cena con gli amici.

Da questi esempi si può vedere che i cambiamenti nelle novelle delle *Piacevoli notti* fanno pensare a un censore che si limita a togliere o cambiare superficialmente gli elementi che potrebbero oscurare la fama della Chiesa o quelli che potrebbero richiamare la situazione politica attuale in relazione alla dominazione spagnola e ai conflitti regionali in corso. Le «correzioni» non sono dunque effettuate con quella particolare cura o raffinatezza che si riscontrano in quelle del Salviati.

Tabella **1**: Sostituzioni riguardanti i luoghi nel *Decameron* analizzati

Giornata, novella, comma	Boccaccio	Borghini	Salviati
I, IV, 4	Lunigiana	Parigi	Lunigiana
I, IV, 4	monistero	collegio	tempio
I, IV, 5	chiesa	casa	tempio
I, IV, 6	cella	camera	camera
III, VIII, 1	Purgatorio	prigione	altro mondo
III, VIII, 13	Purgatorio	altro mondo	altro mondo
III, VIII, 4	Toscana	Toscana	Rodi
III, VIII, 4	badia	villa	villa
IV, II, 17	cella	camera	camera
IV, II, 49	piazza di San Marco	piazza di San Marco	piazza
IV, II, 55	cielo	regno	cielo

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Tabella **2**: Sostituzioni riguardanti i luoghi nel *Decameron* analizzati

Novella	Ed. 1553	Ed. 1599
VII, 3	Roma (c. 32 *v*)	Firenze (p. 197)
VIII, 1	Roma (c. 43 *v*)	Parma (p. 209)
XIII, 2	Diego Spagnuolo[22] (c. 235 *v*)	Truffaldino (p. 324)
XIII, 2	Monasterio dei Carmini (c. 235 *r*)	Palazzo (p. 325)
XIII, 2	Chiesa (c. 235 *r*)	Palazzo (p. p. 325)

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Note

[1] Il testo del *Decameron* della versione non censurata viene tratto dall'edizione giuntina del 1527: condivido la scelta di Raul Mordenti perché la Giuntina del 1527 è uno dei testimoni su cui hanno lavorato i Deputati e i censori. Cfr. Mordenti: 263. Commatizzazione secondo l'edizione Branca (Boccaccio: 1992).

[2] Cioè a Borghini aspettava soltanto il lavoro filologico e linguistico, mentre la censura del contenuto veniva dallo Maestro di Sacro Palazzo, il domenicano Tomaso Marinque e dall'Inquisizione romana. Cfr. Mordenti: 256-257.

[3] Lo schema delle sostituzioni principali dei censori è il seguente (nell'ordine Boccaccio > Borghini > Salviati):

   monaco > scolare > giovane
   abbate > maestro > superiore / Messere vecchio sacerdote
   monastero > collegio di dottrina > tempiocella
   cella > camera > camera
   legne > libri > legne
   Dio > Dio > gli Dei
   ordine di San Benedetto > collegio > religione di Feronia

[4] Feronia era una Dea di origine italica, oltre a essere una protettrice della natura, degli animali e degli schiavi liberati, era una Dea di fertilità. Cfr. Neškudla: 72.

5   Cfr. l'analisi della novella VI, X in Mordenti: 265.

6   Cfr. (Manni 653).

7   Lo schema delle sostituzioni principali dei censori è il seguente (nell'ordine Boccaccio > Borghini > Salviati):

    frate Alberto > Alberto da Imola > Alberto da Imola
    agnolo Gabriello > Re delle Fate > Cupido, Dio d'amore
    cielo > regno > cielo
    piazza di San Marco > piazza di San Marco > piazza
    cella > camera >camera

8   Dante colloca Guido Bonatti tra gli indovini: «Vedi Guido Bonatti; vedi Asdente, ch'avere inteso / al cuoio e a lo spago ora vorrebbe, ma tardi si pente.» (*Inferno* XX, 118-120). Guido Bonatti (ca. 1223 - prima del 1300) fu un astrologo e visse alla corte di Federico II. Cfr. i dati biografici su Guido Bonatti di Vasoli. Online.

9   Lo schema delle sostituzioni principali dei censori è il seguente (sempre nell'ordine Boccaccio > Borghini > Salviati):

    Toscana >Toscana > Rodi
    abbate > Negromante (Guido Bonatti) > Medico di Tiberio
    chiesa > villa > villa
    ragionava della beatitudine > ragionava delle maraviglie della sua arte > ragionava di segreti di natura
    confessarsi > consigliarsi > consigliarsi
    purgatorio > altro mondo > altro mondo
    monaco Bolognese > famiglio bolognese > Bolognese
    Dio > Dio > gl'Iddij
    figliuol machio - Benedetto Ferondi > figliuol maschio - Guido Ferondi > figliuol maschio

10 Boccaccio. *Il Decameron*. Ed. Borghini, p. 184.

11 Ivi, p. 188.

12 Cfr. i dati biografici su Guido Bonatti di Vasoli. Online.

13 Credo che il Salviati si sia ispirato, per questi tratti da due personaggi storici: cioè da di Tiberio Claudio Menecrate (sec. 1° d. C.) che fu medico di Tiberio Nerone e «il suo rimedio contro la struma e gli indurimenti mammari è nominato fino ai tempi nostri» e poi da un medico greco di Siracusa che si chiamava altrettanto Menecrate (sec. 4° a. C.) e all'epoca veniva considerato superbo tanto da essere soprannominato Zeus. Cfr. «Menècrate». Online.

14 Più avanti c'è però un residuo della sua fama, anche se immeritata, di santo nella risposta della donna: «Cit.» (*Decameron*. III, VIII, 24, Ed. Salviati, 1582, p. 184).

15 Non è noto il nome del censore.

16 Lo schema delle sostituzioni principali apparse nella novella è il seguente:

    Roma > Firenze

Papa Leone > Senatore
Papa > N.
vescovo tedesco > N.
cardinale > N.
prelato > N.

[17] La nazionalità di Papa Leone che appare nella novella sembra coincidere con quella di Papa Leone IX, nato Brunone dei conti di Egisheim-Dagsburg (Alsazia, 1002 - Roma, 1054) il quale fu nel 1048 nominato pontefice dall'imperatore Enrico III (nomina convalidata nel febbraio del 1049 dal clero e dal popolo romano) distinguendosi per la lotta contro i Normanni. Cfr. i dati biografici su Leone IX di Parisse. Online. Tuttavia la descrizione di Papa Leone e della sua corte nella novella richiama molto, in realtà, il profilo di Papa Leone X, nato Giovanni de' Medici (Firenze, 1475 - Roma, 1521). Leone X dopo la rovina politica della famiglia de' Medici visse in Francia, in Germania, nei Paesi Bassi. Nel 1513 diventò Papa, la sua intenzione era di evitare il predominio Francese e Spagnolo in Italia, ma infine non riuscì a impedire la stipula del trattato di Cambrai. Fu famoso per il suo mecenatismo e per il fatto che era circondato da cardinali poco capaci e desiderosi di ricchezze. Cfr. i dati biografici su Leone X di Pellegrini. Online.

[18] Lo schema delle sostituzioni principali apparse nella novella è il seguente:

Diego Spagnuolo > Truffaldino / egli / il furbo / il ladro
monasterio dei Carmini > palazzo
padre che confessava > signore che parlava
frate > gentil huomo / il Curiale
frate Barba > Barba
fantasie nel capo > heresie nel capo
alla fede > al suo volere
inspiritato > balordo

[19] Straparola. Ed. 1553: c. 235*v*.

[20] Straparola. Ed. 1599: p. 324.

[21] Ibidem.

[22] Anche se si tratta di un personaggio e non di un nome di luogo ritengo che la sostituzione dipenda dal riferimento alla Spagna.

Jan Darebný

Hacia la métrica de la traducción al checo de dos jácaras en *El Alcalde de Zalamea* de Calderón de la Barca

La teoría del verso, o versología, forma parte de la ciencia literaria, pero también está muy estrechamente relacionada con la lingüística. Sobre todo el estructuralismo, que tiene sus raíces en la semiología de Saussure y en el formalismo ruso, se aprovecha con mucho éxito del conocimiento lingüístico. Los resultados de la versología estructuralista, cultivada sobre todo por la Escuela de Praga y por los científicos rusos son muy fructuosos e inspirativos.

Para empezar cabe presentar en breve algunos postulados de la versología estructuralista. El hispanista checo Oldřich Bělič (1999) propone estudiar la lengua como material del verso: cada idioma tiene unas condiciones prosódicas diferentes. Por ejemplo, en español, el acento es fluctuante, ocupa más frecuentemente la penúltima sílaba del grupo de intensidad, pero también puede aparecer en la última, en la antepenúltima etc. Es fonológico, es decir, el cambio de su posición influye en el significado. En checo, el acento casi siempre está en la primera sílaba del grupo de intensidad, es menos fuerte y no fonológico, pero por otro lado, esta lengua dispone de la cantidad fonológica. El acento inglés es fluctuante y todavía más fuerte que el español, incluso tiene poder de reducir las sílabas inacentuadas.

Estos ejemplos ilustran el hecho de que cada lengua tiene su propio sistema prosódico. Y el sistema métrico suele regirse precisamente por la prosodia. Como dice Josef Hrabák, otro versólogo checo, el verso se aprovecha de las condiciones rítmicas que están en la lengua, y las estiliza de alguna manera (Hrabák, 1978: 5).

Los conceptos de versificación silábica, tónica, silabotónica o cuantitativa son muy bien conocidos. Pero la cosa se complica aun más, como advierten Jiří Levý (1983) o Miroslav Červenka (2006): dichas categorías son productos de mera abstracción, en realidad no existe ninguna versificación puramente silábica o silabotónica, hay una especie de *continuum* entre ellas.

El sistema francés es casi puramente silábico, eso por la naturaleza y posición de su acento. El inglés es silabtónico, pero tiende a tónico, también por el acento, que es bastante fuerte. El checo es silabotónico, pero tiende a silábico. El español es más silabotónico que el francés, pero menos que el checo. Este

último, en coincidencia con sus condiciones prosódicas, obliga a una mayor regularidad acentual que el español, pone más de relieve el ritmo de los pies.

Jácaras

Enfoquemos ahora el tema de la jácara: según el *Diccionario de métrica española* de Domínguez Caparrós se trata de una «composición poética en romance.» Se cuenta en ellas un hecho particular y extraño sobre la gente del hampa, expresado en la jerga de los rufianes. En un momento, las jácaras también se convirtieron en obras cortas representadas en los entreactos (Domínguez Caparrós, 2001: 209).

Jiménez Pedraza advierte en su artículo titulado «De Quevedo a Cervantes: la génesis de la jácara» (Jiménez Pedraza, 2005) que la ejecución dramática de la jácara se realiza todavía después de lo que llama refundación del género por Quevedo, hacia 1610 o 1612, cuando compuso su Carta de Escarramán a la Méndez. Quevedo y su mundo de rufianes, matones y prostitutas fue el que influyó en la creación posterior de Cervantes, Rojas Zorilla o Calderón. Por entonces, el lenguaje de la jácara ya había desaparecido como realidad viva y se mantenía como motivo literario (Jiménez Pedraza, 2005: 79-82).

Calderón escribió El alcalde de Zalamea probablemente entre 1642 y 1644 (Díez Borque, 1976: 55). La obra contiene dos jácaras, aunque solo la segunda de las dos canciones mantiene por entero la forma de romance.

La primera es cantada por dos personajes, Chispa y Rebolledo, alternando sus voces después de cada dos versos. Cuatro versos iniciales forman un cuarteto de octosílabos con rima AA BB. Luego empieza el romance, cuyos versos pares, octosílabos oxítonos, riman en asonancia. Sin embargo, dos versos sueltos violan la regularidad silábica: vaya y venga la tabla al horno, eneasílabo, y huéspeda, máteme una gallina, decasílabo. ¿Por qué? Quizá por su origen; Monique Joly (1992) encuentra el verso flor de la jacarandina y también huéspeda, máteme una gallina en Estebanillo González, novela picaresca anónima, pero no se sabe de dónde lo sacó ni el autor anónimo ni Calderón. Ahora bien, aun así la forma del romance se percibe sin dificultad alguna, puesta bien de relieve por la rima y apariencia regular de los finales agudos. Además se trata del verso cantable; voy a volver a destacar este hecho más tarde.

Jácara I, vv. 103-112:

CHISPA	Yo soy tiritiritaina,	8a
	flor de la jacarandaina.	8a
REBOLLEDO	Yo soy tiritiritina,	8b
	flor de la jacarandina.	8b
CHISPA	Vaya a la guerra el alférez,	8-
	y embárquese el capitán.	7+1c
REBOLLEDO	Mate moros quien quisiere;	8-
	que a mí no me han hecho mal.	7+1c
CHISPA	Vaya y venga la tabla al horno	9-
	y a mí no me falte pan.	7+1c
REBOLLEDO	Huéspeda, máteme una gallina;	10-
	que el carnero me hace mal.	7+1c

La segunda jácara la canta solo Chispa, Rebolledo interviene solo en una parte, interrumpiendo el canto, interrumpiéndolo además en el interior del verso, pero respetando la forma del romance. Al final reaccionan dos personajes más, Crespo y don Lope, cada uno con un verso, y cierran así la tirada. Entonces, la canción misma pertenece solo al personaje de Chispa, sin embargo, la secuencia métrica no se interrumpe hasta dos versos después de concluirse el canto.

Jácara II, vv. 427-446:

CHISPA *(canta)*	Érase cierto Sampayo	8-
	la flor de los andaluces	8a
	el jaque de mayor porte	8-
	y el rufo de mayor lustre;	8a
	éste, pues, a la Chillona	8-
	topó un día...	4
REBOLLEDO	No le culpen	+4a
	la fecha; que el asonante	8-
	quiere que haya sido en lunes.	8a
CHISPA *(canta)*	Topó, digo, a la Chillona,	8-
	que, brindando entre dos luces,	8a
	ocupaba con el Garlo	8-
	la casa de los azumbres.	8a
	El Garlo, que siempre fue,	7+1-

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|		
	en todo lo que le cumple,	8a
	rayo de tejado abajo,	8-
	porque era rayo sin nube,	8a
	sacó la espada, y a un tiempo	8-
	un tajo y revés sacude.	8a
CRESPO	Sería desta manera.	8-
DON LOPE	Que sería así no duden.	8a

Traducción

En cuanto a las traducciones, he analizado dos versiones checas, una del año 1887 por Jan Červenka y la otra de 1959, por Jaroslav Pokorný. Solo para poder mirar el problema desde un punto de vista diferente he consultado también la traducción eslovaca de Vladimír Oleríny, 1973.

Bělič dice a propósito de la traducción del verso. «Se plantea, pues, un problema o dilema muy serio: ¿Es deseable, al traducir versos, tratar de imitar […] la forma versal del original extranjero, con absoluta fidelidad, en todos sus detalles, o vale mejor buscar, en el inventario de las formas versales vernáculas, su equivalente funcional y sustituirla por él?» (Bělič, 1999: 593)

Levý advierte que si el traductor no quiere cambiar la relación entre el verso y su contenido hay que traducir según el ritmo del original, no según su metro, porque el ritmo es la realización acústica auténtica; el metro es solo un esquema formal (Levý, 1983: 240). Por eso el traductor tiene que pensar sobre la naturaleza del verso del original y buscar en el repertorio de su versificación un equivalente. Por supuesto, el método de la traducción depende de la costumbre nacional y de la personalidad del traductor. Jiří Levý propaga el método ilusionista: el traductor ilusionista se esconde tras el original. El espectador, al visitar una representación, sabe que lo que ve no es la realidad, pero exige que se la parezca; el lector de una novela demanda la verosimilitud; y del mismo modo el lector de una traducción sabe que se trata de una traducción, pero, digamos, «no quiere saberlo», necesita la ilusión de leer el original (Levý, 1983: 41).

Empecemos por la segunda jácara. La canta Chispa, interrumpida por Rebolledo y al final concluyen la misma tirada en romance Crespo y don Lope. Primero veamos la problemática del ritmo acentual. El análisis vertical, propagado por algunos versólogos checos como Hrabák, Bělič o Levý, sirve

para ilustrar cuáles de las sílabas tienden a ser acentuadas y cuáles no. En el esquema vemos claramente las características rítmicas del verso original: la penúltima sílaba siempre lleva acento, lo que es normal en el verso español, se trata de una constante rítmica. Otra cumbre está en la segunda sílaba. Entonces el metro, el ideal rítmico del poema, es el octosílabo mixto. Sin embargo, solo doce de los veinte versos efectivamente llevan acento en la segunda y séptima sílabas. El verso español tiende mucho más al principio silábico que el checo, pues el ritmo acentual es más flexible, aun más en el verso de arte menor[1]. Por eso pueden aparecer en la misma serie también el octosílabo dactílico y trocaico sin que se produzcan efectos cacofónicos. El análisis vertical no puede mostrarnos la variación del verso, pero sí las tendencias generales de este.
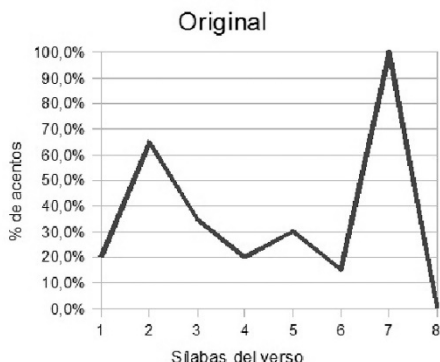
Podemos comparar el ritmo del romance de nuestra jácara con el de otras series en la misma forma. A este propósito he analizado 156 versos en romance, cuyo esquema revela que sus características rítmicas se parecen a las de la jácara segunda, pues prevalecen versos con una tendencia ligeramente elevada a acentuar la segunda sílaba. Digo ligeramente elevada, porque la acentuación no alcanza el 50 %. ¿Cómo interpretar el resultado de la comparación? El romance de la jácara tiene un ritmo que no difiere mucho de lo que es «corriente» en el contexto de la obra. Esta averiguación es importante a la hora de preguntarse si la jácara es rítmicamente marcada. Parece que no lo es, los metros siempre varían y prevalecen los de tipo mixto.

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Se puede observar, pues, que el principio silabotónico en los romances está muy debilitado, su verso es sobre todo silábico.
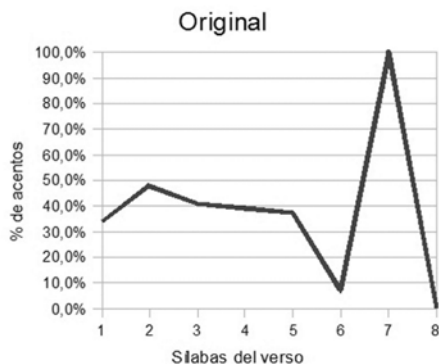
En las traducciones checas y también en la eslovaca pasamos al silabotonismo, estamos ante el octosílabo trocaico. Con algunas variaciones heptasílabas en la traducción de Pokorný, lo cual no es nada raro en la métrica checa; se trata de versos catalécticos. Tienen el final masculino, es decir, dejan inacentuada la última posición ligera y no rompen con el metro trocaico.

En la traducción eslovaca, el acento en primera sílaba y su ausencia en la segunda es la constante, es decir, todos los versos empiezan con el pie trocaico, lo que les da mucha regularidad. El verso de las traducciones checas parece ser menos regular. Aun así los traductores no rompen con el ritmo trocaico, tan característico de la versificación popular checa.

Entonces, todos los traductores han elegido la solución de utilizar para romances el octosílabo trocaico, que al oído checo le suena de tono popular, ya que el troqueo es muy natural para la prosodia checa; recordemos que la palabra o el grupo de intensidad checo empieza con la sílaba acentuada. Si el traductor quisiera imitar el metro del original, mezclando versos con la acentuación en la 2a y 7a sílabas con otros tipos, trocaico y dactílico, probablemente fracasaría, el lector checo no conseguiría percibir el impulso rítmico.

Traducción Jácara II, Jaroslav Pokorný:

JISKRA *(zpívá)*	Byl jeden Sampayo, výkvět Andaluzů, ostrý chlapec, pasák, co nic nepropás rváč a drban jedna báseň, a ten na Štěknu vám pad jeden den -
POŘÍZEK	Tak řekni: v pátek! To datum tu nevěstí nic zlého, chce ho asonance.
JISKRA *(zpívá)*	Pad, povídám, na Štěknu s Držkounem, když sedli právě připíjet si za soumraku v hoštěnici Pod tuplákem. Držkoun, ten je odjakživa ve všem všude, nač jen sáhne, blesk, co našup sjede kdeco - a že ten blesk ani mráček neměl přes sebe, kord vytrh a už seká křížem krážem.
CRESPO	Zrovna tak to tu teď skončí!
DON LOPE	Tak tu teď já vám dám na hřbet!

Traducción Jácara II, Jan Červenka:

CHISPA *(zpívá)*	Byl kdys jakýsi Sampayo, pravé kvítko andaluské, rváč a křikloun první třídy, do červena rusovlasý, a ten Chillonu, svou milou, našel jednoho dne...
REBOLLEDO	Nelži! Ty mu křivdíš v čase! Věc si žádá by to bylo za tmy.
CHISPA *(zpívá dále)*	Našel, pravím, svoji milou Chillonu, když stmívalo se, v krčmě špinavé, kde s Carlem nevázaně hodovala.

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Carlo, který ve všem všudy,
co kdy činil, byl jak divý
blesk od shora dolů, neboť
byl on bleskem z čista jasna,
tasil meč, jak jen ho spatřil
a hned do něho se pustil.

CRESPO A to bylo asi takhle!
DON LOPE Já vám povím, jak to bylo!

Traducción Jácara II, Oleríny:

CHISPA V Andalúzii žil chvastoš,
(spieva) nemal páru v celom kraji,
ako páv sa nafukoval,
kupliarom bol veleslávnym.
Chvastoš Krikľúnku si našiel
jedného dňa...
REBOLLEDO Chispa, zraď mi,
prečo táto tvoja pieseň
meno oného dňa tají,
keď už asonancia žiada,
že to bol deň pondelňajší?
CHISPA Chvastoš Krikľúnku si našiel
(spieva) v krčme u „Zelenej žaby“;
s Tárajom tam jednej noci
popíjala, jak sa patrí.
Táraj, kedže v každej věci
budiacej v ňom pocit blahý
vedel udrieť jak blesk z neba,
na ktorom niet ani chmáry,
chytil meč a v blesku jeho
bodol a jej facku vrazil.
CRESPO Tak by sa to bolo stalo?
LOPE O tom nieto pochýb žiadnych!

Pokorný

Červenka

Oleríny
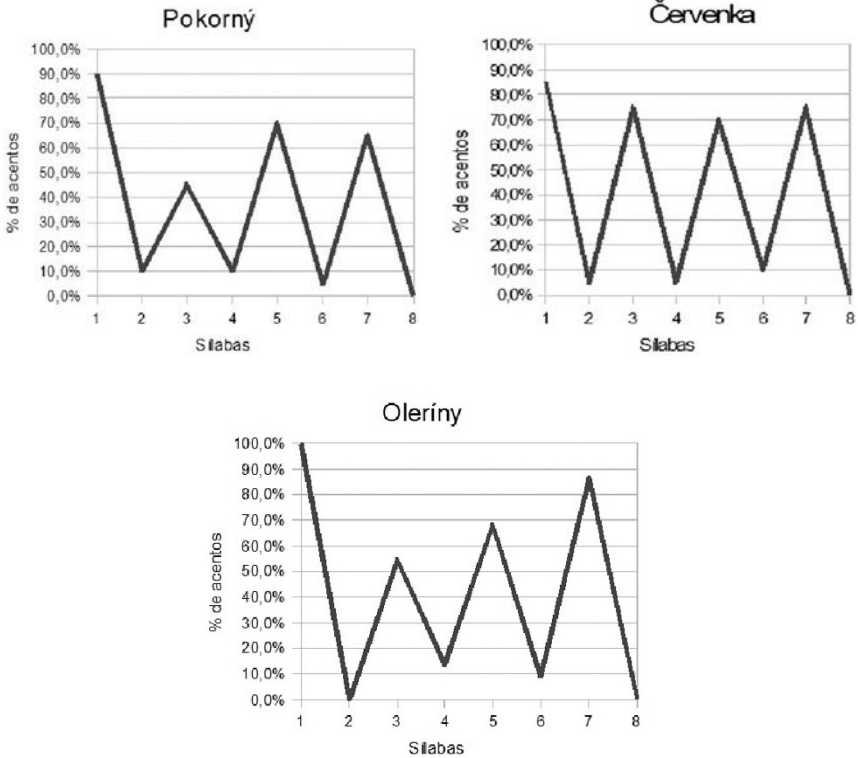
En cuanto a la rima, estamos ante un problema con el que se enfrentan todos los traductores checos al traducir del español: la asonancia. Para el oído español, la asonancia es algo muy natural y corriente; para el checo es casi imperceptible. Jiří Levý resume algunas soluciones: Vrchlický, por ejemplo, la sustituye por consonancia; Hořejší utiliza el verso sin rima, solo en algunos lugares importantes utiliza un pareado o una estrofa rimada más compleja (Levý, 1983: 309-310). Veamos qué solución eligieron nuestros traductores.

Pokorný conserva la asonancia; las vocales rimadas *u-e* las sustituye por *a-e*. La versión eslovaca de Oleríny tiene también la rima asonante de tipo *a-i*. La traducción de Červenka muestra un mayor grado de anarquía, tiene algunas asonancias monosílabas, que riman en *i*, pero sin respetar la regularidad dada por el romance (los versos impares sin rima, los pares rimados). Por otro lado, el

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ritmo trocaico de esta traducción es más estricto que en Pokorný, pues quizá la ausencia de rima tiene el papel de relajar la rigidez rítmica del verso.

Pero bueno, en el espacio tan limitado es imposible profundizar más en la problemática. En la segunda jácara he mostrado cómo es posible aprovecharse del análisis vertical y comparar los versos del original y de la traducción con la ayuda de los esquemas ilustrativos. El método sí es útil, pero no puede revelarnos los matices rítmicos de los versos. Es importante mirar las cosas más en detalle. Lo voy a intentar a la hora de analizar la primera jácara y sus traducciones.

<div align="center">***</div>

Como ya he mostrado en el análisis métrico del original de la primera jácara, se trata de un cuarteto con rima AA BB, seguido por una tirada en romance. El verso es casi enteramente octosílabo, solo el 9 tiene nueve sílabas y el 11 las tiene diez. Sin embargo, los versos pares del romance siempre son octosílabos oxítonos y riman en asonancia monosílaba *(a)*.

Al analizar los versos de la jácara hay que tener presente que se trata del verso cantable, cosa que no he tomado mucho en cuenta en el análisis anterior. La irregularidad de algunos versos puede ser explicada por el hecho de que están destinados al canto, pues el ritmo se rige no solo por el patrón métrico, sino que también la melodía y el compás desempeñan un papel indiscutible.

Bělič (1999: 212-217) explica bien el problema: el verso cantable «alcanza su plena realización […] en la unión con la música, su ritmo propio no constituye un elemento autónomo, sino que está subordinado a la melodía. Ello no significa que el ritmo del verso cantable […] debe ser necesariamente idéntico al de la melodía: los dos se entrecruzan constantemente y hay entre ellos concordancias pero también discrepancias.» Bělič añade que en este tipo de verso no se estiman todas las sílabas de duración igual como en el verso coloquial, a pesar de ser el español uno de los llamados *syllable-timed languages*.

En el siguiente análisis no tendría mucho sentido aplicar el método vertical como en el caso anterior, porque ni el original ni las traducciones mantienen el isosilabismo, pues la repartición de acentos depende de la medida silábica. Pokorný traduce el primer cuarteto con versos de 9, 8, 9 y 8 sílabas, respetando la rima asonante del original. Siguen versos de 9, 9, 9, 10, 9, 9, 10 y 10 sílabas, con las rimas asonantes en los versos pares, pero repartidas de un modo

diferente: alternan las asonancias monosílabas de modo que riman entre sí todos los versos de Chispa y también los de Rebolledo. Además, la última rima es absoluta: *neleží – moc leží,* lo que imita el mismo recurso en Calderón: *mal – mal.* Ahora bien, el traductor no dejó ni un solo verso suelto, a diferencia del original, donde riman solo los versos pares. Por otro lado, las rimas de Pokorný son muy débiles y casi imperceptibles, ya que se trata de asonancias monosílabas, coinciden solo las últimas vocales.

Observando el ritmo acentual de la traducción de Pokorný, no puedo imaginar que la parte después del primer cuarteto pudiera cantarse. Los primeros cuatro versos pueden coincidir por ejemplo con un compás de tres tiempos, porque prevalecen los pies dactílicos. La duración de las sílabas acentuadas de los dos troqueos en los versos pares aumentaría de modo que se dividiría entre dos tiempos del compás. Sin embargo, la repartición de los pies en el resto de la jácara no respeta casi ningún orden, la mayoría de los versos no coinciden rítmicamente. Por ejemplo: el verso *At' praporečník jde do pole* tiene el ritmo yámbico, cuando se mueve el acento de *do* a *jde* (que no es ningún pecado contra el metro, y aun menos en el verso cantable, sino una especie de desautomatización), pero a continuación no encontramos ni un solo verso que tenga la misma repartición de acentos. Creo que solo con muchas dificultades sería posible hacer encajar esta letra, que casi parece verso libre, en una melodía. El traductor tal vez quiso imitar la irregularidad silábica del original, que sin embargo no es tan grande como parece a primera vista, pero no tomó en cuenta el hecho de que el verso era destinado al canto y no ajustó muy bien la repartición de acentos.

La segunda traducción al checo, la de Červenka, parece más adecuada. El primer cuarteto tiene 10, 11, 10 y 11 sílabas, con la misma repartición de rimas como el original (AA BB). Los demás versos tienen 10, 9, 10, 9, 10, 8, 10 y 9 sílabas, con asonancias monosílabas no repartidas regularmente. Entonces otra vez estamos ante versos imparisílabos, pero si observamos el ritmo acentual, podemos ver que el principio silábico no es aquí el dominante. Los versos constan de pies dactílicos y trocaicos y cada uno empieza con una sílaba acentuada. Los versos del cuarteto inicial podemos dividirlos en 4 pies, ya sean dáctilos o troqueos. Si ocupa la sílaba acentuada de cada troqueo dos posiciones del compás, el resultado será el ritmo ternario.[2] En la segunda parte tenemos que analizar por separado los versos impares y los pares. Los impares coinciden con los del cuarteto inicial en el hecho de que podemos dividirlos en 4 pies rítmicos,

ya dactílicos, ya trocaicos, con la misma posibilidad de durar dos tiempos del compás la primera sílaba del troqueo. Los versos pares tienen solo 3 pies, la mayoría son dáctilos. Lo que es importante es que los versos impares coinciden entre sí rítmicamente (después de realizar los mencionados cambios rítmicos), al igual que los pares.

Traducción Jácara I, Jaroslav Pokorný:

JISKRA	Nade mne tramtara tralala	9a
	Na světě není šibala.	8a
POŘÍZEK	Nade mne tramtara tralali	9b
	na světě nejsou šibali.	8b
JISKRA	Ať praporečník jde do pole	9c
	a naloďuje se kapitán -	9d
POŘÍZEK	Běž zabíjet Maury, kdo máš chuť,	9e
	mně Maurové v žaludku neleží -	10f
JISKRA	Ať lopata sází do pece	9c
	a dost a dost chleba na zub mám -	9d
POŘÍZEK	Běž, hospodo, zabij mi slepičku,	10e
	mně skopové v žaludku moc leží! --	10f

Traducción Jácara I, Jan Červenka:

CHISPA	Já jsem, tralala, tralali, trala,	10a
	z čertovy zahrády květinka malá.	11a
REBOLLEDO	Já jsem, tralala, tralali, trili,	10b
	z čertovy zahrádky kvíteček bílý.	11b
CHISPA	Ať třeba v boj již prapor náš vlaje,	10c
	v člun ať již vsedá pan kapitán!	9d
REBOLLEDO	Ať si jde Maury bít komu libo,	10-
	mně žádný vlasu z nich nezkřivil.	9e
CHISPA	Do pece z pece ať jen to chodí,	10e
	o chléb by nouze nebyla,	8d
REBOLLEDO	Hospodo, ať je slepička v míse,	10c
	skopová dobře mi nedělá!	9d

Conclusión

En este trabajo he presentado dos tipos de análisis de la traducción del verso en el ejemplo de dos jácaras de *El alcalde de Zalamea* de Calderón. En el primer caso he utilizado el método vertical que puede revelar el carácter rítmico del verso, pero que es mejor utilizarlo para conjuntos extensos de versos. Para mostrar matices y detalles es mejor analizar los versos por separado, comparándolos entre sí.

Sin embargo, para hacer un análisis completo haría falta tomar en cuenta muchos fenómenos que aquí no puedo tratar: por ejemplo, la problemática de encabalgamientos, límites entre palabras, números de sílabas de las palabras, la eufonía (aparte de la rima) etc.

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Notas

[1] Por ejemplo, el endecasílabo español se rige por normas de acentuación mucho más rígidas que los versos de arte menor.

[2] Está claro que sin conocer la melodía concreta no es posible sacar tales conclusiones, la relación entre el ritmo y la melodía es mucho más complicada. Pero sí podemos trazar un caso hipotético para mostrar las posibilidades del ritmo.

István Fried

Zwischen zwei (literarischen) Welten

Der „Hungarus Patriotismus" von Adolf Dux

> Es ist der freie Mensch, der
> keinen Herrn, keinen Wahnwitz,
> keiner Leidenschaft unterthan
> ist, – der in allen Stammen
> seinen Brüder sieht, und der
> kein Volk über das andere stellt,
> denn alle sollen in Freiheit
> und Eintracht nebeneinander
> stehen.[1]

Als Adolf Dux, der auch außerhalb Ungarns bekannte Redakteur, Novellist und Übersetzer hervorragender Werke der ungarischen Literatur das Attribut „deutsch-ungarisch" für den Titel seines Novellenbandeswählte, wollte er sich einerseits als Fortsetzer einer alten Tradition hinstellen, und mit der von David Frölich[2] stammenden Selbstbezeichnung „Deutsch-Ungar" definierte er seine sprachliche, kulturelle Zugehörigkeit. Andererseits (mit der vorigen Tatsache in Übereinstimmung) offenbarte er damit die Zweisprachigkeit,[3] die Bikulturalität, die Person, die mehrere Interessen vertritt, und deren Verpflichtetheit eine vielsprachige literarische Welt anspricht, in der die sich annähernde literarische Bewusstseins-Vielfalt, die aufeinander reagierenden Verhalten, die Hermeneutik des Verstehens vor Augen haltenden Überlegungen meistens mit Hilfe der gegenseitigen Übersetzungen betont und hervorgehoben werden. Der früher von ihm redigierte *Pester Lloyd* oder die den Beginn seiner Laufbahn als Journalist und Übersetzer ermöglichende und unterstützende *Pressburger Zeitung* repräsentierten in ihrem „Hungarus Patriotismus" eine neu gestaltete, unter den nationalen Bewegungen vermittelnde Variante,[4] nämlich eine Art der Regionalität, die nicht so sehr in dem ständigen Wettkampf der Kulturen, in der Aneignung einer kulturellen Dominanz, und als Folge davon in der kritiklosen zur Zur-Gestaltungs-Bringung einer Prestigesprache interessiert ist, sondern vielmehr die Beziehung Mehrheit-Minderheit teils in der auf Goethes „Weltliteratur"-Vorstellung zurückzuführbaren

Gegenseitigkeit als moderne Variante sah, und teils das Ziel verfolgte, die Praxis der Komplementarität gleichgestellter Kulturen voranzutreiben und zu fördern. Umso mehr handelte Dux in dieser Art und Weise, da er als Mitglied einer sprachlich-kulturell-religiösen Minderheit auf die Fragen der ungarischen Nationalbewegung antworten musste: wie, in welcher Form und Relation wird diese sprachlich-kulturell-religiöse Zugehörigkeit realisiert, und wie kann sie jener ungarischen liberalen Überlegung angepasst werden, welche die Sicherung der persönlichen (bürgerlichen) Rechte zusichert und auf der anderen Seite – im Tausch dagegen – das „Magyarisch-Werden" fordert. Dieser Scheideweg, vor den sich Dux und zahlreiche „deutsch-ungarische" Intellektuelle und Bürger gestellt sahen, erschwerte natürlich diese Stellungnahme. Als Problem erschien zum Beispiel seit den ersten Jahrzehnten des 19. Jahrhunderts, dass die ungarische Nationalbewegung gegenüber den von Wien aus kommenden Zentralisierungs-bestrebungen – die Vergangenheit ihrer „historischen Rechte" aufzeigend – sich als Ungar emanzipieren wollte, und zwar im Sinne des 19. Jahrhunderts. Als Konsequenz davon distanzierte sich die ungarische Nationalbewegung von jenen Personen, die die früher als akzeptierbar angesehene Doppelidentität beibehalten wollten. Parallel mit der ungarischen Nationalbewegung, wenn auch ein oder zwei Jahrzehnte später, definierten sich die anderen „Nationalitäten" Ungarns ebenfalls als Nation; die slowakischen, serbischen, rumänischen Aspirationen wurden mehr oder weniger mit ähnlichen Zielsetzungen definiert wie die der Ungarn. Und während die deutsche Sprache laut der einen Annäherung als lingua franca diente, und das bedeutete auch die sprachliche Möglichkeit der mit Wien und dem kulturellen Europa auszubauender Beziehung, gab es auch für das Bürgertum der (Klein)Städte, der bürgerlichen und städtischen Bevölkerung einiger Regionen, einer bestimmten Bevölkerungsgruppe, einer Subregion (zum Beispiel für die Zips) die Möglichkeit der Organisation zu einer Volksbewegung, wenn auch ver-schiedene Interessen, Werte, Beziehungsmöglichkeiten das Deutschtum Ungarns teilte: die Zips unterschied sich nicht nur in ihren Dialekten von der Sprache der deutschsprachigen Bürger in den Städten (Pest-Ofen, Pressburg, Ödenburg, und so weiter), sondern auch in ihren kulturellen Traditionen, oft in der Religion, Lebenssituation, deren Manifestierung die Selbst-Deutung der voneinander unterschiedlichen Mehrsprachigkeit ist. Die Bürger der Zips suchten im Kontext der slowakischen Umgebung und im Kontext des mehrsprachigen Adels ihren Platz in der sich ändernden, wandelnden Situation, die „Deutschen" in Pest-Ofen und Pressburg mussten neben der sich stärkenden ungarischen Nationalbewegung

die Gedanken zum Ausbau der slawischen Kulturnation akzeptieren. Als Konsequenz und Folge davon lebte das Pest-Ofener und Pressburger Deutschtum inmitten von gegeneinander gerichteten Feuergefechten der Nationalbewegungen, und alle dieser Nationalbewegungen waren bemüht, die Kulturträger dieses Deutschtums auf ihre eigene Seite zu stellen, umso mehr, da das „Mediale Potential" dieses Deutschtums in bedeutendem Maße dazu beitragen konnte, mit dem Ausland Kontakt aufrechtzuerhalten. Einfacher formuliert: Presseorgane ermöglichten teilweise den Informationsaustausch (schon wegen der Sprache), und ermöglichten auch, dass die Ziele, Ereignisse, Schäden und Ergebnisse der Nationalbewegungen nach „Europa" gelangen können. Während meiner Untersuchungen[5] ist es mir mehrmals gelungen, Informationen ausfindig zu machen, die folgendes beweisen:

1.) Die erwähnten Zeitschriften (in den 1820-er Jahren in Pest-Ofen die Zeitschrift *Iris*, dann *Der Spiegel* ebenfalls in Pest-Ofen und zu Beginn der 1840-er Jahren das *Pester Tageblatt*, sowie die ganze Zeit über die *Pressburger Zeitung* und ihr Beiblatt, die *Pannonia* – um nur einige von den vielen Zeitschriften zu erwähnen) wurden zum Mittel kulturellen Austausches; mit Hilfe der Mitteilungen und Übersetzungen mit ungarischer Thematik informierte man die Leser über verschiedene literarische Werke, und aus den dort veröffentlichten Nachrichten wurde bekannt, was die Repräsentanten ungarischer und slawischer Bewegungen tun oder in der Zukunft unternehmen wollen.

2.) Die Zeitungen und Zeitschriften, die der Multikulturalität, der aktiven Teilnahme in mehreren Kulturen (durch die Mehrsprachigkeit der Mitarbeiter der Zeitungen) Raum gaben, betonten stets ihre lokalen Interessen (*Pester Tageblatt, Pressburger Zeitung*; hingegen repräsentierte *Der Ungar* das Bewusstsein einer breiteren Gemeinschaft).

3.) Die Redaktion der Zeitschriften, sowie zahlreiche Mitarbeiter wurden gezwungen, einen eindeutigen Standpunkt zu vertreten; der mitreißende Schwung der ungarischen Nationalbewegung griff mehrere mit sich, und aus der Vergangenheit wurden zahlreiche Kriterien vererbt, die die Zugehörigkeit zu etwas symbolisierten: die gemeinsame geschichtliche Vergangenheit, die geografische und Regierungsgleichheit, sowie als neues Element der Bedarf und Wunsch nach der Modernisierung des Landes.

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4.) Ab den 1830-er Jahren schaltete sich das ungarische Judentum[6] in die Arbeit der „deutsch-ungarischen Zeitschriften" ein, und in deren Deutschsprachigkeit kam auch die Hoffnung zum Ausdruck, dass in den Bestrebungen der liberalen ungarischen Nationalbewegung die Emanzipation der Juden enthalten sein würde (wie das aus den Werken von József Eötvös zurecht herausgelesen werden konnte),[7] und dass ebenso in die Elemente des modernen Nationalbewusstseins die Gleichheit der Staatsbürger hineingenommen werden würde, sodass der somit entstandene Frieden verschiedener Religionsgemeinschaften jederlei nachteilige, negative Diskriminierung aufhebt. Die jüdischen Redakteure und Mitarbeiter „deutsch-ungarischer Zeitschriften" achteten unter anderen aus diesem Grund in erster Linie auf die Geschehen und Vorfälle in Ungarn; sie präsentierten in ihren Schriften die ungarischen kulturellen-literarischen Ereignisse, und übersetzten vieles aus dem Ungarischen. Sie vergaßen aber auch die mehrsprachige Umgebung nicht und übernahmen in diesem Sinne aus Prager sowie anderen (verwandten) Zeitungen verschiedene Mitteilungen, Abhandlungen, Übersetzungen; gaben einerseits slawischen Verfassern eine Möglichkeit zur Publikation (so zum Beispiel Ján Kollár, Ľudovít Štúr, und so weiter), wie es auch Publikationen gab, die es für wichtig hielten, dass einige Werke aus der ungarischen und serbischen, oder aus sogar noch weiter entfernten (tschechischen, russischen) Literatur übertragen und präsentieren wurden.[8]

All dies zu vermerken war notwendig, da die Laufbahn von Adolf Dux sich im Rahmen dieser Tatsachen abspielt. Er selber war sich darin im Klaren, dass seine Zweisprachigkeit aus dem Zusammenspiel und der Verknüpfung einer kulturellen Situation mit dem persönlichen Schicksal resultiert, und dass die Zweisprachigkeit in Opposition zur auf Ausschließlichkeit gerichteten Ideologie einer Nationalbewegung geraten kann. In den 1840-er Jahren zeigte die dichterische Laufbahn[9] Frigyes Kerényis, der seine Deutschsprachigkeit lediglich mit Hilfe seiner Übersetzungen kundgab, dass eine zwischen zwei sprachlich-kulturellen Bewusstseinsanforderungen gedrängte Dichterpersönlichkeit mit dem folgenden möglichen Dilemma konfrontiert wird: der in jungen Jahren eingetretene Wechsel der Deutschsprachigkeit und Dichtung in die ungarische Dichtung bedeutete keinen Gewinn; und während Kerényi die dichterischen Dokumente dieser Deutschsprachigkeit verschwinden ließ, konnte er mit seinen ungarischen Gedichten nicht aus dem literarischen Mittelmaß herausragen,[10] obwohl ihn seine

Zeitgenossen schätzten, wenn auch eher seine sympathische Persönlichkeit und sein ungarisches Engagement als seine Lyrik. Zu seinen Freunden konnte er Petőfi zählen, mit ihm und mit Tompa[11] hat er einen „dichterischen Wettbewerb" zum Thema „Waldhaus" gestartet. Der ‚Austritt' aus der Zweisprachigkeit (weniger aus der Bikulturalität, wie die Übersetzungen zeigen) geht einher mit dem Verlust der kulturellen Tradition, und jene Kultur, deren Teil er werden wollte, ist primär eine Gegenwartskultur, auch wenn mit Erscheinungen der Vergangenheit Kontakt zu knüpfen vermag. Dux deutet nicht bloß wegen seines Lebenslaufes auf das tragische Dasein des Dichters (nach dem Fall der Revolution emigrierte Kerényi nach Amerika, und sein Leben nahm dort ein tragisches Ende), sondern vor allem aus dem Grund, dass sein sprachlich-kulturelles Opfer nicht zum erwünschten Ergebnis führte: für die Aufopferung der Zweisprachigkeit wurde er nicht mit der Einsprachigkeit entschädigt. Kerényi befand sich somit *zwischen* zwei Sprachen, *zwischen* zwei Kulturen, und nach Adolf Dux konnte er sich nicht von den sprachlich-kulturellen Erlebnissen seiner Jugend lösen und diese Erlebnisse konnten sich deshalb nicht problemlos in die neu erworbene kulturelle-sprachliche Vielfalt einfügen. Dux seinerseits hat – obwohl er ausgezeichnet ungarisch gelernt hatte und wir ungarischsprachige Abhandlungsprosa von ihm kennen – weder sein Deutschtum, genauer ausgedrückt Deutsch-Ungarntum, noch seine deutschsprachigen literarischen Versuche verleugnet. Er hat Petőfis Gedichte übersetzt[12] und gab noch zu Petőfis Lebzeiten einen Band mit ausgezeichneten Übersetzungen heraus; die deutschen Varianten der Petőfi-Gedichte wurden im Band *Ungarische Dichtungen* publiziert (in dem neben 15 Petőfi-Gedichten auch 28 Gedichte des in den 1850-er Jahren bekannten Petőfi-Nachahmers, Kálmán Lisznyai zu lesen waren).[13] Ich glaube, es ist wichtig zu betonen, dass in diesem Band das Gedicht mit dem Titel „*Die* Dichter des 19. Jahrhunderts" erschienen ist – das Gedicht konnte zu dieser Zeit wahrscheinlich aus dem Grunde erscheinen, weil der Band in Leipzig publiziert wurde. Mit großer Sicherheit sympathisierte Dux mit Petőfis radikaler Utopie, wie er auch der Umsetzung des Gedankens Freiheit-Gleichheit-Brüderlichkeit durchaus nicht fern stand, er begrüßte nämlich die 1848-er Revolution mit mehreren Zeitungsartikeln. An dieser Stelle soll eine Strophe des Gedichts zitiert werden, was einerseits beweist, dass Dux wort- und gedankentreu übersetzt, beinahe als hätte er die Zeilen selber verfasst; andererseits wird in den Zeilen offenbart, dass er seinen 1848-er Standpunkt keinesfalls aufgegeben hat:

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Wenn jeder an dem Bord der Gnade
Dereinst sein Theil bekommen,
Wenn an dem heil'gen Tisch des Rechtes
Ein jeder Platz genommen,
Und wenn der Sonnenstrahl des Geistes
Jedwedes Herz durchdrungen,
Dann stehn wir still, und rufen dankend,
Kanaan ist errungen.

Petőfis in Objektivität umschlagende Subjektivität kommt in den Übersetzungen von Dux jedoch weniger zur Geltung, wenn auch die Steigerung, der gehobene Ton in ähnlicher Weise formuliert und ausgedrückt wird; jedoch – und dies trifft für die deutschen Petőfi-Übersetzungen in der zweiten Hälfte des 19. Jahrhunderts meistens zu – schwächen „Biedermeier"-Züge die etwas trockenere Tongebung des Originalgedichtes ab. Verkleinerungen, persönlichere Tongebung (Jedwedes Herz durchdrungen) verursachen und führen dazu, dass der Vers weniger kraftvoll wirkt. Jedoch sind die Töne der leidenschaftlichen Persönlichkeit der Romantik, und das Glaubensbekenntnis des Propheten-Dichters gut und klar herauszuhören.

Als Einleitung des Übersetzungsbandes dient ein Gedicht. Als Vorgeschichte müssen wir dazu soviel wissen, dass Dux im Jahre 1849 in Wien seinen Doktortitel verteidigte, 1852 war er Mitarbeiter der *Oesterreichischen Zeitung* und ebenfalls im Jahre 1852 kam er wieder nach Pressburg zurück. Er zeigt Wien in seinem Gedicht mit dem Titel „Vindobona" als die Stadt der Multikulturalität. Im selbstbiografisch klingenden Text lässt er Vindobona sprechen, als (von den Göttern geschickte) Stadt-Persönlichkeit, als gemeinsamer Repräsentant der verschiedenen Völker der Monarchie, so, als hätten die leidenschaftlichen Erregungen der Nationalitäten nie Konflikte verursacht und als hätten in den Jahren 1848-1849 nicht zuletzt als Folge der Ideologie und Politik des Divide et impera Wiens die Ungarn, Kroaten, Rumänen, Serben, Österreicher nicht gegeneinander gekämpft. Vindobona ist nichts anderes als Göttin der Stadt, und somit scheint der als natürlich dargestellte Nationalfrieden in Transzendenz umzuschlagen, anders ausgedrückt: die Göttin der Stadt würde wohl darauf hinweisen, der nationale Ausgleich könne mit Hilfe der Realisierung der von der Göttin erschaffenen Sehnsucht verwirklicht werden. Was im Gedicht artikuliert wird, ist das Aufeinandertreffen, die Gemeinschaft der Sprachen (und somit der geistigen Kulturen), die durch die Erschaffung der lebbaren Formationen des Daseins geformt werden können. So spricht die Göttin:

> Mein Vater ist ein deutscher Mann,
> Eine Slavin meine Mutter,
> In einer magyarischen Krippe fand
> Ich zuerst mein geistiges Futter.
>
> Da war magyarisch mit Latein,
> Und mit deutschem Wort verknetet,
> Da ward in mir vieler Völker Geist
> In *einem* zusammen gelöthet.[14]

Mehrere Aspekte machen uns im Gedicht von Dux auf die Komplexität der dargestellten Situation aufmerksam: das Syntagma geistiges Futter deutet auf die Zusammengehörigkeit vom Idealen und Materiellen, sowie auf die aus dem Reich der Fantasie stammenden und in der Realität ihren Weg findenden Zusammengehörigkeit, wie auch die ähnliche Auffassung der verschiedenen Sprachen/Kulturen: keine einzige Sprache/Kultur darf in der Aufzählung fehlen, was auch darauf hindeutet: keine einzige Sprache/Kultur kann für sich, das heißt allein stehen, ganz im Gegenteil: jede ist mit jeder verbunden, die Verflochtenheit, die Gemeinsamkeit der Geistigkeit der Völker ergibt das Wesen der Göttin der Stadt.[15] Und da sie die Göttin der Stadt ist, bedeutet sie keine Realität, sondern die sich in die Geistigkeit erhebende Utopie, deren Blick in die Vergangenheit (die grammatische Vergangenheit der 2. Strophe unseres Zitates) zugleich die Zeugenschaft des friedlichen Zusammenlebens der Sprachen hervorruft.

    Dies ist eine solche „deutsch-ungarische" Antwort auf die Herausforderung der Epoche, die die Forderung auf die Ausschließlichkeit der Sprachen/Kulturen zurückweist und die verneint, dass man zwischen den Sprachen/Kulturen wählen müsse; sowie eine, die die Gleichstellung, das gegenseitige Aufeinanderangewiesensein für positiv und fruchtbar hält, was in der nahen Vergangenheit keinesfalls zu verspüren war, ganz im Gegenteil. Es ist wohl kaum richtig, wenn wir die Naivität von Dux für die Idealisierung der Lage verantwortlich machen. Jene kulturvermittelnde Aufgabe, die Dux in seinem ganzen Leben und ab früher Jugend auf sich genommen und realisiert hatte, kann im Gedicht *Vindobona* sowohl als Absichtserklärung als auch als Mahnung zum Ansporn zur Arbeit in einer mehrsprachigen, mehrkulturellen Region aufgefasst werden. Adolf Dux formierte das Ungarnbild des Auslands durch rege Übersetzungstätigkeit[16] von lyrischen, epischen und Prosawerken ins Deutsche; er gestaltete das „Image" eines kulturellen Ungarn anstelle

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der wohlgefälligen, populären Puszta-Romantik (wenn auch in den von ihm übersetzten Petőfi-Gedichten die volkstümlichen Lieder und Genre-Bilder in großer Anzahl vorkommen). Seiner Sammlung von „authentischen" Erzählungen gab er typischerweise den Titel *Deutsch-Ungarisches*;[17] hier gibt er angesichts der nationalen-ideologischen Teilung Ungarns ein Beispiel für den Standpunkt eines Deutsch-Ungarischen Bürger-Intellektuellen, nach dessen Ansicht die Teilung in eine persönliche und landesweite Tragödie münden könnte.

Die umfassendste und bedeutendste Erzählung des Bandes ist eine 1848-er Geschichte: *Mitten im Sturm*. Sie könnte sogar als „Tendenznovelle" angesehen und eingestuft werden. Es wird – im Hintergrund der blutigen Kämpfe als Folge der 1848-1849-er „Nationalitäten"-Gegensätze – jene Persönlichkeit repräsentiert, die in der „Mitte" steht und im Kreuzweg von Erregungen, Voreingenommenheiten und zum Mythos verfärbter Nationalität versucht, ihre Offenheit, Unvoreingenommenheit, einen als Hungarus angesehenen Standpunkt zu deklarieren. Neben dem geografischen Raum der Geschehnisse ist das andere „Feld" die Familie, die unterschiedlichen Interessen der aus einer Nationalitäten-Mischehe stammenden Brüder, die sogar ganz unterschiedliche Namen tragen, um somit die Unterschiede hervorzuheben. Die dritte räumliche Determiniertheit ist die Tatsache, dass die durch die geschichtlichen Veränderungen überholten Ideologien zur Tagesroutine realisiert wurden. In diesem Raum dominiert der bewaffnete Kampf, der die Negierung der gemeinsam durchlebten Vergangenheit ist (und an dieser Stelle werden die räumlichen Geschehnisse in zeitliche umgewandelt) und die allmählich formulierten, immer stärker werdenden Unterschiede verdecken all das, was gemeinsam durchlebte Geschichte genannt werden könnte. Die Grenzsituation wird vielfach dargestellt, zuerst als geografischer Raum: „Heinrich von Tornai stammt aus Ungarn, aus der Stadt Pr., unweit der österreichischen Grenze zwischen der Donau und üppig grünen Wald- und Nebenhügeln gelegen." Die Nennung von Pr.[essburg] als Grenzstadt steht zunächst der fast idyllischen Gegend nicht entgegen, die Trennung deutet nicht auf später eintretende Bedrohung. Die genauere Definition der Abstammung impliziert jedoch zumindest temporär das Ineinanderschmiegen der Gegensätze, und deutet auf den Frieden der voneinander abweichenden Raum- und Familienverhältnisse hin. „Sein Vater war ein magyarischer Edelmann, seine Mutter eine Deutsche." Um Missverständnisse zu vermeiden, wird anstelle von ungarisch ‚magyarisch' und anstelle von österreichisch wird ‚deutsch' verwendet, was auch auf die Nationalität hindeuten kann, jedenfalls ist die Mutter keinesfalls österreichischer Abstammung. Auffallend und wichtig ist,

dass der Bruder Heinrich auf den Namen Árpád getauft wurde, den Namen des Landesfürsten, der Ende des 9. Jahrhunderts der Anführer der ungarischen Landnahme war – sicherlich auf den Wunsch des Vaters hin. Auf diese Weise wird von Anfang an auf die Gespaltenheit der Familie hingewiesen, was auf den ersten Blick nicht als solche artikuliert wird; mit der Zeit wird jedoch eindeutig klar, dass dieser Wechsel auf all das vorausweist, was durch die Geschehnisse im Land sogar als Epochenwechsel in der Geschichte verstanden werden kann. Der Name Heinrich bezeichnet nicht nur durch den „deutsch klingenden" Namen den Pressburger Bürger (zu dieser Zeit hat der Vater noch keine Bedenken gegen diesen Namen), denn in der ersten Hälfte des 19. Jahrhunderts gab es nicht einmal zufällig den Namen *Henrik* in ungarischen Familien; der Name Árpád verweist eindeutig auf die sich selbstbewusst und stolz als Ungarn fühlenden und artikulierenden Eltern, doch gaben ihren Kindern auch oft solche Personen diesen Vornamen, die sich ungarisieren wollten oder aus Opportunismus als Ungarn darstellten. Ähnlich verhält sich die 1848-er Studentenschaft, die auf ihre eigene Art die Vorbilder wählte: die Studenten orientierten sich in abweichende Richtungen, und es folgte die Strategie der einseitigen Enteignung der Geschehnisse. Der slowakische Student erwähnt Svatopluk (hier können wir den Kult der ersten Generation der slowakischen Romantik entdecken, in der Ján Hollýs Epos aus dem Jahre 1833 mit dem Titel *Svatopluk* die früh-historische slawische, slowakische Thematik, die ruhmvolle Vergangenheit, die großartige Persönlichkeit des slowakischen Fürsten popularisiert), der ungarische Student jenen János Hunyadi, der die Türken zurückgeschlagen hat, natürlich ohne den Hinweise, dass János Hunyadi auch der gefeierte Held der serbischen und kroatischen Volksdichtung ist. Die in den früheren Jahrzehnten zusammenarbeitende Lehrerschaft stand ebenfalls in der Ideologie der Nationalitätenbewegungen. Während die deutschen (oder deutschgesinnten) Lehrer und Professoren in Pressburg in Richtung Deutschland blickten, erwähnt ein anderer Lehrer den historischen Ruhm der Slawen und bringt seine Schüler im Zuge der Klassenausflüge zu den Überresten des Gedenkortes; der ungarisch gesinnte Lehrer jedoch freut sich über die historischen Ereignisse der Gegenwart. Adolf Dux, der die revolutionären Märztage von 1848 in Pressburg miterlebte, konnte die deutschen, slawischen und ungarischen Mitteilungen in den vorangehenden Jahren in der Redaktion der *Pressburger Zeitung* lesen und publizieren und besaß so die Gelegenheit, das Ende des Hungarus-Patriotismus in verschiedenen Richtungen aus eigener, persönlicher Erfahrung zu beschreiben. Zwischen den deutschen, ungarischen und „tschechisch-slawischen" Selbststudienkreisen in

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Pressburg gab es zunächst ohne Weiteres Übergänge, und die Studenten wirkten, studierten, arbeiteten nicht unbedingt in dem einen oder anderen Selbststudienkreis entsprechend ihrer Nationalitätenzugehörigkeit. In den 1820-er Jahren fand die Zeitschrift *Tudományos Gyűjtemény* (= Wissenschaftliche Sammlung) noch die Mitteilung wichtig, von welchem Verfasser und was genau die Studenten am Ende des Schuljahres vortrugen (es wurden Werke in lateinischer, ungarischer, deutscher und slowakischer Sprache – biblisch-tschechischer Sprache – präsentiert). In den 1830-er Jahren waren in der Tätigkeit der Selbststudienkreise mit verschiedenen Sprachen schon auseinanderziehende Kräfte zu verzeichnen, obwohl (zum Beispiel) in Eperies (Prešov, Eperjes) die Zusammenarbeit zwischen den slawischen und ungarischen Selbststudienkreisen noch eine Zeitlang möglich war.[18] Hier nahm das Schicksal des sich mit deutschsprachiger Dichtung befassenden Frigyes Kerényi (Friedrich Christmann) eine große Wende. In Pressburg jedoch kam es jedoch zum Skandal. Von Juraj Palkovič, der zur älteren Generation gehörte, übernahm nämlich der energischere, selbstbewusstere Ľudovít Štúr den Unterricht am tschechisch-slawischen Lehrstuhl. Er konnte zwischen 1840-1844 Unterricht geben, ihm wurde aber wegen seinem nicht verheimlichten slawisch-slowakischen Engagement der weitere Unterricht untersagt. Štúr brachte seine Studenten zu den Ruinen in Theben (Dévény, Devín), die als Gedenkstelle einer vermeintlich slawischen „Urgeschichte" fungierte. Dux baute aus tatsächlichen, realen Elementen Fiktion und fing zurückschauend eine beinahe pragmatische Arbeit an, um allmählich jenen Prozess aufzuzeigen, der zu den Brüderkämpfen von 1848/1849 führte. Seine Novelle ist das Werk eines distanzierten Erzählers, der keinen der gegenüberstehenden Parteien Recht geben will. Dux übersetzte weiterhin wichtige Werke der ungarischen Literatur ins Deutsche – in erster Linie im *Pester Lloyd* –,[19] und publizierte die neuen, gar die neuesten Werke ungarischer Literatur und war auch regelmäßiger Rezensent Mór Jókais.[20] All dies brachte ihn nicht von seiner Überzeugung ab: gegenüber der nationalen Erregungen, Ausschließlichkeiten muss man sich im Sinne des Verstehens, der Toleranz (und nicht nur im Sinne der Geduld) bemühen, dass nicht nur die Gleichstellung der einzelnen Menschen, sondern auch der einzelnen Völker verwirklicht werden kann. Seine Rolle definiert er als Mediator, und glaubte dies wegen seiner Herkunft, Schulausbildung und seinem Sprachwissen in der deutsch-ungarischen Biliteralität erfolgreich verwirklichen zu können. Ich möchte als Ergänzung hinzufügen: der *Pester Lloyd* war zwar keine offizielle Regierungszeitschrift, aber während der Redaktion von Max Falk (nach 1867) wurden die Meinungen – auch in Streitfragen – meistens entsprechend der Regie-

rungsansicht der Österreichisch-Ungarischen Monarchie formuliert. Dux übertrat jene Politik, die den „ungarischen" und „österreichischen" Teil der Monarchie bloß als gemeinsame (wirtschaftliche und machtpolitische) Einheit zusammenhalten wollte, und den Nationalitäten, beziehungsweise dem mit Ungarn gleichen Status fordernden Böhmen weniger Aufmerksamkeit widmete. Adolf Dux durchlebte als „Deutsch-Ungar" und Jude mehrfache Minderheitenschicksale, während er seine eigene Situation nicht als Sprecher des Minderheitenschicksals hinzustellen vermochte. Indem er die ungarische Kultur (in erster Linie die Literatur) ins Deutsche übersetzte, und sich entschieden hat, nicht in Wien zu bleiben sowie keine Stelle als Redakteur oder Journalist außerhalb der Landessprache zu suchen, sondern am kulturellen Leben Ungarns als Zweisprachiger teilnahm, fand er seine Identität, und verwirklichte seine eigene Emanzipation, ohne seine Herkunft und seine sprachliche Kultur zu vergessen oder seine Position aufzugeben. Sicher ist: Dux wurde zum nützlichen, intellektuellen Bürger seines Vaterlandes, ohne seine intellektuelle Unabhängigkeit aufgeben zu müssen. Sein Leben und sein Lebenswerk verstärkten den Glauben und die Überzeugung derer, die in der Hoffnung lebten, eine so oder ähnlich strukturierte Laufbahn könne fortgesetzt und akzeptiert werden. Im letzten Drittel des 19. Jahrhunderts wurde die Frage der Assimilation aufgeworfen, wenn auch unterschiedlich unter dem deutsch-ungarischen, aber immer mehr ungarisch sprechenden Judentum, oder unter den Slowaken, Rumänen, Serben, beziehungsweise Slowenen, die sich um ihre Nationalität besorgt fühlten und einen Status der Kulturnation anstrebten. Hinzu kam noch, dass zwar in Ungarn die Bedeutung der deutschen Sprache abnahm und später ihre Institutionen (Theater, Operette, dann auch im als Import dienenden Kabarett) verlor, als sich das städtische Bürgertum ungarisierte, auch wenn die deutschsprachige Vermittlung weiterhin notwendig war. Der *Pester Lloyd* zählte nicht bloß in Budapest als bedeutende Tageszeitung, sondern in ganz Mittel-Europa; und in den 1930-er Jahren – aus anderen Gründen – sogar noch mehr. Adolf Dux ist einer der letzten, der Ungar-Deutsche geblieben ist und im System der ungarischen Bildung und des Kulturlebens dennoch eine wichtige Position innehatte. Seine Anerkennung wurde dadurch offenbart, dass die Kisfaludy Társaság (=Kisfaludy Gesellschaft) Dux im Jahre 1870 zum ordentlichen Mitglied der Gesellschaft wählte.

Adolf Dux selber bemühe sich, nicht nur als Übersetzer, als deutschsprachiger Erzähler in Ungarn bekannt zu werden. Er publizierte auch vieles in ungarischer Sprache, und nahm beispielsweise an einem Preisausschreiben der Kisfaludy Társaság (= Kisfaludy Gesellschaft) teil.[21] Für ihn lebte die doppelte (sprachliche)

Verpflichtetheit nicht nur friedlich miteinander zusammen, sondern die Doppelrolle des deutschsprachigen Journalisten und Verfassers ungarischer ästhetischer, kultureller Probleme verursachten ihm niemals Zersplittertheit oder gar das Gefühl der Schizophrenie. Ganz im Gegenteil: so konnte er stets bezeugen, dass der Hungarus Patriotismus – im Zeitalter der sprachlichen und politischen Nationalismen – noch Chancen offen hat zum gegenseitigen Verständnis und dem kulturellen Austausch. Die monografische Erschließung seines Lebenswerkes lässt noch auf sich warten.

Anmerkungen

1. Adolf Dux: *Deutsch-Ungarisches. Erzählungen*. Pest-Leipzig 1871, 17.

2. David Frölich: *Der uralte Deutsch-Ungarische Zipserische und Siebenbürgische Landsmann*. Leutschau 1651. Vgl. Pukánszky, Béla: *A magyarországi német irodalom története (a legrégibb időktől 1848-ig)* Budapest 1926, 352.

3. „Zweisprachige Schriftsteller sind in diesem Lande nicht selten, und bis zu einem gewissen, ja in einzelnen glücklichen Ausnahmefällen bis zum höchsten Niveau der Geisteshätigkeit handhaben sie ihre beide Sprachen, von denen einen die deutsche, serbische, rumänische oder slowakische, – die andere die ungarische ist, mit gleicher Fertigkeit…" Adolf Dux: *Zwischen zwei Nationalitäten (Ein tragisches Dichterleben)*. In Adolf Dux: *Aus Ungarn. Literatur- und culturgeschichtliche Studien*. Leipzig 1880, 141-151. Zitat: 143.

4. Zur Biographie und Thätigkeit von A. Dux vgl. –á-r: Dux Adolf. *Vasárnapi Újság 1881*, Nr. 48, 755-756, Osztern, Rózsa: *Zsidó újságírók és szépírók a magyarországi időszaki sajtóban a «Pester Lloyd» megalapításáig, 1854-ig*. Budapest 1930, 31-34, 55, 67-68, 85., Kalász, Márton—Kovács, József László—Balogh, F. András—Komáromi, Sándor: *Fejezetek a magyarországi német irodalom történetéből*. Budapest 2002, 301-304., Hedvig Ujvári: *Deutschsprachige Presse in der östlichen Hälfte der Habsburgermonarchie*. Herne 2012, 263-267, 273-290.

5. István Fried: „Die Zeitschrift *Iris* (1825-1828) und die Literatur der südslawischen Völker." *Studia Slavica* 1977, 69-85., Ders.: „Slavica" a magyarországi német sajtóban. Magyar Könyvszemle 1989, 94-100., Ders.: „Slavica in der deutschsprachigen Presse Ungarns im Zeitraum des Vormärz". In: *Aspekte kultureller Integration*. München 1991, 115-127.

6. Osztern: op. Cit. Anm. 4.

7. Eötvös, József: *A zsidók emancipatiója*. Budapesti Szemle 1840, II., Ders.: *Die Emanzipation der Juden*. Übers. Hermann Klein. Pest 1840, 1841.

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Interculturalism and space in literature and media

Imre Vigh

An analysis of aspects of *Ladies Day* (1919) by Gyula Krúdy

Ladies Day[1] is one of the most important and complex books in the oeuvre of
Gyula Krúdy.[2] Although the story seems quite simple, the multiply focused and
stratified narrative and the relationships among the characters render the work
more complicated.

   At the beginning of this paper I will provide a summary of the story that we
can interpret as a journey, which is not only a dislocation in space, but also a
change in mental condition. Then, I will discuss the imperishability of marionette
plays within the novel and analyze the story of the three-thousand-year-old wom-
an, which evokes Bakhtin's idea about the grotesque body. Then I will focus on
the multiply focused and stratified narrative relationship of the work to the focali-
zation. Finally, I will make an attempt to compare the main character to the classi-
cal hell-riders – such as Odysseus, Dante and Aeneas - and continue with some
thoughts about time, space, journey and memory in the novel.

   Before I examine the novel, a brief synopsis of *Ladies Day* would be useful. The
story recounts two days in the life of an undertaker named János Czifra. The
events of the first day are told in the first chapter and episodes from the second
day in the following ones. On the first day, Demon, "the fiend possessing domin-
ion over the whole world" (Krúdy 11), arrives in Budapest and finds a hiding place
in Czifra's house. With Demon's arrival everything changes. Figures in the novel
start behaving differently than before, the parrot "begins to swear in English"
(Krúdy 11), then "speak up in Hungarian" (Krúdy 11) and the mortician starts
thinking and soliloquizing "since as a rule he was not much given to contempla-
tion" (Krúdy 22) and monologizing. For example, he talks to himself about believ-
ing in ghosts. The next twelve chapters present the second day of the undertaker.
During this time, Czifra arranges the funeral of a widow, Mrs. Károly Krúz, who is
not dead yet, and that of a general, who does not even fit into the biggest coffin,
so he has to do some blood-letting. After that, the undertaker has some business in
Bakáts Square, where he is ensnared in the wedding feast of the butcher's nephew,
and finally he reaches the street of Jeremias Frank and his wife. On the way to this
street, the undertaker meets himself, in the figure of Dream, who shows him fu-

ture events. From here onwards, he will be a passive character, but he will turn active again, when he adopts Natália's child, an orphan.

The structure of the novel is not so unified; it is composed of mutually distant episodes: they do have references to each other; they occur in the context of each other and the place of the narration. That is why László Cholnoky, a contemporary writer and critic of Krúdy's, asserted that *Ladies Day* is weak for a novel, but for an artifact it is almost perfect. (99)

Narration and marionette play

In Erzsébet Csányi's interpretation, the narrator's voice in the Prologue appears like the voice of a barker (87). This voice, which is in epic mode, appears only once, in the Prologue to the novel, but it provides important information about the story and the interpretation of the text. The barker's role allows for an ironic interpretation of the whole story. In the Prologue, there is a sentence that we can interpret as a book of instructions on reading and writing: "Diminutive decals lined up in a row: images that show one thing on their face and quite another when your fingertips peel away the backing" (Krúdy 8). This sentence refers, first, to the allegorical viewpoint of the novel (because things do not always mean what they appear to mean), and, second, to the change in the interpretation that happens when we remove the backing from the little objects' (e.g. the change of perspective). The decals refer not only to the interpretation, but also to the fact that the story and the narration are similar to a marionette play. Indeed the imperishability of these plays also creates an opportunity for an allegorical interpretation. As Anna Ferencz claims, we can read the instructions in the Prologue as a metaphor for the story. We see images containing a parable of imperishability which should be interpreted by the reader and which Demon, Dream and Czifra show to him (Ferencz, 2004: 305). However, if we trust in the narrator, we can fall into the trap easily because images and events could connote their opposites. The wedding feast could be interpreted as the time for death or the burial feast as an occasion for nuptials. We should attend to the change of the viewpoint and to who is actually speaking. According to Csányi, the Prologue to *Ladies Day* presents the novel as a spectacle (89). It evokes the situation and the position of the barker and the rhapsode. With this epic mode voice, the storyteller can come closer to his audience and the reader because he

defines himself as a member of the community. The self-reflexive metalanguage deepens the metafictional imperishability of the text. This metalanguage alludes to the constructed imperishability of the writing and the writer's and narrator's positions (Csányi 90). There is a good example to reflect on the writer's position when János Czifra and Dream see the events as passive beholders. And there is an additional metafictional element in the book: reality is similar to the fictional world, not the other way around (Csányi 90). For example: "The house could have been lifted from a Dickens novel, but János Czifra had no knowledge of that" (Krúdy 58). As for the house, the narrator generates not only an intertextual connection with the English writer's works, but he does so explicitly. Csányi adds that we can also observe the relation of literature and reality in the portrayal of poets and journalists (90; 94). These literary characters who appear in the second part of the novel are biographical people and they have a referent in the reality of the turn of the 19th century. Their presence in the text indicates the infiltration of literature into represented reality. The imperishable nature of the marionette plays recurs many times in the movement of the characters. For instance, when the narrator speaks about the undertaker, who is moved by Demon, or when Dream bring the objects in the room to life (the puppets and pictures on the wall) in the street of Jeremias Frank and his wife, the play of the objects starts the process of telling the episodes. Dream not only animates the glass and porcelain figurines in the room and pictures on the wall, but he also allows the undertaker to peek at Maritza, the three-thousand-year-old woman to. As Ferencz correctly points out, the peephole, through which he peeks at Maritza, shows the only perspective from which the other room could be seen offering the only correct view (Ferencz, 2004: 308). The crack is only visible for the undertaker via Dream's mediation, and the mortician fails to notice this until his Doppelgänger attracts his attention. Dream is the focalizer; he takes this role over from János Czifra who becomes a passive character. The omniscient narrator slides between the two perspectives, while he recounts what the two characters see (Ferencz, 2004: 308). The reader can see not only the view of the other room, but also the voyeur's position. At the same time, as Csányi notes, this hole enframes and hedges the scene in the room, which is in turn hedged by walls that make the vision stagelike (90). So Maritza's episode is framed twice and this method is similar to when Dream brings certain primarily molded objects in the room to life. Czifra's Doppelgänger remolds things which already

have a form, and the same happens in Maritza's case: the events in the room take on a new form, a new frame when they become visible through the peephole.

The refined example of the imperishable nature of the marionette plays is the story of Maritza, in which the face of "the Professor" (Krúdy 68), the woman's lover, loses color and then he gives his nose and one of his legs to Maritza. This episode evokes Bakhtin's idea of the medieval carnival, which focuses on the grotesque body in numerous cases. Krúdy's novel also connects well to Bakhtin's theory of the medieval carnival because the narration in *Ladies Day* – especially in the Prologue – represents a market situation with a barker. The narrator of the novel presents the story in the Prologue as familiarly as a barker who attempts to convince the public to attend to him and who is the actor in the market place.[3] In Bakhtin's opinion, "the grotesque body, as we have often stressed, is a body in the act of becoming. It is never finished, never completed; it is continually built, created, and builds and creates another body" (317).[4] With this connection Csányi refers not only to the grotesqueness of the characters, but also to the imperishable character of their ghastliness. We cannot reach or define either the ghost or the body, which are always in process. The grotesque representation in the story of the three-thousand-year-old woman shows the human objectification that Krúdy captures as human-puppet-disintegrated puppet (Csányi 92). Bakhtin relates marionettes and puppets to the romantic grotesque which places the accent on the "puppet as the victim of alien inhuman force, which rules over men by turning them into marionettes" (40). So Krúdy makes connections between romanticism and his work via not only the Doppelgänger, but also by using the form of the puppet of romantic grotesque. It is notable that, according to Bakhtin, in the case of grotesque images the nose "always symbolizes the phallus" (Bakhtin 316).[5] The Professor removes his nose and gives it to Maritza as a present, therefore this moment can be interpreted as a sexual act. In addition, the act of unbuckling the leg also implies coitus because the leg also has an erotic connotation.[6]

We can relate the moment that Dream animates objects to another episode in which Czifra takes part in a wedding feast and the omniscient narrator describes the place and guests there.

> Staring down from the walls inside the butcher's house were portraits of former Lindmayers, Schützes, and Jetschglis, forebears who had moved from their old Buda neighborhoods across the river to the Franzstadt district in Pest where they kept up their traditional ways. Fathers and mothers looked down

> from hand-tinted photographs or the occasional full-size portraits limned by
> some painter. [...] They were guests at the wedding: some of them still
> sashaying frock coats or old lace and fluttering fans, while the rest hugged the
> walls and looked down in the deep silence. (Krúdy 31)

In this episode, just like when Dream brings the figurines and pictures on the
wall to life, an inanimate object will be animated. As we can read in the respec-
tive passage, the inhabitants of the past and the guests at the wedding feast in
the present run into one another. This comparison can only happen from the
omniscient narrator's point of view (Ferencz, "Történetek emlékezete" [Memory
of Stories] 307). And the question arises: Who are the guests? Are they living or
dead? Are they ghosts or people who are like pictures? It is impossible to give a
definite answer to this question, and it stays unanswered in the narration
throughout the novel. I agree with Ferencz's point that the two episodes are only
related in the interpretation (Ferencz, 2004: 308) and only in connection con-
cerning who they are at the bridal party. However, the narrator creates no link
between these episodes.

Narrative relationship between Czifra, Dream and Natália

The novel has a multiply focused and stratified narrative relationship to the
focalization that is built as follows: the events of the past appear as shadow
figures for Natália, and Dream reads them in Natália's eyes like hieroglyphs. At
the same time, János Czifra has access to these stories via the mediation of
Dream. There is a third-person heterodiegetic narrator, who has a soul above
every character. So Dream allows Natália's memories to be seen, but it is the
storyteller who presents not only the events of the woman's past, but also the
situation in which Czifra's Doppelgänger shows happenings to the undertaker.
Natália has already reached her memories with transferred mediation and she
projects them on the two voyeurs (Dream and Czifra); that is she only sees the
shadow figures of her memories on the wall. On the strength of the foregoing,
the narration of Natália's story could be an inner focalization,[7] but Dream
overwrites it by reading Natália's memories of the irises of the woman in labour
(Ferencz, 2007: 140f.). Eyes play a curiously important role in this respect
because they are not just instruments of vision, but they are also a means of

showing. Eyes doubly represent the source of perspective, but they cannot become an unequivocal metaphor for comprehension for two reasons. First, events that Natália evokes do not appear as they happened in the past, but through a remembering sense (consciousness) that reorganizes them. Secondly, eyes appear as a readable medium that only Dream can interpret (Ferencz, 2007: 141). Ferencz argues that in the case of Natália eyes are similar to the crack through which Czifra and his Doppelgänger can see Maritza (Ferencz, 2004: 309), but they do not connect to each other in the narrator's speech, only in the interpretation. The peephole and Natália's eyes provide the only perspective from which the apparition can be seen perfectly. Dream plays a crucial role not only on the character's level, but on that of the narrator as well. He is the metaphor for focalization (Ferencz, 2007: 142). This refers to what Mieke Bal asserted in her book on narratology: focalization is attached to a character in every case (Bal, 1997: 142), and it is unreachable as the basis of vision (Ferencz, 2007: 142), like a ghost or Dream, who disappears unexpectedly as he/she/it has appeared. The two voyeurs, Dream and János Czifra, can see not only the shadow figures of Natália's past, but her labour, too, which is not only a physical, but also an intellectual experience. Agonizing Natália is not only giving birth to a child, but also to the second part of the text of the novel. Physical effort and remembering conjoin (Csányi 94). Natália's memory is a catalyst which creates a frame for every embedded memory that is told in the second section of the book.

Space, time, journey and memory in *Ladies Day*

The voice in epic mode has already said briefly in the Prologue what will happen and in which order the events will take place. The narrator says that he will talk about life in Budapest as it actually is (at the turn of the century). He would like to show it through the love-death-birth triad, but these elements do not appear unambiguously: for example at the wedding feast dead people come up, the happiness of living provides a counterpoint to the sadness felt over the funeral feast and the barren women's unhappiness is contrasted with the rejoicing over birth. Consequently, the narrator's assertion of showing real life in Budapest is incorrect; events do not connote anything, but they will be something in interpretation and point of view. This point of view always exists within the text;

it arises with the text (Ferencz, 2004: 305). The triad interlinks episodes only in the interpretation, so they connect metaphorically. The whole novel starts with a motto from *The Corsair* by Byron, which calls for knowing another people's psyche, while it confesses to its impossibility. There are two factual physical dislocations in the diegetic space that the characters achieve with a sort of a vehicle. One is a hearse, and the other is an ambulance, in which Natália will be transported to the hospital with Czifra and Dream. In both cases, the contemplation happens in a vehicle, but the narrator's additional knowledge ensures to that he does not come along with the two characters. The omniscient narrator knows not only that landlords and their families sit in front of their house or that the smell of leaven streams from the bakery, but also that the grim caretaker holds out his palm to receive banknotes and he is ready to set the trap for any innocent girl in the house.

The main character moves back-and-forth in space. He gets from Bakáts Square to the street of Jeremias Frank and his wife with a hearse, then back with an ambulance, so János Czifra comes back to the starting point, where his adventures started. But if we allow for the change in condition which the main character has undergone, it is not just a return to the beginning. It is a moment of a change in mental condition through which the undertaker becomes the father of an orphan from a decent, discreet citizen. However, before he adopts the baby, he visits a brothel with his projection or Doppelgänger, Dream. This act counteracts as social status and prestige.

The mortician does not take an independent course of action until the end of the novel. From the start of the plot, his actions are controlled by immaterial, demonic (Demon) powers, or at least they are influenced by them. When Czifra's projected self appears, the undertaker becomes a passive agent, who is controlled by the demonic, the unusual, his own subconscious. At the end of the story, the main character reaches a condition, in which he can decide (and act) independently relying on his own subconscious. But to make the change in his condition happen, he has to know Dream, the projection of his self. This moment could be related to the romantic Doppelgänger element, yet Dream's appearance is not only a Doppelgänger problem, but also an important factor, which develops the narration (Ferencz, 2004: 307) and has a function in the narration. The figure of Dream suggests that the undertaker's perspective is not so unified, so he is not an authentic focalizer, because he shows events equivocally (Ferencz, 2004: 308). However,

we should ask the question whether Dream is an authentic focalizer since his exist-ence depends on Czifra's presence in the novel.

According to Ferencz, Dream and Czifra's meeting is also important because their dialogue repeats the dialogue that Czifra engages in with himself with the appearance of Demon (Ferencz, 2004: 307). The main difference between the two cases is that when Demon enters the text, Czifra's voice redoubles just as it does when he talks to himself, but when he sees Dream and speaks with him, his per-sonality also redoubles (Ferencz, 2004: 307). Consequently, the funeral director will be an unreliable focalizer at the moment he meets his Doppelgänger. The Doppel-gänger problem evokes the story of the classical hell-riders – such as Odysseus, Dante and Aeneas -, and thus Dream could be interpreted as a guide. Odysseus sets off to the realm of Hades after meeting Circe, and Aeneas also goes to the Underworld after visiting Sibyl. Dante meets Vergil at a crossroads in a dark forest, and the ancient poet offers his help to Dante. Odysseus, Aeneas and János Czifra are similar in the sense that they did not choose a guide independently, but other people mark their guide out or the guides find them. The main character in *The Divine Comedy* differs from them since he chooses his guide by himself, but only after he met him at the crossroads and Vergil offered his guidance. We can draw a parallel between Dream and the psychopompous Hermes because Dream, like Hermes, mediates between two worlds, not between the world of the dead and the living, but between two worlds with no access for people. In *Ladies Day*, characters at the same fictional level as that of the undertaker have no direct access to the metafictional level, unless they are accompanied by a guide. Harking back to Dream, he is a character in the novel who alludes not to himself, but to János Czifra as a referent; thus his/her existence depends on Czifra's being. In other words, if Czifra did not play a role in the work, Dream would not be a character in the novel either. This is demonstrated by the fact that Czifra knows about Dream, and he is the only one who hears Dream's voice. This explains why he gets off the hearse: he hears Dream uttering his name even if no one else does. Dream is also immaterial, a figure out of reach just like Demon. He does not have his own figure – he needs Czifra's figure, so his existence in the book depends on the undertaker. Demon and Dream are both demonic; their influence is perceptible throughout the novel. We can define the figure of Demon when entering the fiction like a formation of diegetic space. In György Eisemann's opinion, this entering happens according to the logic of Genesis, meaning that entering the body of the text from the Prologue will be completed with the appearance of the Evil One. Demon is a

meta-fictional character, who overbalances the illusory order of the fiction and starts the plot. He is himself the creator of the fiction as his being transfixes the whole story; however, he will never be material, but ghostly. Thus he is inside and outside of the fiction at the same time, and he is also the beholder and the manipulator of the plot and of actions. Actually, he is a function that affects the focalization the wrong way, but the reader cannot notice him easily.

The space and time of the novel are highly heterogeneous, and it is possible to move from one fictional level to another. However, switching between the two fictional levels is only possible for Dream and Demon because they come from the meta-fictional level. They are not anthropomorphic phenomena, but the act of telling and perception. Both of them serve a function when entering the fiction. Demon activates the plot and makes a change in the diegetic space, while Dream represents the focalization. János Czifra can see his own projection, so he can also switch between the fictional and meta-fictional levels, but only with Dream's help (for example we can interpret the moment when Dream finds the peephole as a switch, because he places the mortician into his own meta-fictional perspective). The meta-fictional level attends with passivity, so the undertaker will be the endurer of the happenings and events after he meets his Doppelgänger (from chapter sixth to thirteen, the last chapter, in which Dream suddenly disappears).

Switching between the fictional levels is equivalent to moving from linear to cyclic time, because, for example, when Demon enters the mortician's level into the fiction where the changes in the undertaker's life happen suddenly, he does so without transition and according to the logic of cyclic time. Czifra meets himself as unexpectedly as Demon enters the story. On the characters' level, an everyday, linear time functions and things progress in the usual order, but on the metafictional level, which we can characterize with cyclic time, the usual order is disturbed and the extraordinary breaks into the main character's everyday life. The omniscient narrator has already contrasted the two levels and two ideas of time when he says: "One fine day Demon, the fiend possessing dominion over the whole world, showed up in Budapest and found a hiding place in an undertaker's house. By early afternoon the undertaker noticed that something was amiss in his home" (Krúdy 11). Here the storyteller denotes Demon and his world with indeterminate adverbs, while the mortician's level is referred to with determinate adverbs.

At the point when Dream and Czifra meet Natália, the narration contains a series of flashbacks to the characters' life that have not appeared on the fictional level. (This is the case, for example, with Demijohn, Margit and Dubli.) As they do

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not meet Czifra and Dream, they do not exist on the fictional level. They constitute a separate fictional group of which the omniscient narrator speaks through a multi-level mediation. In this mediation there is at least one agent who remembers: Natália. A separate fictional group of characters only exist in the text by being remembered, so their presence could be called a 'memory-existence'. Their stories have no meaning *per se*, only *vis-à-vis* the main story and the events in Czifra's life.

Conclusion

In this paper I was seeking for an answer to the question whether we can interpret the path of the protagonist in Krúdy's *Ladies Day* as a mental journey and what role it plays in the narration. Firstly, I have presented the narration of the novel that we can interpret as a marionette play. This play refers not only to the fact that the narration is done by a narrator can be compared to a barker, but to another aspect, namely that the marionette play and the narration take place with marionettes. Characters in the novel seem to be marionettes that are controlled by another consciousness, but the questions of who sees, who apprehends, and who the focalize is are more complicated. The best example of the characters' objectification is the episode of the three-thousand-year-old woman, in which Krúdy polarizes this process as human-puppet-disintegrated puppet.

There are three important agents in the multiply focused and stratified narrative relationship: Natália, Dream and János Czifra. In this regard, Natália is the agent who remembers, but she cannot access her memories directly, only through a shadow play. Dream reads Natália's memories from her eyes and mediates to Czifra. Above all, a third-person omniscient narrator tells it. Eyes play an essential role in this case because they are not the only instruments of showing, but also the instrument of the showing. Eyes cannot be the metaphor for comprehension for two reasons. First, the events that Natália recalls, appear differently as they happened in the past, they are reorganized by a sense of remembering. Also, eyes appear as a readable medium that only Dream can decode. Dream is the metaphor of the focalization in the text; he is unreachable as the source of the vision like a ghost.

The main character's path in the diegetic space is not only a physical journey, but also a mental one, a change in mental condition. Along this road, undertaker

János Czifra will be the father of an orphan and with his decision he metaphorical-ly *returns to the world of the Living* from that of the Dead. But before this episode he encounters himself, his Doppelgänger, Dream, who could be interpreted not only as a Doppelgänger, but also as a guide. The guide mediates between two worlds and Dream does the same; he links the fictional and metafictional levels.

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Notes

[1]   *Ladies Day* was first published in printed book form in 1919 and has been translated into three foreign languages, including French and Polish, with a second English version translated by John Bátki in 2007 (see: Kelecsényi 463-465).

[2]   Gyula Krúdy (1878-1933) is one of the most important prose writers in Hungarian Modernism. His works represent a significant change in twentieth-century Hungarian prose literature: an energetic dislocation from the metonymic mode to the metaphoric mode of storytelling. Krúdy produced a narrative technique "which had no direct antecedents in the diversity of literary currents, and which in many respects was a forerunner of the trend that became finally shaped as 'stream-of-consciousness' in the writings of such great authors as James Joyce and Virginia Woolf in the 1920s" (Czigány). The author was a highly productive writer and journalist. He moved to Budapest in 1896, in the year of the Millenium (Hungary's Founder's Day). Krúdy "became a legend in his own lifetime" (Czigány), but like legends in general, he also drew negative criticism from the professional and academic side (Czigány). His great innovation was that "he instinctively disregarded the time-structure of the story" and did not care about studies of the technique of narrative art (Czigány).

[3]   For a detailed discussion, see Bakhtin, 145-195.

[4]   qtd. in Csányi 92.

[5]   qtd. in Csányi 92.

[6]   See the entries *foot* and *leg* in De Vries, 197-198; 294.

[7]   On the link between focalization and remembering, see Jahn, 254.

Michael Schneider

Nietzsche au XVIIème siècle?

Racine vu par un critique littéraire du XXème

La circulation des idées ne se fait pas seulement dans l'espace, mais aussi dans le temps. Et s'il est vrai qu'on étudie les idées après leur apparition et non avant, le paradigme de recherche – ou bien le savoir actuel d'une personne – influence souvent les résultats de l'étude et infléchit la vue sur des faits, des personnes et des œuvres passés. Ainsi, le paradigme de recherche plaque la pensée actuelle d'une époque sur des époques précédentes. Cela peut donner une perspective intéressante des choses, mais il est aussi possible que l'objet examiné se modifie, perdant sa position et ses valeurs historiques.[1]

Thoma (1979) démontre p.e. comment l'histoire littéraire française, à partir du XIXème siècle, cherche à incorporer la littérature du siècle classique, c'est-à-dire les produits d'une monarchie absolue, dans le système éducatif de la bourgeoisie. Pour y arriver, les critiques littéraires ont besoin par exemple de réinterpréter la nature et les caractéristiques de la société. Thoma (1979, 170) parle d'une „Verbürgerlichung der klassischen Epoche".

> À l'esprit de classe et de distinction succéda l'esprit de société et de commerce. Ce fut là un des plus beaux résultats de la politique de Louis XIV. […] Comment Louis XIV n'eût-il pas préféré à cette noblesse, qui avait attiré sur la France tous les maux de la Fronde, la partie de la nation […] qui se personnifiait en Colbert? […] il rapprocha les intervalles qui séparaient les classes. Le jour où Louis XIV donna des pensions aux gens des lettres, au nom de l'Etat, il les mit hors de servitude. […] Dès lors flatter n'était plus nécessaire. (D. Nisard cité d'après Thoma 1979, 170)

Ici, Nisard qualifie la France du règne de Louis XIV de société sans classes et sans dépendances hiérarchiques des individus entre eux. La littérature qui en résulte est caractérisée par la création, la hardiesse, le goût, l'ordre et l'unité (cf. Thoma 1979, 170). Pour des raisons politiques, l'accent est mis sur l'ordre. Après une époque de révolutions et de critique qui ont eu pour effet la victoire de la bourgeoisie, on n'a plus besoin d'une littérature trop critique.

D'après Thoma, il y a une volonté d'ordre et de stabilité qui se manifeste aussi dans la propagation de traits éternels des personnages de la littérature du XVIIème siècle. „Die Figuren Molières sind types immortels […] dépassant leur temps […]" (Lagarde/Michard cité d'après Thoma 1979, 177). Cette citation du manuel scolaire de Largarde et Michard date de la seconde moitié du XXème siècle et montre la persistance de ces idées.[2]

Il existe encore d'autres manières de récupérer la littérature classique. On oublie p.e. les critiques déjà énoncées, qui portaient par exemple sur l'absence du peuple dans les œuvres du XVIIème siècle ou justement sur la dépendance des auteurs, ce qui a mené Mercier à parler de la „prostitution du bel esprit" (cf. Thoma 1979, 168).

À partir de la moitié du XIXème siècle, et jusqu'aux années 1950, les critiques littéraires rapprochent les différents courants des époques littéraires et parlent p.e. du romantisme des classiques, du classicisme des romantiques ou du réalisme des classiques, c'est-à-dire qu'ils cherchent à effacer les liens entre la littérature et son époque – l'histoire – pour ne retenir que les vérités psychologiques.

L'article de Thoma met à jour une intention précise derrière ces interprétations et une volonté d'instrumentaliser la littérature à des fins politiques. L'histoire littéraire qui modifie ses objets devient alors un instrument politique.

Il en va différemment de l'interprétation du siècle classique par Karlheinz Stierle (1985). Stierle tend à prouver la modernité du siècle classique au niveau de l'esthétique littéraire et de l'importance du sujet, c'est-à-dire de l'homme en tant qu'individu, arrière-plan de la pensée et des œuvres littéraires. Il prend Nietzsche pour témoin de deux aspects cruciaux, selon lui, au XVIIème siècle : „l'anthropologie négative" et „le style fonctionnel". Pour illustrer ces deux aspects sous différentes formes, il recourt à Pascal, La Rochefoucauld, Racine et Mme de Lafayette.

Stierle situe l'anthropologie négative dans le cadre de la perte d'orientation générale due à la „kosmologische Dezentiertheit des Menschen im All" (Stierle 1985, 87). Il s'efforce de montrer que le discours de Pascal est principalement un discours anthropologique et non théologique : „Pascals Verteidigung des christlichen Glaubens ist in ihren wesentlichen Momenten ein anthropologischer, nicht ein theologischer Diskurs." (Stierle 1985, 85). De cette manière, il occulte l'inspiration religieuse des auteurs en question qui étaient liés à Port-Royal des Champs, soit directement (Pascal, Racine), soit par l'intermédiaire des personnalités de Port-Royal comme Mme de Sablé (La Rochefoucauld, Mme de la Fayette). C'est-à-dire que Stierle ne mentionne pas du tout la théorie de la prédestination et la doctrine

de la grâce selon saint Augustin divulguées par Cornelius Jansen dans la première moitié du XVIIème siècle qui ont eu la plus grande influence sur Port-Royal et sur les auteurs mentionnés.

La Rochefoucauld devient, dans l'interprétation de Stierle, un auteur tout à fait moderne, voire postmoderne :

> Die Dynamik von La Rochefoucaulds Sentenzen und Reflexionen ist eine Dynamik des sich entziehenden, *beständig sich verwandelnden Subjekts, das sich in vielfältigen Verhältnissen von Schein und Wirklichkeit bewegt.* Nirgends hat La Rochefoucauld diese Dynamik und ihren Schauplatz, *das dezentrierte Subjekt*, eindrucksvoller beschrieben als in der Eingangsreflexion der ersten Ausgabe der *Maximes et reflexions,* die in den späteren Auflagen getilgt wurde. La Rochefoucauld hat in seiner großen Reflexion über die Natur des amour propre jenes innerste Prinzip der Identität ans Licht zu bringen gesucht, das im Mittelpunkt seiner Reflexionen steht. In der Natur des amour propre ist es bei La Rochefoucauld begründet, daß auch bei ihm der anthropologische Diskurs zum Diskurs einer negativen Anthropologie wird. (Stierle 1985, 92 ; nous soulignons M.S.)

Ces réflexions sur l'anthropologie négative ne sont possibles, selon Stierle, que sous forme d'un jeu de langue („Sprachspiel", Stierle 1985, 96).

La situation de La Rochefoucauld, sa participation à la Fronde p.e., sa relation avec la duchesse de Longueville, sa maîtresse pendant les années de la Fronde, n'intéressent pas Stierle. Pourtant, il n'est pas exclu que ces expériences de vie dans une situation historique concrète l'aient conduit à se dédier à l'anthropologie négative et concrètement à la question de l'amour propre.

Dans ses considérations sur Racine, Stierle renforce l'idée du „sujet décentré" („dezentriertes Subjekt"). Selon Racine, „toute action suppose des gens qui agissent, et les gens qui agissent ont nécessairement un caractère, c'est-à-dire des mœurs et des inclinations qui les font agir. Car ce sont les mœurs et l'inclination, (i[d est] la disposition de l'esprit), qui rendent les actions telles ou telles." (Racine 1960: *Œuvres complètes II, Écrits en prose*, 923; citation d'après Stierle 1985, 103). L'interprétation de Stierle est la suivante :

> Entscheidend ist hier Racines eigener Begriff der „disposition de l'esprit". Die Antriebe des Handelns aus der „disposition de l'esprit" sind der Ansatzpunkt für Racines neue Poetik des dezentrierten Subjekts. (Stierle 1985, 103)

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Il est étonnant de constater que Stierle voit dans la simple coexistence d'éléments extérieurs et intérieurs inhérents à un caractère la naissance d'une poétique du sujet décentré. Du reste, il parle ici d'un „sujet décentré" différent ; ce n'est pas la „kosmologische Dezentiertheit" d'un individu désorienté, mais le problème réside dans la relation entre l'individu et la société.

Comme dans le cas des modifications à visée politique, on peut voir ici des interprétations déformant visiblement l'objet d'étude. Mais ici l'objectif est de nature scientifique: l'auteur cherche, coûte que coûte, à innover l'histoire littéraire.

La réception de Racine

Dans le cas qu'on étudiera ici de plus près, il s'agit plutôt d'un phénomène involontaire: une vue particulière sur un auteur classique à partir d'un certain état de connaissances. On analysera la réception de l'œuvre de Jean Racine par Thierry Maulnier, dramaturge, essayiste et critique littéraire du XXème siècle qui servira d'exemple pour montrer le phénomène de cette altération plutôt involontaire. Pour pouvoir le situer, je vais d'abord mentionner quelques traits de la réception de Racine.

Cette dernière connaît une longue histoire basée sur des aspects différents. On peut distinguer deux approches importantes: celle qui s'attache à la vie de Racine et l'approche partant de son œuvre. Les approches biographiques sont notamment influencées par les „Mémoires sur la vie de Jean Racine" publiées par son fils Louis Racine en 1747. Celui-ci n'ayant pas le droit de publier les œuvres de son père, il décide de publier une biographie à part, ce qui augmente l'importance du personnage au détriment de l'œuvre et fait de lui un personnage égal à un roi ou un saint (cf. Ribard 2005). „Les *Mémoires* constituent en effet une biographie complète à la gloire de l'homme, du père et du chrétien qu'était Jean Racine." (Ribard 2005, 42). En fait, son fils décrit „un homme ayant véritablement renoncé à la mondanité, en particulier à la mondanité littéraire." (Ribard 2005, 42)

Au XVIIIème siècle, c'est justement la biographie qui donne les clés d'interprétation de son œuvre. L'abbé Prévost par exemple relie „le caractère tendre et gracieux" de l'époux Racine aux sentiments de ses personnages (cf. Theile 1974, 16). Fontenelle, qui regrette avec la mort des trois dramaturges Corneille, Molière et Racine la perte des „tragédies et comédies du bon temps", ne croit pas découvrir de successeurs égaux. Avec „Le siècle de Louis XIV", Voltaire renforce cette idée

d'époque classique[3] par des éléments politiques. Racine lui sert, comme d'ailleurs à Diderot, d'exemple pour montrer les caractéristiques parfaites du classicisme français (cf. Theile 1974, 36ff.). À la fin du XVIIIème siècle, les premiers romantiques s'emparent de Racine qui devient à leur yeux un „stürmisches Originalgenie" (Theile 1974, 44).

On ne peut pas, dans ce cadre, examiner la réception complète de Racine. Mais on voit déjà les différents changements de perspective sur Racine. L'idée de „Génie" comme créateur original, par exemple, était étrangère à l'esprit du XVIIème siècle.

Racine et Pascal dans les écrits de Brunetière et Lemaître

Prenons maintenant en considération deux précurseurs de Maulnier, Brunetière et Lemaître, et leur critique de Racine et son œuvre.

Ferdinand Brunetière oppose dans un article influent (1889) les deux courants principaux, selon lui, du XVIIème, le jansénisme, mouvement de l'église catholique s'appuyant notamment sur la doctrine de saint Augustin sur la grâce (cf. Goldmann 1955), et le cartésianisme. Pascal qui comme Racine est adepte du jansénisme est vu comme le défenseur du christianisme contre les attaques rationnelles du cartésianisme :

> [...] tandis que Descartes fait de la religion et de la morale une chose à part et presque indifférente, Pascal, au contraire, en fait la principale affaire ou l'unique intérêt de l'humanité. (Brunetière 1910, 145)

Pour Brunetière, cet intérêt pour la religion et la morale est justement la raison d'être de la littérature classique. Et c'est Racine qui, avec les passions animant ses personnages, en est le meilleur représentant.

> Ce que le grand Corneille a le moins représenté, c'est ce que Racine a mis le plus volontiers sur la scène: la passion [...] Ce que le grand Corneille a su le moins exprimer, c'est ce qui est précisément le triomphe de Racine cette sensibilité dont les nuances imperceptibles font la diversité des caractères et la complexité de la vie. (Brunetière 1910, 159)

Brunetière renvoie la rationalité de Descartes à une représentation abstraite de l'homme au contraire de la moralité de Pascal liée à la complexité de la vie

(sensibilité, passion) et trouvant son expression dans les pièces de Racine. Racine se transforme donc, par l'intermédiaire de la passion qui anime ses personnages, en défenseur du christianisme.

Jules Lemaître, écrivain et critique dramatique, membre de d'Académie française comme Brunetière, consacre en 1908 une monographie à Racine, où il trate, lui aussi, de la problématique de la religion dans les pièces de Racine. Or, ce n'est plus l'opposition „cartésianisme – jansénisme" qui l'intéresse, mais la relation entre les éléments de l'antiquité et ceux du christianisme. Enfin, il voit dans Racine la fusion des deux, qui est possible, parce que le jansénisme serait un christianisme quelque peu spécial :

> Le jansénisme […] C'est, je ne dirai pas un christianisme outré, mais le christianisme comme ramassé autour de ce qu'il y a de plus surnaturel. (Lemaître 1908, 9s.)

Il voit alors dans cette forme de religion chrétienne déjà le point de départ d'une connexité entre l'antiquité et le christianisme. Selon lui, Racine „mêlait constamment les deux antiquités, païenne et chrétienne." (ebd., 53) Lemaître parle – ce qui peut étonner – d'une „antiquité chrétienne". Et il distingue deux types de pièces: selon lui *Alexandre* serait une pièce „parfaitement païenne" (ebd., 120) alors que *Phèdre* est la „première tragédie chrétienne" (ebd., 268). De plus, il qualifie le personnage d'Alexandre de „surhomme [...] par delà le bien et le mal" (ibid., 117). La formule fait déjà sentir l'influence de Nietzsche sur ce critique, une influence qui devient évidente dans l'essai *Racine* de Thierry Maulnier que je vais analyser maintenant.

Racine nitzscheanisé

Maulnier, normalien, qui deviendra journaliste au *Figaro* et académicien après la deuxième guerre mondiale, commence à se consacrer à Racine à la fin de ses études à l'École normale supérieure en 1930. En 1935, il publie un essai sur Racine chez Redier, un éditeur de droite, qui est repris en 1936 chez Gallimard et connaîtra des dizaines d'éditions jusqu'aux années 50.

Cet essai s'appuie sur le texte de Lemaître dont il renforce certaines idées tout en mettant l'accent sur d'autres problèmes. Ainsi, si pour l'académicien Lemaître, Racine

est le „classique par excellence" (Lemaître 1908, 4), pour le futur académicien il est un „homme chef-d'œuvre des hommes" (Maulnier 1947, 30) et „toute une civilisation paraissait l'attendre" (ibid., 35). Maulnier souligne comme Lemaître l'influence de l'antiquité d'un côté et du jansénisme de l'autre sur l'éducation de Racine qui auront, l'une comme l'autre, des conséquences sur son œuvre. Toutefois, Maulnier sent que ce serait retreindre l'importance de Racine que de le désigner comme janséniste ou comme antique : „Louer Racine d'être du XVIIe siècle, ou Grec, ou Janséniste serait le louer de n'être pas Racine." (ibid. , 152) De cette manière, Maulnier essaie de ne pas fixer Racine dans les catégories existantes.

Par ailleurs, le *Racine* de Maulnier subit aussi l'influence de Brunetière. Brunetière se focalise sur le jansénisme comme courant déterminant la littérature du XVIIème siècle et n'admet pas l'importance de la rationalité du cartésianisme. Maulnier, comme lui, critique la vision d'un siècle classique dominé par la clarté et l'ordre :

> Ce sont les inventeurs d'un classicisme mutilé […] qui ont créé la légende d'une France apollinienne, dont les vertus propres ne seraient que de goût, d'harmonie, de clarté. Ces stupides adorateurs de la clarté française et de l'ordre français ont fait ainsi le plus grand tort à la France, et le plus grand tort à l'esprit. (ibid., 27)

Cependant, ce ne sont pas les mêmes raisons qui le font critiquer la rationalité. Brunetière avait conçu le cartésianisme comme attaque contre le christianisme. En louant Pascal et en préférant Racine à Corneille, Brunetière défend le christianisme. L'élément „chrétien" qui devenait alors dans l'argumentation de Brunetière le fait le plus important, n'a pas la même valeur dans les considérations de Maulnier qui critique la raison tout en revalorisant le sentiment, mais sans prendre la défense du christianisme ou de la religion en général.

Il y a aussi des aspects comparables dans la critique de la raison. Brunetière perçoit l'homme cartésien comme un homme abstrait qui n'a pas d'histoire.

> L'homme tel que Voltaire lui-même, Diderot, Montesquieu, Buffon, Rousseau, d'Alembert, Condorcet, Condillac, le conçoivent, c'est l'homme selon Descartes, l'homme rationnel, si je puis ainsi dire, l'homme abstrait, ou plutôt encore l'homme soustrait aux conditions de temps et de lieu, c'est-à-dire indépendant de l'histoire et de la réalité. (Brunetière 1910, 173s.)

Selon Brunetière, cette conception fait abstraction de la complexité. Maulnier aussi met l'accent sur le fait qu'on ne peut montrer l'homme que dans une situation

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concrète. Il dit que „traiter un sujet, c'est peindre non l'homme, mais l'homme dans un moment de son destin" (Maulnier 1947, 64). Et c'est Racine qui a su le mieux le faire dans ses tragédies. Il montre les hommes dans des situations concrètes qui ressemblent à la complexité de la vie et non pas à des esquisses suivant la seule logique d'une démonstration.

Jusqu'ici, on peut suivre l'argumentation de Maulnier. Il n'est pas nécessaire d'être d'accord avec cette idée d'„homme abstrait" conçue par Descartes et perfectionnée par les philosophes des lumières pour accepter la complexité des caractères des tragédies de Racine. De fait, c'est la passion qui joue le rôle central dans l'œuvre de Racine et qui est exprimée par les sentiments de ses personnages.

Mais Maulnier va plus loin. Les expressions qu'il emploie dans son discours, „instinct", „spontanéité", „vitalité" renvoient à la philosophie de la vie et à Nietzsche. Il associe des concepts apparaissant comme des oxymores :

> […] le classicisme est dans le bonheur même, et dans l'infaillibilité de l'instinct, dans un ordre si profondément assimilé, dans une spontanéité si profondément civilisée qu'il n'y pas, de l'un à l'autre, désaccord et conflit […]. (ibid., 26)

Classicisme – bonheur, infaillibilité – instinct, spontanéité – civilisation (civilisée) ; ce n'est que „l'ordre assimilé" qui se lie facilement à la notion de „classicisme" .

Ce qui frappe, c'est que Maulnier parle plutôt de Racine que de ses œuvres. Au lieu d'examiner ses pièces pour les analyser, il donne une impression générale sur la personne sans pour autant prendre en considération les sources historiques : Il voit le *bonheur* personnel de Racine dans la constellation entre les conditions du siècle et les conditions de vie de Racine. Pourtant, on ne sait pas pourquoi il attribue la caractéristique de bonheur au classicisme.

L'idée de bonheur n'a pas une grande importance au XVIIème siècle. Robert Mauzi (1960), par exemple, pointe le fait qu'il manque de discussions systématiques à ce sujet. Même si Pascal prétend que „Tous les hommes recherchent d'être heureux" (Pascal 1991, 225) ce n'est que pour constater qu'on ne peut pas atteindre le bonheur sans la foi. Cela veut dire que le *salut* est important et non pas un *bonheur* individuel, séculier.

L'importance de l'idée de bonheur s'accroîtra au XVIIIème siècle en même temps que l'idée de l'individualisme. Lier le classicisme au bonheur n'a pas de fondement dans les discours du XVIIème siècle.

Chercher le classicisme dans *l'instinct* ou dans *l'infaillibilité de l'instinct* ne nous mène pas, non plus, au cœur de l'œuvre de Racine, le „classique par excellence" comme disait Lemaître. C'est ignorer les structures rationnelles et logiques des pièces de Racine comme autant d'efforts pour se soumettre aux règles établies : le XVIIème siècle est empreint de la réduction du vocabulaire toléré par la bienséance, l'usage et le goût. Racine se contente d'environ 3.300 mots dans toute son œuvre alors que Molière ou La Fontaine en emploient à peu près 20.000.[4] Ayant été éduqué à Port-Royal par les meilleurs professeurs de son temps, ayant appris le grec ancien, l'italien et l'espagnol, il ne peut pas être soupçonné de ne pas connaître sa propre langue aussi bien que Molière ou La Fontaine. C'était certainement son intention de se plier à ces règles.

La formule de *spontanéité civilisée* fait surgir des problèmes du même ordre. D'abord il faut se demander, selon la logique, si la spontanéité ne cesse pas au moment où elle devient civilisée. En considérant de plus près l'œuvre de Racine, on ne peut plus croire à la spontanéité, car chaque pièce est sciemment construite. Cela se manifeste par exemple dans le respect absolu des unités de temps et de lieu (cf. Köhler 1983, 51f.), et dans l'emploi systématique de termes désignant des sentiments: „cruel" dont on compte 194 occurrences et „ingrat" 94 (Köhler 1983, 90). Köhler avance la thèse selon laquelle l'emploi du mot „ingrat" renvoie à la tension sociale qui a pris forme dans la Fronde, une période de révolte entre 1648 et 1653.[5] Il faut alors se demander si on a affaire là seulement à une spontanéité, ou bien si ce n'est pas une certaine conscience de la situation historique qui se trouve reflétée.

Comme rien n'alimente la thèse d'un classicisme de bonheur, d'instinct et de spontanéité dont Racine pourrait être le maître absolu, on peut soutenir que ces termes expriment plutôt une vision du monde de l'époque de Maulnier transposée à un autre siècle. Et c'est bien Nietzsche qu'on peut apercevoir à travers cette approche de Racine, c'est donc un Racine nietzscheanisé que Maulnier nous donne à voir.

Pour confirmer cette thèse, citons encore d'autres indices. Au lieu de se référer aux caractéristiques de la tragédie et de se demander pourquoi Racine a choisi justement ce genre, préféré et reconnu comme supérieur aux autres à cette époque, Maulnier fait des héros de Racine des hommes extraordinaires dans un sens moderne. Il dit p.e. : „Les héros ne s'y plient que malaisément aux catégories du bien et du mal" (Maulnier 1947, 14) ou : „Le privilège d'accéder aux extrémités de l'exaltation, de la douleur et du désir est un luxe qui demande le loisir et l'indépendance." (Maulnier 1947, 15) ou : „Les héros de Racine sont donc les bénéficiaires et les victimes de

destinées d'élection, ils sont soumis par un honorable et mortel privilège aux grandes passions et aux grands drames qui frappent des êtres marqués." (Maulnier 1947, 72) Ce sont des hommes choisis, des hommes supérieurs, des „surhommes", pourrait-on dire. Et ce qui vaut pour les héros, est valable aussi pour Racine dont Maulnier fait un individu d'élection, conscient de l'être:

> Si une œuvre littéraire exclut tout ce qui plaît au foules, dédaigne tout ce qui les touche, leurs enthousiasmes collectifs, leurs sentiments schématiques, leur amour du bonheur médiocre ou du sacrifice lyrique et moralisateur, cette œuvre est celle de Racine. (Maulnier 1947, 12)

Maulnier ne veut pas voir le côté courtisan, le Racine dépendant de la médiocrité de la cour, le Racine historien du roi qui renonce à la création littéraire pour accéder à l'entourage du roi – et je dirais – tout cela en raison de sa vision nietzschéenne qui transparaît aussi dans la terminologie, empruntée justement à Nietzsche: „apollonien" – „dionysien".[6]

Et, de même que Nietzsche dit : „Alles Gute ist Instinkt"[7], de même Maulnier revalorise l'instinct, en le rapprochant de la civilisation. Civilisation ne veut pas dire, selon lui, augmenter l'intelligence pour diminuer l'instinct, mais au contraire :

> L'art racinien est le plus civilisé parce qu'il est le plus instinctif. […] La civilisation est une éducation de l'intuition. (Maulnier 1947, 29).

On peut bien voir là que ce que je nomme paradigme de recherche déforme dans le cas décrit l'objet de recherche. Mais la déformation n'est pas due à une intention politique ni à une volonté d'innovation de l'histoire littéraire. On ne voit pas de véritable intérêt dans l'interprétation de Maulnier – c'est plutôt un fait involontaire, l'état de son savoir actuel, inspiré par la lecture de Nietzsche. Ainsi le Racine de Maulnier ,se transforme en Nietzsche' et les idées originaires du XIXème siècle se mélangent avec celles du XVIIème pour donner aux lecteurs de Maulnier l'impression d'un Racine qui serait un personnage en dehors de toute Histoire et exposant des idées éternelles.

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Notes

1 On pourrait penser ici p.e. à la thèse supposant la relativisation du progrès scientifique chez Kuhn et Feierabend (cf. p.e. la discussion chez Ulises Moulines, Carlos: *Der Begriff des Wissenschaftlichen Fortschritts und seine epistemologischen Probleme*. In: R. Seising u.a. (Hg.): *Form, Zahl, Ordnung*. Studien zur Wissenschafts- und Technikgeschichte. Franz Steiner Verlag, Stuttgart 2004, 125-147).

2 Jusque dans les éditions des années 1990, on trouve la même introduction qui parle de „*grandeur*", de „la France [qui] domine l'Europe", du „siècle de Louis XIV et du *classicisme*."

3 Le terme „classique" n'est introduit dans le discours qu'au XIXème siècle dans l'opposition „classique" vs. „romantique" (cf. Stierle 1985, 82).

4 Les nombres d'après Wolf (1979, 125).

5 „Der Absolutismus erwartet von seinen Dienern Dank für die Funktionen und die Rolle, die er sie spielen läßt [...]. Diese Diener aber erwarten den Dank des Herrschers für ihre Verdienste [...] die *Fronde* war der letzte Aufstand der Feudalität gegen das Königtum und der erste Aufstand des Großbürgertums gegen dieses gleiche Königtum. Es kam zu dieser merkwürdigen Koalition, weil beide Gruppen sich um den Lohn ihrer Verdienste um den Staat geprellt sahen. Der Aufstand scheiterte und war unwiederholbar. Der Anspruch aber blieb als ein unerfüllbarer bestehen. In der vom siegreichen Absolutismus entpolitisierten Gesellschaft verwandelte er sich in ein Lebensgefühl, dessen eine wesentliche Seite wir tragisch nennen dürfen: die beiden Aspekte, die dieses Lebensgefühl im Theater Racines zeigt, werden durch *cruel* und *ingrat* bezeichnet" (Köhler 1983, 92).

6 Cf. citation plus haut. Pour l'opposition „dionysien" et „apollonien" chez Nietzsche: voir le premier chapitre de la *Naissance de la Tragédie* (Nietzsche 1999a, S. 25-30).

7 „Der Zeitungsleser sagt: diese Partei richtet sich mit einem solchen Fehler zu Grunde. Meine höhere Politik sagt: eine Partei, die solche Fehler macht, ist am Ende — sie hat ihre Instinkt-Sicherheit nicht mehr. Jeder Fehler in jedem Sinne ist die Folge von Instinkt-Entartung, von Disgregation des Willens: man definirt beinahe damit das Schlechte. *Alles Gute ist Instinkt* — und, folglich, leicht, nothwendig, frei." (Nietzsche 1999b, *Götzen-Dämmerung*, 90, mise en évidence par M.S.).

Siegfried Schuster

Modernidades Mexicanas

Los Contemporáneos en el México de los años 30 y sus Heterotopías

Un primer punto que me parece útil resaltar, hablando de los tiempos y espacios culturales en América Latina de manera general y en México en lo particular, es el de la controversia de la Modernidad o de las Modernidades. Con ello me refiero al concepto de Shmuel Eisenstadt, usado para señalar que no hay solo una modernidad pensada desde Europa, sino muchas modernidades diferentes que no constituyen el mismo proceso y difieren según cada región del mundo (Eisenstadt, 2000). Esto hace que sea un trabajo muy importante el de revisar detalladamente los procesos de modernización de cada región. Junto a los discusiones acerca de la modernidad como un concepto llevado y pensado desde Europa, como lo critican Enrique Dussel, Ramón Grosfoguel, Ánibal Quijano (para hablar de los más conocidos) con sus modelos de *geopolítica*, me parece importante señalar aquí que lo moderno y la modernidad no son lo mismo según cada espacio y contexto, aunque en muchos casos hasta los propios modernistas piensan la modernidad en singular, como algo universal e idéntico. El objetivo aquí no es por tanto interpretar la modernidad como un proceso de liberación o un momento de opresión, sino señalar claramente distintos momentos y contradicciones en ese proceso social que se distingue según los contextos y espacios geopolíticos. Es decir, si hablo aquí de espacios quiero indicar con ese término una categoría no solo física, sino también metafísica, como las categorías que emplea Bourdieu con su espacio-social. Es más: las metáforas espaciales que he extraído de los textos son un índice de una inclinación hacia el lado representativo e imaginado de lo que mejor encaja en la categoría de *Heterotopías* Foucaultianas.

El punto de interés de este trabajo es un grupo mexicano llamado *Los Contemporáneos*. En el contexto latinoamericano es muy importante tener presente los siguientes puntos claves:

- Una importancia excepcional de la poesía y del poeta como figura integral de la cultura oral y escrita.
- Una valoración excepcional del poema en el campo literario.

- Lo que la crítica denomina una cultura de la no-lectura, es decir, que hay una gran mayoría de la población que es analfabeta y se encuentra excluida de los bienes culturales, los que básicamente solo están a disposición de una minoría en la capital de la República.
- La carencia de institucionalización en todos los aspectos de los campos científico y literario – en el México postrevolucionario de los años veinte y treinta este asunto pesa todavía más grave. Significa una falta de profesionalización así como una carencia de independencia del campo político en áreas como la historiografía, por ejemplo.
- Los dos puntos anteriores se aglutinarían en lo que Los Contemporáneos llaman una "falta de crítica". Jorge Cuesta, uno de los miembros del grupo, lo formula como una "crisis de crítica" y una ausencia de un programa, de un ídolo o de una tradición.

El grupo de los Contemporáneos muchas veces está descrito como un "grupo sin grupo" (Monsiváis, Sánchez Prado, Sheridan, 11s.). Eso quiere decir que es una red ligeramente organizada alrededor de diversos proyectos, como por ejemplo el Teatro Ulises de 1929, una Antología de poesía, igual de 1929, o revistas culturales, muchas veces de corta vida. La revista *Contemporáneos* fue una de estas revistas y tal vez la más representativa. Lo que unificó el grupo era:

> El grupo había extremado su actitud crítica en una postura a la vez incómoda y privilegiada de una generación que no vivió la Revolución pero padeció sus efectos: de un grupo de clase media urbana ilustrada que no actuó en campo de batalla ni en la tribuna revolucionaria, pero vivió la domesticidad circundante: que no descubrió "a México y a los mexicanos" como la Generación de 1915, sino que los tomó por un hecho; que no se asumió responsable de educar al país, pero dedicó a él y a sus humanidades todo su esfuerzo; que sufrió el aislamiento cultural impuesto por la Gran Guerra y por la Revolución, al tiempo que observaba, como dice Paz: "la rápida corrupción de los revolucionarios y su transformación en una plutocracia zafia y ávida". (Sheridan, 40)

La falta de público antes mencionada es la razón para estos cambios rápidos de revistas culturales, porque dentro del país lograron un público muy exclusivo de la clase alta/media-alta, del gobierno y de funcionarios, debido al precio de las

mismas y a su contenido cosmopolita. Eso también se refleja en los anuncios comerciales de la revista "Contemporáneos", por ejemplo. Más que las ediciones vendidas, la revista depende de la publicidad. Ello explica igualmente diferentes cambios en el paisaje de las revistas mexicanas de cultura. Por ejemplo, en los años setenta, cuando se fundó la revista *Vuelta* (bajo la dirección de Octavio Paz) del suplemento del periódico *Excelsior* (bajo Julio Scherer), antes conocido como *Plural,* y también cuando se fundó la revista política *Proceso,* bajo la dirección de Julio Scherer, los anuncios del gobierno juegan un papel muy importante para el financiamiento de estas revistas. Pero respecto a la revista *Contemporáneos* hay que decir que no dependen del gobierno y sus anuncios directamente, sino del precario sector privado de aquel tiempo. Todos los anuncios en la revista son del sector privado. Hay anuncios para artículos de higiene, de Muebles de Oficinas, de la Casa de los Azulejos y de *Teléfonos Mexicanos.*

Los anuncios son interesantes de por sí, ya que muestran una mezcla de los bienes de primera necesidad y productos de consumo para una clase de empleados o altos funcionarios en las oficinas de la burocracia en la capital de México. Son productos de lujo y consumo, muchas veces importados y con un valor simbólico muy alto y un sabor de cosmopolitismo. Algo a lo que se refieren los anuncios muy seguido con énfasis. No es sorprendente que apareciese anunciada alguna marca de máquinas de escribir mexicana, aparte de *Remington* (la cual se anunciaba también en la revista), ciertas importaciones de Europa y nada más. Es decir, un escritor mexicano no podía ser el dueño de su medio de trabajo sin referirse a redes transnacionales, al menos no, si escribía con una máquina de escribir.

Resulta interesante mencionar que durante los años 30 la línea oficial de la política cultural pone su énfasis en un "nacionalismo viril", es decir, los antagonistas de los Contemporáneos constituían un grupo indefinido, o más bien una tendencia que buscaba una literatura inexistente, o sea, una literatura por hacer, bajo el régimen de Plutarco Elias Calles, quien hizo fracasar el proyecto presidencial de José Vasconcelos, Secretario de Educación Pública. Vasconcelos y sus seguidores tenían una línea estética muy clara basada en el realismo social, conviertiéndose durante los años treinta en los enemigos principales de los Contemporáneos.

En 1923 hubo un congreso de Escritores y Artistas convocado por José Vasconcelos desde su Secretaría de Educación, donde por primera vez se percibió la tentativa de crear una política cultural que pudiese ser la respuesta a las

necesidades de la Revolución Mexicana (Sheridan, 33). Ahí Vasconcelos puso en circulación algunas tesis acerca de la literatura y el deber del escritor:

1. El escritor está obligado a "escribir para los muchos con el propósito constante de elevarlos."
2. La literatura tiene la "obligación" de coadyuvar a la "resurgencia nacional" y "la unión espiritual" del pueblo mexicano.
3. Los escritores no debemos "preguntarnos qué es lo que quieren las multitudes, sino qué es lo que más les conviene". "Deberíamos liquidar el arte de salón para restablecer el arte mural y el lienzo en grande. El cuadro de salón constituye un arte burgués, un arte servil que el Estado no debe patrocinar. (Sheridan, 33s.)

En contra de este programa la revista *Contemporáneos* se encontraba libre de cualquier nacionalismo forzado: „Dos años de vida sin otro programa que ser nueva", dice el editorial del número 24 de 1930, o, como dice Bernardo Ortiz, de Montellano en su artículo *Esquema de la Literatura Moderna,* en el número 37 de 1931:

> Con méritos suficientes para considerarlos como la mejor realidad actual de las letras mexicanas, todos estos escritores que viven conscientemente la vida de su país – sus problemas, su tradición, su sensibilidad – tienen que reflejarla en formas universales, primera condición de la cultura y aspiración genuina del hombre moderno.

Sheridan lo llama una *"borradura" de lo mexicano*, y esa es la razón de la polémica en 1932, cuando los nacionalistas mexicanos los acusan desde los debates de 1925 de ejercer una *literatura afeminada*, poco viril y estéril, debido al carácter dudoso de su sexualidad. Cabe decir que algunos miembros del grupo eran homosexuales, aunque no abiertamente. Sheridan ha mostrado en su trabajo que la posición de valorar lo universal más o igual que lo nacional era también conocida y accesible al grupo mediante revistas francesas desde 1909, como la posición de André Gide en polemicas acerca de literatura y nacionalismo (Sheridan 40-42). Eso quiere decir que se alimentan de influencias europeas, como por ejemplo en su crítica al nacionalismo folclórico. Las influencias surgen de trabajos de arqueología y antropología que se encuentran científicamente a la altura de su tiempo y que

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fueron publicados en su revista junto con ejercicios de crítica cultural con base de criterios no extraliterarios, sino con bastante autonomía del campo literario.

> The modernists drank from double and and facing fountains: on the one hand, international information, above all french; on the other, "a nativism that would be evidenced in the inspiration and search for our roots (research into our folklore also began in the twenties)." (García Canclini, 50)

Con eso los Contemporáneos se presentan como disidentes de una sociedad postrevolucionaria mexicana que busca una ruptura con las tradiciones burguesas y cosmopolitas. Los conservadores, por otro lado, los detestan por no encajar en los códigos morales, aparte de ser los críticos de los filósofos y maestros de la generación de 1915, como Antonio Caso, quien reclama desde la cátedra de la juventud de México un ejercicio no-interesado de las artes y las humanidades como caridad. (Caso 1972) Y esa caridad es un criterio claramente extraliterario como supuesta virilidad o fertilidad. Carlos Monsiváis describe la Generación de 1915 de la siguiente manera:

> El servicio público lo es todo. La técnica lo es todo. El entendimiento de las leyes científicas que gobiernan a la realidad lo es todo. Las generalizaciones encuentran una síntesis: la política lo es todo. De allí lo dudoso de la tesis que les adjudica un "sacrificio del intelecto", una renuncia a la obra personal. Para ellos - no otro es el sentido global de su trabajo-, la obra más personal es la creación de instituciones, la coordinación de fuerzas, la aplicación de las soluciones técnicas y científicas correctas. De algún modo, siempre persiste en la mayoría de estos hombres la identificación del destino individual con el destino del país. Si su drama es la incapacidad de acceder al Poder, su ventaja es la cercanía psicológica con la idea de historia. Aun fracasando o frustrándose, siguen siendo Historia. Y siguen leales al apotegma de la institucionalidad: el equivalente político del mestizaje es la unidad nacional. Construir el país es multiplicar las instituciones: Manuel Gómez Morín crea la ley, los estatutos y la organización del Banco de México y los correspondientes del Banco de Crédito Agrícola. Junto Con Palacios Macedo trabaja en el Departamento Técnico Fiscal que diseña la primera Ley del Impuesto sobre la Renta. En 1939 funda el Partido Acción Nacional. Vicente Lombardo Toledano es gobernador interino del estado de Puebla, participa decisivamente (1936) en la organización de la

Confederación de Trabajadores de México (la CTM), funda el Partido Popular y la Universidad Obrera de México, es candidato a la presidencia de la república. Narciso Bassols es Secretario de Educación Pública y Secretario de Hacienda. Daniel Cosío Villegas crea el Fondo de Cultura Económica y la Casa de España en México (luego Colegio de México) y revistas como *El Trimestre Económico*, *Historia Mexicana* y *Foro Internacional.* Es principal organizador de la Escuela de Economía de la UNAM. Dirige numerosos trabajos colectivos, entre ellos la *Historia moderna de México.* (Monsiváis, 343)

Lo que hicieron los Contemporáneos fue ejercer la crítica libre, basada solo en la autonomía del campo literario o científico, a exactamente esas instituciones, que crearon sus antecesores, que en muchos casos eran conservadores enmascarados de revolucionarios.

La ultra-izquierda de 1932 no acepta a los Contemporáneos por ser burgueses, poco interesados en una literatura "llana" o fácil de entender, acusándolos de elitismo. Su revista deja de existir en 1932, bajo cargos judiciales en su contra. El hecho de ser discípulos de Alfonso Reyes, el famoso escritor y ensayista de la generación de 1915, no les ayuda a desmentir dichas acusaciones. En el fondo la acción en su contra era una acción política en contra del mencionado Narcisso Bassols, quien era otro de los impulsores de su forma de actuar.

La relación entre Los Contemporáneos y Reyes en 1931 se había graduado del discipulado de la década de los veintes, en lecturas y alguna que otra carta inicial, a cierta camaradería sobre posturas afines. (Sheridan, 53)

En este tiempo, Reyes trabaja en el servicio diplomático desde la época de la revolución, su padre era el general Bernardo Reyes, quien perdió la vida en el golpe de Estado en contra de Madero en la famosa Semana Trágica de 1913. Alfonso Reyes era entonces un hombre de letras, cosmopolita por excelencia, embajador en España, Francia, Argentina y Brasil. La obra de Reyes manifiesta ciertas tradiciones, empezando con un Arielismo y ciertas corrientes europeas, sobre todo una literatura helenista inspirada en el humanismo de Goethe y con ciertas influencias de Nietzsche. En 1932 escribió una carta personal (no la publicó) a todos los actores de la polémica, con un interesante argumento: la calle es bastante ancha para todos. Es decir, no tiene sentido una pelea, hay calles para todos, como es la tradición de México hasta hoy.

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El problema, así lo interpreto, era el prestigio que se podía ganar con acusar a los Contemporáneos en el campo político. Como ellos alimentaban cada vez más el escándalo, una estrategía con la que habían tenido éxito (como por ejemplo con instalarse con una Antología de poesía) ahora era al revés. Cada escandalo en el campo cultural solo subía su precio político, que se contaba para sus vencedores en puestos dentro del régimen del recién fundado Partido Revolucionario que pronto se convertiría en el Partido Revolucionario Institucional. Este nuevo partido necesitaba urgentemente una nueva postura cultural, no burguesa, ya que la retórica oficial era socialista siguiendo la Revolución Mexicana. Con eso sigo el modelo de interpretación de Sánchez Prado, empleado en su trabajo *Naciones Intelectuales* (Sánchez Prado, 2009).

Para hablar de tiempos y espacios es también interesante analizar las diferentes polaridades entre lo que usaban metafóricamente los Contemporáneos y los Nacionalistas. Dichas diferencias pueden apreciarse en la siguiente tabla. Cabe decir que solo la última fila son categorías temporales:

Los Nacionalistas	Los Contemporáneos
la calle	buhardilla, cuarto, la biblioteca privada, el salón
lo público	lo privado (la orientación sexual, los gustos)
el estado con sus instituciones y puestos en las oficinas	la nación como conjunto de símbolos, lengua, medios de comunicación, es decir, una "cultura"
lo nuestro	lo personal, lo subjetivo, lo universal
Burocracia, política de cultura	revista financiada por el sector privado
universidad, academia, educación pública	educación cosmopolita y a cuenta propia
lo popular	lo culto
literatura "llana"	la altura de la belleza (pirámide, torre, rascacielos)
el porvenir/el proyecto/el futuro	lo nuevo/contemporáneo/el momento

Tabla (a base de Sheridan 1985, y *Contemporáneos* 1928-1934)

Lo que se puede deducir entonces es que los dos grupos antagonistas emplean metáforas que son modernas o modernistas en sí. No hay una diferencia clara entre la calle y la biblioteca, por ejemplo. Pensando en los procesos de modernización a veces los dos bandos son más afines a la tradición y se encuentran algo obsoletos (por ejemplo una calle de una ciudad es más moderna que una biblioteca con humanistas y gente culta, y al contrario una literatura llana y plana menos a la hora del día como por ejemplo un edificio de oficinas – todavía más directa es la confusión si se emplea una pirámide en contra de un público de masa y un sector popular).

Lo que me gustaría hacer notar con ese ejemplo es que la modernidad siempre se basa en tradiciones que le sirven como fundamento y difieren con el contexto. Es decir, no son pensables sin una referencia hacia el lugar de una cultura y un cierto momento de enunciación, lo que cambia el significado – y es imposible decidir, cuál de los dos lados de la tabla es más o menos moderno que el otro. Eso muestra que no hay solo una definición de la modernidad, si se analiza detalladamente. A lo menos hay dos, y lo que es todavía más importante, las dos tienen ciertos modos de renovación o empeño. Eso muestra que todos las exportaciones de ideas son más que nada traducciones y, por lo mismo, adaptaciones muy particulares a procesos "universales" como es la modernidad, si se quiere referir a este término en singular.

Por último quiero mostrar el "doble movimiento" de los Modernistas Mexicanos A) a favor de la renovación y *lo nuevo* según el ejemplo de Europa y EEUU y B) por una invención de lo tradicional como base o fundamento en el buen ejemplo del emblema que usa la revista misma de los Contemporáneos.

En dicho emblema se puede apreciar un rascacielos con figuras geométricas que se dejan fácilmente reconocer como pirámides. Debajo del

edificio se encuentran dibujadas tres líneas onduladas que podrían ser el símbolo del agua; dicho símbolo, en el contexto de la Ciudad de México, puede ser la laguna de Texcoco, sobre la que, según la mitología azteca, fue construida la antigua ciudad Tenochtitlan. Eso, junto con las pirámides, es un claro ejemplo de una mezcla de al menos tres elementos. Una base antigua, la que viene desde los antecesores precolombinos y pre-aztecas, casi olvidada, fluida y escondida. Las pirámides, símbolo visible de las tradiciones precolombinas, del orden en un mundo antiguo y de una sociedad organizada jerárquicamente. Y, símbolo de un mundo nuevo, el rascacielos, un edificio de la burocracia, lo que en en el México de los años treinta representa el porvenir (como por ejemplo la famosa Torre Latinoamericana construida a principios de los cincuenta en la Ciudad de México). Lo excepcional es que en la cima de la torre se encuentran otra vez figuras geométricas y piramidales, una huella para lo que mucho más tarde Octavio Paz (su primera revista *Barandal* anunciada en los últimos dos números de *Contemporáneos*) va a decir de México en su apéndice alemán de *El laberinto de la soledad*: "Toda crítica de México tiene que empezar por una crítica de la pirámide" (Paz 1970).

Eso quiere decir que tanto la pirámide como el rascacielos constituyen una *Heterotopía,* según el concepto de Foucault. Es un lugar no-lugar, como el espejo o la nave, que no enseña la realidad, sino un concentrado de imaginación, tan negativo como utópico. Y es esta Heterotopía de la torre oficinal donde se incluyen hoy y ayer las pesadillas tecnócratas kafkanianas de un nacionalismo encerrado y paranoico, como también las esperanzas cosmopolitas de los Modernistas. Su doble rostro tradicional y moderno, heráldico de un nuevo tiempo como de sus víctimas, no se esconde en el imaginario de los *Contemporáneos*- si lo emplean como emblema.

Tal y como lo definió Foucault, es un lugar totalmente artificial (Foucault, 39). Como ejemplo usaba el jardín, la colonia de los jesuitas, el teatro ý el cine (Foucault, 43ss.), lugares que puede aglutinar en sí mismos una variedad de otros lugares. Así es el ejemplo de esas torres: en la cima no solo se ve una pirámide, sino también una casa con un techo, símbolo del hogar familiar, tomado de un mundo rural. Así como una torre grande, que incluye, como es el caso hoy, lugares para vivir, trabajar, comprar, hasta para morir si pensamos en grandes hospitales, es el máximo símbolo de la urbe, de la urbanización, que puede ser muchos lugares, más de una vida en un mismo lugar (¡una ciudad!).

Además, según Foucault, siempre habia cambios importantes en el uso de las Heterotopías, citando el cementerio, por ejemplo. Así resulta con las pirámides en nuestro ejemplo: durante la historia de México se cambió su uso. Antes eran el lugar de la casta de los sacerdotes y los dioses. El lugar donde se decidia la sembradura y la cosecha. Por lo mismo el lugar donde se reunió el mundo mitológico, es decir de los dioses, con lo humano. Un lugar no-profano, santificado. Todos estos son predicativos que usa Foucault en su texto, que me sirven aquí como guía metodológica. A partir de eso puedo afirmar que el emblema muestra claramente una cierta transparencia, una transformación entre el rascacielos y las pirámides. Ahora las pirámides han dejado de ser ese lugar tan sagrado en el centro mismo de la ciudad y "solo" tienen un cierto valor turístico en las afueras (y eso hace pensar sobre ciertas marcas de peregrinaje y ritualidad en el turismo actual). Lo que se puede decir seguramente es que los rascacielos modernos han ocupado este lugar en sociedades tecnocráticas y modernas como es y era la sociedad mexicana desde el tiempo de los *Contemporáneos* hasta hoy. Eso no quiere decir que México no es una sociedad moderna, no-tradicional; solo cumple una vez más lo que se puede decir con Canclini: es una cultura híbrida que cuenta con lo moderno y lo tradicional al mismo tiempo en diferentes planos o capas, una moderna y varias tradicionales: indígena, europea, (norte/latino)americana, colonial a lo menos.

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Jan Střítecký

¿Comunica la palabra a ambas orillas del Atlántico?

La siembra y cosecha de la narrativa de Carlos Fuentes

El interés por la Historia representa una constante en la trayectoria literaria de Carlos Fuentes (1928-2012). Cabe destacar entre su narrativa histórica obras como *La muerte de Artemio Cruz* (1962), *Terra Nostra* (1975), o *El naranjo* (1993). Asismismo no hay que olvidar *El espejo enterrado* (1992) cuyo afán totalizador corona la ensayística de Carlos Fuentes. Las fechas de publicación de los últimos dos textos resultan muy significativas, ya que en aquel entonces el mundo hispanohablante conmemoraba quinientos años de la llegada de Cristóbal Colón a las orillas del Nuevo Mundo.

Probablemente podríamos calificar *El espejo enterrado* como un acercamiento ensayístico a las raíces de la cultura hispana y *El naranjo* (así se titula el libro en términos breves a partir de la segunda edición de 1993) −compuesto por cinco relatos− se ciñe a las diversas interpretaciones literarias de la Historia del mundo hispánico. La cultura y la Historia emanan de las obras como dos manantiales que sirven a Fuentes de masa viva que se puede modelar, revolver e incluso imaginar. Historia, ficción e identidad cultural forman los tres ingredientes del ADN narrativo de Carlos Fuentes tanto en *El espejo enterrado* como en *El naranjo.*

En Fuentes no nos sorprende que el texto que nos ocupa sea un tejido de citas y de alusiones a otros textos. *El naranjo* contiene referencias semánticas e intertextuales a la cultura española, árabe, griega clásica, romana e incluso a las culturas precolombinas (en *El naranjo* concretamente a la cultura azteca y maya). Un ejemplo destacado de tal procedimiento se encuentra en el tercer cuento: las descripciones del cerco de Numancia durante el año 133 a.C. por los romanos corresponden casi textualmente a las relaciones del asedio de Tenochtitlán que nos habían dejado los aztecas.[1] Con ello el autor pone de manifiesto no solamente la tesis de que cada cultura resulta como una fusión de otras culturas anteriores sino que los vencedores también fueron alguna vez vencidos. Se trata, pues, de un eco de la teoría cíclica de la filosofía de la Historia del pensador napolitano Giambattista Vico.[2] Fuentes en *El naranjo* no solamente sintetiza las teorías de Vico sino que corona su juego interreferencial con las alusiones bíblicas.

Habría que comenzar diciendo que los relatos de *El naranjo* se comunican entre sí a través de un amplio rango de polaridades como: donante-receptor, conquistador-conquistado, pasado-futuro, espacio-tiempo, Europa-América, América del Norte-América del Sur, etc. El conjunto corona la polaridad sémanticamente rica *palabra-semilla,* una clara referencia a las parábolas bíblicas (e. g. Mt 13: 3-9 y 13-20, Lc 8: 4-15, Mr 4:1-20, Santiago 1: 22-26). Los primeros conquistadores trajeron no solo semillas del árbol del naranjo a la América Central sino también la palabra, término que suele abarcar el idioma y a la vez la Biblia como la palabra de Dios. Tal como creció el árbol, creció también la palabra, en confrontaciones y transformaciones muy heterogéneas.

Tzvetan Todorov basa su estudio *La Conquista de América: el problema del otro* (1987) en un minucioso análisis de las crónicas como fuentes que revelan el porqué del éxito de los españoles. Desde el punto de vista semántico de Todorov (119) los españoles asumían el papel activo en el proceso de interacción, lo cual les aseguraba una superioridad indiscutible: «Son los únicos que *actúan* en esa situación; los aztecas solo buscan mantener el *statu quo*, se conforman con reaccionar». No es de extrañar entonces que Carlos Fuentes retome la hipótesis de Todorov y la enriquezca con nuevos matices.[3] De ahí que el problema de la conquista resulte en un juego semántico que se centra en el acto comunicativo en general y en la palabra como su unidad básica en particular.

En *El naranjo* desarrolla Carlos Fuentes varias tesis del Nuevo Testamento sobre la palabra y su vida (su fertilidad) que podrían ser gérmenes del problema identitario mexicano. América Latina se funda cuando ambas orillas se encuentran y empiezan a hablar entre sí. No solo de asuntos pragmáticos sino también sentimentales. En este sentido quiero recalcar el hecho de que la actitud de los colonos norteamericanos era opuesta, fundaban centros urbanos aislados de la población indígena. En Mesoamérica los dioses que vienen a caballo comienzan a comunicarse con los indígenas para que las dos culturas puedan fundirse mediante la palabra. Sobre estos cimientos surgirá *El naranjo* de Carlos Fuentes.

Fijémonos ahora en los cuentos. En lo que concierne al primer relato, éste se basa en el evangelio de San Juan (1: 1-2) en el cual se recalca la idea de que al principio de todo era el verbo: «En el principio era el Verbo, y el Verbo era con Dios, y el Verbo era Dios.» Puesto que la expresión verbo que se emplea en esta frase bíblica proviene de *logos*[4], conlleva muchas connotaciones. Con *logos* se referían los griegos no solamente a la palabra sino también a todo lo que indirectamente implicaba: razonamiento, pensamiento, habla, discurso, orden,

sentido… El afán de hacerse con las palabras emana del primer relato titulado «Las dos orillas». El monje franciscano Jerónimo de Aguilar, personaje real y narrador homodiegético de la historia, naufragó en la Península de Yucatán. Ya al principio el lector conoce el hecho de que el narrador a pesar de estar muerto puede contar su historia. Aguilar vivió ocho años con su compatriota Gonzalo Guerrero (1511-1519) entre los mayas y ambos aprendieron el idioma de los indígenas. Cuando Hernán Cortés descubrió a los dos náufragos, se le multiplicaron las posibilidades comunicativas. Cabe señalar que la amante de Cortés, Malinche, originalmente traducía solamente de la lengua náhuatl al idioma de los mayas y Jerónimo transfería el idioma maya al español.

Los españoles que llegan a las orillas del Nuevo Mundo son portadores activos del *logos* y mediante él conquistan el imperio de Moctezuma. En este primer relato el verbo, o si se quiere la palabra, encarna la clave para entender la conquista. Aguilar constata (Fuentes: 1993, 26)[5]: «[…] Moctezuma estaba perdiendo poco a poco el dominio sobre las palabras, más que sobre los hombres.» Sin embargo, el cuento de Fuentes se compone de dos historias, una reconstrucción oficial según la crónica de Bernal Díaz del Castillo y otra historia alternativa, imaginada. A medida que el cuento avanza, la presencia de la segunda aumenta. Lo verdaremante insólito empieza cuando Aguilar confiesa que había traducido mal el comunicado de Cortés, lo que tuvo consecuencias trágicas para los españoles.[6] Los indígenas en la última parte del cuento retoman la palabra, se hacen con ella y vencen a los españoles: «Cayeron los templos, de Cádiz a Sevilla; las insignias, las torres, los trofeos. Y al día sigiuente de la derrota, con las piedras de la Giralda, comenzamos a edificar el templo de las cuatro religiones, inscrito con el verbo de Cristo, Mahoma, Abraham y Quetzacóatl, donde todos los poderes de la imaginación y la palabra tendrían cupo» (55).

En el segundo cuento la siembra de la palabra y de la semilla se realiza en dos terrenos diferentes: Malinche (elemento indígena) y Juana de Zúñiga (elemento español). A ambos hijos que son frutos de las uniones con Cortés se les da el nombre Martín. Destaquemos que en el relato se pone énfasis en las raíces de cada hijo. Mientras que Martín I se sirve del léxico puramente castellano como *joder* (98), su hermano mestizo Martín II emplea manifestaciones lingüísticas propias del español mexicano como p. ej. *tantito* (99) o *hijo de la chingada* (105). A pesar de que ambos pasan involuntariamente el fin de sus vidas en España, cada uno de ellos sigue llevando consigo sus propias raíces. En consonancia con la filosofía del autoanálisis que encontramos y reencontramos constantemente en la obra de

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Fuentes, el eje de este relato se perfila como un enfrentamiento de dos deidades aztecas – Quetzalcóatl y Tezcatlipoca, dos hermanos con caracteres opuestos. Javier Ordiz (2010, 8) apunta al respecto:

> Primero aparece siempre como ente benéfico, creador de la humanidad y defensor de una moral basada en la reflexión y la paz, y opuesta en consecuencia a prácticas rituales violentas como eran los sacrificios humanos. Como enemigo y contrario de Quetzalcóatl se perfila desde época temprana su hermano Tezcatlipoca, conocido como "el del espejo humeante" por el atributo que le caracterizaba en grabados y códices, asociado a los contenidos de maldad y oscuridad. La lucha de ambos principios opuestos en la cultura náhuatl es la historia de las sucesivas creaciones y destrucciones del mundo.

Por lo que atañe a nuestro relato, los dos Martínes deberían encarnar las dualidades como cristianismo-religiones autóctonas, imaginería prehispánica- imaginería cristiana, bien-mal, Europa-Nuevo Mundo, etc. No obstante, la dualidad maniquea en este caso particular queda disipada por el relativismo del destino de los vencedores (¿o tal vez vencidos?). Surgen preguntas inquietantes: ¿Quiénes ganaron la conquista? ¿Fueron realmente los españoles? El desenlace de la historia de los dos Martínes sugiere pensar en que los supuestos vencedores son en realidad los vencidos. Los dos hijos del conquistador divagan por España en búsqueda de sus raíces tras reclamar –sin éxito- la herencia de su padre. El supuesto vencedor, Hernán Cortés, murió en el olvido. Por lo tanto, la única dicotomía que aparece estable en todo el cuento es la ya mencionada *palabra-semilla*.

Del relato intermedio titulado «Las dos Numancias» brota la imagen de la conquista y sus características generales, la tragedia del conquistador y del conquistado. El argumento se desarrolla durante las operaciones militares de los romanos en la Península Ibérica en la época de las Guerras Púnicas. Precisamente en este relato «peregrina» el símbolo en forma material. Polibio le entrega a Publio Cornelio Escipión el Menor semillas del naranjo que le han sido traídas desde el Oriente y le pide que difunda el árbol en la Península Ibérica. El modelo conquistador-conquistado se está repitiendo en facetas generales. Por ello, el conquistador (los romanos) se considera portador de la cultura mientras que el conquistado (los celtíberos) es un salvaje, un bárbaro. Los numantinos «se rindieron porque perdieron la palabra […]. Los sobrevivientes salieron de los muros de Numancia y ya no pudieron hablar. Salvándose, habían muerto. Eran

animales, sin palabra. Ésa fue su derrota, su muerte» (155 y 162). Otra vez estamos ante el poder de las palabras que proporciona la victoria final. Escipión el Menor gana a los numantinos porque educado por su maestro Polibio sabe que debe ser activo en el proceso comunicativo, debe imponerles a los numantinos sus palabras o quitarles las suyas. Polibio le entrega en herencia esta verdad: «Emplea bien el verbo, que es el don de los dioses y de los hombres» (162). Cabe destacar que Polibio con las palabras le deja al cuidado a Escipión también unas semillas del árbol del naranjo (139). De ahí vislumbramos una clara conexión entre palabra y semilla que aparece en la Biblia (Mt 13: 3-9):

> Y les habló muchas cosas por parábolas, diciendo: He aquí, el sembrador salió a sembrar. Y mientras sembraba, parte de la semilla cayó junto al camino; y vinieron las aves y la comieron. Parte cayó en pedregales, donde no había mucha tierra; y brotó pronto, porque no tenía profundidad de tierra; pero salido el sol, se quemó; y porque no tenía raíz, se secó. Y parte cayó entre espinos; y los espinos crecieron, y la ahogaron. Pero parte cayó en buena tierra, y dio fruto, cuál a ciento, cuál a sesenta. Y cuál a treinta por uno. El que tiene oídos para oír, oiga.

En el cuarto relato titulado «Apolo y las putas» el protagonista, Vince Valera, un actor estadounidense de segunda fila, quiere alquilarse un barco. El recepcionista le ofrece uno que lleva el nombre «Las dos Américas», cosa que molesta a muchos estadounidenses, porque se creen los únicos americanos (174-75). El argumento gira sobre el hecho de que Vince Valera, recién galardonado con un Óscar, quiere pasar un buen rato en México con siete prostitutas jóvenes. Una vez conseguido su objetivo (tener sexo con las siete adolescentes) muere en el mar. He aquí una alusión indirecta a la exitosa película de Walt Disney basada en el cuento de los hermanos Grimm –*Blancanieves y los siete enanos* (1937). No obstante, el argumento del relato no se aferra a la línea establecida por los tres cuentos anteriores, eso sí, comparte con el último relato la preocupación por el porvenir de México. Mientras que en «Apolo y las putas» se recalca el poder del capital estadounidense ejercido sobre México, en el último relato, titulado «Las dos Américas», se siente cierta angustia por la amenaza de la paulatina privatización de México. No es de extrañar entonces que estos dos cuentos vinculen hechos extraliterarios. En la segunda mitad de los años 80 México pasaba por una profunda crisis económica y política que agravó las tensiones sociales; la compra de bonos estadounidenses garantizaba a los bancos comerciales la solvencia del país (Skidmore, and Smith, 272-73). La

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influencia económica y política estadounidense sobre México se parecía cada vez más a una relación tutelar. La política neoliberal del gabinete de Carlos Salinas de Gortari (1988-1994) respondió al problema del déficit presupuestario con una privatización masiva (Hamnet 307). A principios de los años 90 México hacía frente a la amenaza de que el país sería vendido a manos extranjeras. De los dos relatos fuentesianos emergen las preocupaciones por la desconcertante situación sociopolítica del país.[7] Traducido al lenguaje literario tal como sugiere Todorov (119) en ambos relatos se hace hincapié en que México jugaba un papel pasivo en el proceso comunicativo. Las propias palabras de los Otros les fueron impuestas a los mexicanos.

El último cuento enlaza con el anterior: se titula como el barco provocador mexicano, «Las dos Américas». Asimismo se ofrece cierta relación entre el primer cuento y el último: el eje argumental de este último se centra en la historia apocrífica de Cristóbal Colón, quien narra: «Soy judío sefardí, cuya familia huyó de España después de las persecuciones de siempre: una más, una de tantas, ni la primera ni la última…» (246). Ahora cabe señalar que éste después de su llegada al «Paraíso», como llama al Nuevo Mundo, decide no comunicar este hallazgo a sus mecenas.[8] Esta osadía personal fundamenta una nueva realidad, una historia alternativa y fantástica. Colón llega a las orillas de un Nuevo Mundo, que para él se rige por las leyes del Paraíso bíblico: se vuelve inmortal y no le falta de nada. A diferencia del Edén bíblico, en el mundonovista está permitido comer los frutos de cualquier árbol sin correr peligro de expulsión: «Recordé las tetas de mis nodrizas y le di un gran mordisco a la naranja que siempre está a mi lado» (247). El Colón apócrifo creado por Fuentes encarnará la cumbre y la caída de cualquier imperio o nación. Así, después de quinientos años viviendo en un paraíso incompartido, los asiáticos −quienes en origen eran uno de los objetivos de sus viajes marítimos− son precisamente quienes lo encuentran a él y socavan su paradisíaca rutina construyendo un Disneyland turístico a las orillas del Nuevo Mundo.

Fuentes establece en este último cuento un claro paralelismo entre la hibridez de Colón (navegante judío bajo la corona española) y la hibridez del Nuevo Mundo (el mestizaje). Según Todorov (57) en 1492 España repudia a su Otro interior (los judíos y los moros) para poder descubrir al Otro exterior (el indígena).[9] Sin lugar a dudas se trata de una buena imagen de lo que el historiador mexicano Edmundo O'Gorman llamó «da invención de América»[10] propulsada por el afán de encontrar nuevos espacios, un lugar *u*-tópico, paradisíaco.

Es pertientente deternos ahora en las palabras que Fuentes pone en boca de su Colón inmortal: «Sí, había llegado al Paraíso y mi dilema era uno solo: Comunicar o no este hallazgo a mis ilustres patronos europeos. Quedarme callado o anunciar mi hazaña» (240). El Colón fuentesiano decide no comunicar nada a los Reyes Católicos y literalmente se hace con las palabras en el Paraíso. A modo de balance podría decirse que Cristóbal Colón viviendo cinco siglos en el Paraíso americano cierra la obra literaria y asimismo cierra el viaje que Fuentes en *El naranjo* emprende: desde las Guerras Púnicas a través de la España en el umbral de la época renacentista hasta el mundo en el umbral del siglo XXI.

En conclusión, con *El naranjo,* cuyos cuentos surgieron alrededor de las celebraciones del Quinto Centenario (mayo 1991-noviembre 1992), Carlos Fuentes probablemente intentó cerrar su −posteriormente ampliado− ciclo narrativo *La edad del tiempo.*[11] Todo el discurso de *El naranjo* florece alrededor de la pareja semántica *palabra-semilla* que a lo largo de estos cinco siglos ha sufrido pocos cambios.[12] Las referencias bíblicas en las que se basa el texto pueden «sugerir la idea del cambio y la renovación, sobre todo moral, de la Humanidad» (Ordiz: 2005, 167). ¿Sería osado entonces constatar −tomando en cuenta los factores extraliterarios− que *El naranjo* supone un llamamiento urgente a la reivindicación de los valores del paraíso bíblico perdido?

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Notas

[1] Estos testimonios aztecas los tradujo del náhuatl en los años 50 del s. XX Ángel María Garibay; el conjunto se publicó con el título *Visión de los vencidos*.

[2] Carlos Fuentes reiteradamente recurría a Vico en sus ensayos. Véase ensayos: Fuentes, Carlos. *Valiente mundo nuevo: épica, utopía y mito en la novela hispanoamericana*. Madrid: Mondadori, 1990, p. 28. Fuentes, Carlos. *La gran novela latinoamericana*. México: Alfaguara, 2011, p. 62.

[3] Es muy probable que Carlos Fuentes conociese el trabajo de Todorov publicado pocos años antes de los cuentos de *El naranjo*.

[4] VV.AA. *Diccionario ilustrado de la Biblia*. Thomas Nelson Inc.: Nashville, 2001.

[5] Citas posteriores harán referencia a esta edición indicando solamente el número de la página.

[6] «[…] Cortés proclamó en español que veníamos en paz, como hermanos, mientras yo traducía al maya, pero también al idioma de las sombras: –¡Miente! Viene a conquistarnos, defiéndanse, no le crean…» (40).

[7] Sorprende el número de novelas distópicas que se llevaron a publicar en México en aquel entonces. Entre las más conocidas pertenecen: *Cerca de fuego* (1986) de José Agustín, *Cristóbal Nonato* (1987) de Carlos Fuentes y *El señor de los últimos días* (1993) y *La leyenda de los soles* (1993) de Homero Aridjis. A pesar de que el auge de la narrativa apocalíptica en la literatura mexicana se produjo a finales de los años 80 el sesgo literario de los años 90 apuntaba a que este tipo de narrativa seguiría cultivándose. Novelas como *El dedo de oro* (1996) de Guillermo Sheridan o *Cielos de la tierra* (1997) de Carmen Boullosa lo confirman. También resulta de interés constatar que el mismo detalle une casi todas estas novelas tan heterogéneas: la preocupación por el medioambiente en México.

8 El tema del paraíso perdido representa un motivo recurrente en la narrativa de Fuentes (p. ej. *La muerte de Artemio Cruz, Terra Nostra…*). Él mismo dijo al respecto: «Creo que en casi todas nuestras novelas de importancia hay un profundo sentido de la nostalgia de un origen perdido o de una meta final de reposo que a la vez es una reconquista del Paraíso perdido.» In DÍAZ LASTRA, Alberto. "Entrevista con Carlos Fuentes". *La cultura en México*, núm. 267, 29 de marzo de 1967, p. 6.

9 Para que no quede incomprendido el difícil concepto de Todorov (57), creo conveniente dejar aquí la cita entera: «Toda la historia del descubrimiento de América, primer episodio de la conquista, lleva la marca de esta ambigüedad: la alteraridad humana se revela y se niega a la vez. El año de 1492 simboliza ya, en la historia de España, este doble movimiento: en ese mismo año el país repudia a su Otro interior al triunfar de los moros en la última batalla de Granada y al forzar a los judío a dejar su territorio y decubre al Otro exterior, toda esta América que habrá de volverse latina. Sabemos que Colón mismo relaciona constantemente los dos hechos.»

10 Edmundo O'Gorman publicó su estudio *La invención de América* en el año 1958. Su provocadora tesis de que América no fue descubierta sino inventada por los europeos se convirtió inmediatamente en un punto clave del debate intelectual sobre la identidad mexicana tan prolífica en los años 60 y 70 del s. XX. El propio Fuentes constantemente remitía al libro de O'Gorman: la última vez lo hizo en su ensayo literario *La gran novela hispanoamericana* en 2010 (2, 15 y 16).

11 Tal es la constatación que leemos en la solapa de la primera edición publicada en España: "Con *El naranjo* se cierra el ciclo narrativo que él ha denominado *La edad del tiempo*". Véase también: Celorio, Gonzalo, "*El naranjo, o los círculos del tiempo* de Carlos Fuentes", In García Gutiérrez, Georgina ed. *Carlos Fuentes desde la crítica.* México: Taurus/UNAM, 2001, pp. 291-298.

12 Cabe destacar que la palabra sigue siendo en el centro de las preocupaciones de algunos autores contemporáneos mexicanos. En la novela *Cielos de la tierra* (1997) de Carmen Boullosa somos testigos de una visión casi orwelliana del futuro. En un espacio imaginario (L'Atlantide) la sociedad es privada de la memoria mediante la abolición de la palabra: «Su reforma del lenguaje, la insistencia en el olvido, nos han borrado. No somos nada ya» (322). Una imagen un tanto espantosa que, sin embargo, responde en cierta manera a las visiones distópicas que bebían en su época en cierta manera de la desolador crisis sociopolítica mexicana de finales de los años 80 y principios de los 90.

Interculturalism and space in literature and media

Petra Stražovská

L'image de l'Autre au Québec : les perspectives de Yves Thériault et Bernard Assiniwi

Si nous voulons parler de la traversée des sujets au cadre de la littérature au Québec (et au Canada en général), la figure de l'Autre est certainement l'exemple typique de ce sujet migrant. Dès les premiers textes, les explorateurs du Canada décrivent les « sauvages». Les premières images de l'Autre sont pourtant simplifiées et amusantes. Marie-Christine Gomez-Géraud a très bien défini ces images des premiers récits français. Selon elle, l'Indien de cette époque « *est d'abord et surtout un homme qui danse et qui assaisonne ses gambades de chants, cris et hurlements* »[1]. À l'époque, l'homme fait partie de la nature et les navigateurs ne lui réservent pas la place privilégiée dans leurs récits. Ces descriptions presque zoologiques décrivent les Indiens une fois comme « *gens effarables et sauvaiges* »[2], l'autre fois « *la plus pouvre gence qu'il puisse estre au monde* »[3]. D'autres écrivains traitent la thématique d'une façon plutôt philosophique du contexte européen des images du bon sauvage ou du mauvais sauvage. Cette image reste plus ou moins aussi simple jusqu'au 20e siècle lorsque le roman *Agaguk* d'Yves Thériault est publié en 1954. Le changement de la perspective de narration montre l'histoire du point de vue de l'Inuit et l'image devient donc beaucoup plus plastique. Une vingtaine d'années plus tard, l'écrivain d'origine amérindien, Bernard Assiniwi, reprend l'histoire similaire dans son roman *Le Bras coupée.*[4]

Malgré la distance temporelle entre les deux romans, les intrigues ressemblent considérablement. Un geste d'un Blanc orienté contre un Autochtone provoque la vengeance sous la forme du meurtre. Agaguk trompé par un trafiquant verse du pétrole sur ce dernier et il le brûle vif. Le Bras coupé tue l'un après l'autre les Blancs qui lui ont coupé la main. La police des Blancs cherche à résoudre le problème mais sans succès. Agaguk ne peut pas être identifié après avoir perdu son visage au cours de la lutte avec un loup blanc et le Bras coupé ne peut pas être retrouvé dans le forêt où il se cache. Mais les ressemblances vont encore plus loin. Le trafiquant d'*Agaguk* est brûlé vif de même que le premier des Blancs, tué par le Bras coupé. En plus, les deux meurtres sont commentés de la même façon:

Au village, il ne restait déjà plus rien de la hutte qui, autrefois, avait été la sienne. Et de Brown, seulement une masse informe, calcinée, puant le cochon grillé. (AG, 41)

Et comparons avec la citation du *Bras coupé* :

– What happened ? Demanda-t-il. – He's dead. Roasted like a pig. He was tied at the tree and burned there by that crazy Savage, répondit MacIntire avec un trémolo dans la voix. (BC, 104).

Les deux personnages principales comprennent la vengeance comme l'acte légitime qui est seulement un peu plus vite que la punition de la police des Blancs. Leurs adversaires ont commis un crime et ils sont punis pour cette raison. Selon leurs propres mesures, la punition est adéquate et les deux refusent la supériorité de la loi des Blancs.

– Il a tué au moins trois personnes, le savais-tu ? Et la réponse vint, rapide et sèche : – Ceux qui sont morts avaient coupé son bras. – Mais il n'avait pas le droit de faire justice lui-même. La loi le défend. Le front d'Algonquin se plissa. – Ta loi, celle qu'on nous a imposée. Pas celle de mon peuple. Le détective ne sut que répondre. » (BC, 136).

La métaphore peu flatteuse d'un cochon grillé souligne le mépris des personnages principaux en évoquant le manque absolu du respect envers un homme mort.

Regardons maintenant la typologie des personnages qui se trouvent dans les deux romans. Nous pouvons trouver les « nous » d'un côté, cela signifie les Indiens et les Inuit, contre les autres, « eux », cela veut dire les Blancs de l'autre côté. Chez Yves Thériault, deux personnages montagnais se trouvent au milieu, méprisés par les Blancs de même que par les Inuit. Pourtant, ils ne jouent point un rôle important dans l'histoire. Chez Bernard Assiniwi, la situation est beaucoup plus compliquée. Les Blancs sont les *boss* anglophones d'un côté et les Canadiens français de l'autre côté. Tandis que les anglophones sont les antipodes des Indiens, la positions des francophones n'est pas aussi évidente. Ils sont blancs, pourtant eux aussi sont dominés par les *boss* anglophones.

La plupart des personnages du monde fictionnel d'Agaguk sont les Inuit. L'idéal des Inuit est un bon chasseur rusé, la mesure du succès d'un Inuk est d'être

chanté comme grand chasseur parmi les autres Inuit. Les compétences d'un chasseur sont liées à sa physionomie: « *Nattit, le gras, le balourd, le rusé.* » (AG, p. 291), il est donc évident qu'il s'agit d'un bon chasseur et un vrai Inuk tandis qu'Alignak est « *maigre par contraste avec les autres, mauvais chasseur, peu utile aux femmes qu'il fouaillait sans les satisfaire, inhabile qu'il était en tout.* » (AG, 291). Le sentiment de la solidarité tribale selon laquelle aucun Inuk n'est un individu mais une partie de la tribu existe toujours parmi les habitants d'un village inuit. Les membres de la tribu s'occupent des autres plus faibles. Si quelqu'un quitte le village, il n'est plus le membre de la tribu. Les traditions sont le trait identitaire le plus fort qui assure la sécurité des Inuits en même temps. La solidarité tribale représente la barrière protectrice assez forte pour protéger la culture inuit contre la culture des Blancs. Ce n'est qu'au moment où cette solidarité est rompue que la loi des Blancs peut vaincre la morale des Inuits.

Du point de vue des Blancs, l'image de l'Inuk est différent. Un Inuk est toujours plus petit qu'un Blanc, non seulement en ce qui concerne la taille mais aussi symboliquement. Les Blancs se sentent supérieurs et ils prennent les Inuit pour des sauvages primitifs. Les exemples typiques de cette attitude envers les Inuit sont le trafiquant Brown et le policier Henderson. Ils sous-estiment l'intelligence de ce peuple dont ils ignorent les coutumes en croyant que les Inuit ne sont que des faibles ce qui leur vaut la vie. Les Blancs traitent les Inuit de petits enfants et ces derniers s'en rendent compte :

Certains Esquimaux arrivent à peine à couvrir leurs besoins. Ils cèdent leurs peaux contre des colifichets, des objets qui ne peuvent leur être d'aucune utilité et qui sont souvent sans valeur. Tels des enfants privés de raison, ils ont des envies subites auxquelles ils ne peuvent pas résister. (AG, 66).

Le manque de respect est la cause de la plupart des conflits. Le dernier Blanc, le policier Scott arrive avec deux savants. Scott les présente comme de grands sorciers qui savent une magie tout-puissante, qui ont des objets magiques capables de retrouver l'invisible. Le policier force ainsi les Inuit à croire que la magie traditionnelle du sorcier du village Ghorok est nulle à côté de celle des Blancs. Tout en comprenant la façon de penser des Inuit, Scott est capable de les manipuler selon son gré.

Les Indiens d'Assiniwi sont toujours vus d'une manière positive. Ils sont tranquilles, patients, évitent l'alcool et les conflits, vivent selon les règles de la nature et

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respecte tout le monde. Nous pouvons trouver quelques remarques que tout n'est pas aussi idyllique surtout en ce qui concerne l'alcool mais il ne s'agit pas des personnages du roman :

> [Mindji-mendam] n'avait jamais voulu y goûter après avoir vu son oncle propre échanger sa femme contre une cruche de cette eau, et s'endormir après l'avoir vidée pour ne plus jamais réveiller. (BC, 40).

Pourtant, ce sont les Blancs qui boivent trop, parlent trop, sont hautains et mauvais. L'un d'eux, Paul Francis pense un moment à leur relation dans la conversation avec un autre Anglais :

> si les Indiens se mettaient à pousser l'arrogance jusqu'à devenir complètement indépendants des habitants du village, les troubles ne manqueraient pas d'éclater au sein d'une population paisible. À quoi le jeune Paul Francis rétorqua : -Don't you think they have the right to be independant ? We are all living on their land and they don't mind. (BC, 53).

Mais il s'agit d'une seule réflexion autocritique des Blancs. La plupart de temps, ils sont persuadés qu'ils ont toujours raison. Malgré leurs bravades ils sont peureux. Lorsque Mindji-mendam les tue l'un après l'autre, ils sont pris de panique :

> [MacIntosh] se mit à crier des injures à l'Indien en le traitant de « fou » de « Sauvage dangereux : ils auraient dû le tailler en morceaux plutôt que de ne lui couper que le bras. Mais lorsque le feu commença à lui chauffer le visage, il se mit à supplier, à pleurer, à promettre un tas de choses à celui qui, impassible, avait écouté tous ces mots sans en dire un seul. Quand les injures devinrent supplications, quand la haine du boxeur se changea en promesses d'amour, quand son mépris pour le Sauvage devint assurance de respect futur, le Mindji-mendam se glissa prestement vers la rivière pour retrouver le canot d'écorce. (BC, 102).

Aux yeux des Inuit, les Blancs sont toujours hauts et maigres. Parfois ils ont un trait distinctif, lié avec la nature. Le trafiquant Brown a les dents de loup, le policier Henderson est un homme aux yeux « *bleus comme le ciel de printemps* » (AG, 97). Les Blancs sont toujours supérieurs, plus nombreux et plus puissants grâce à leur magie

imbattable. Pour les Inuit ils sont des êtres aux compétences surnaturelles. En plus, le trafic avec les Blancs est devenu indispensable pour les Inuit qui se sont habitués aux fusils des Blancs, à leur thé et sucre, au tabac et à d'autres choses. C'est pourquoi ils acceptent la supériorité des Blancs. Pourtant les Blancs sont des intrus, trop peu adaptés à la vie au Grand Nord. Le trafiquant Brown est méchant et ses tromperies sont punies par Agaguk[5]. La prochaine fois Agaguk est de nouveau trompé, cette fois-ci officiellement par l'employé de la Compagnie qui assure l'échange des pelleteries contre les produits des Blancs. Pour la première fois de sa vie, Agaguk se sent impuissant : « *Mais était-il acceptable que les Blancs eussent toujours le dernier mot? Toujours, sans que jamais l'Esquimau pût se défendre? Mais à qui se plaindre?* » (AG, 68).

La relation entre les Blancs et les Inuit n'est pas la même dès le début jusqu'à la fin. Le premier Blanc qui arrive au village est le trafiquant Brown. Il a de l'alcool et les Inuit ont les pelleteries en échange. Les Inuit ne s'intéressent presque point à lui. La seule exception est le moment où ils veulent acheter de l'alcool. Il y a donc le sentiment d'indifférence entre le premier Blanc, venu au territoire, et les Inuit. Après le conflit entre Agaguk et Brown l'indifférence change en hostilité qui est le point de départ de la relation entre le village et le premier policier Henderson. Ce deuxième Blanc qui arrive au village, a plus d'expériences avec les Inuit ce qui lui permet de survivre plus longtemps. Il arrive dans la position supérieure d'un Blanc tout-puissant qui connaît la mentalité et la culture des Inuit:

> Le policier arriva au centre du village et ne trouva personne pour l'accueillir. C'était, pour cet homme entraîné aux habitudes de l'Esquimau, le premier aveu, la marque certaine qu'ils cachaient quelque chose. (AG, 97).

Selon les critères des Inuit le policier Henderson a des capacités d'un grand chasseur. Comme il est rusé et patient, il est un bon adversaire pour le village. Le résultat de son séjour parmi les Inuit est la transformation de l'hostilité en peur. Son seul inconvénient fatal est le milieu hostile et l'institution de la solidarité tribale des Inuit. Henderson perd le duel au moment où il prend peur. Il tourne le dos au village non seulement symboliquement mais aussi en réalité en quittant le village et il est tué dans ce moment de faiblesse. Trop tard le Blanc s'est rendu compte que les Inuit agissaient souvent comme les animaux qui une fois apeurés attaquent. Le troisième Blanc parmi les Inuit est le policier Scott. Nous voulons souligner la dimension mythique de cet homme aux yeux des Inuit. Il est le troisième homme au village et il arrive du ciel dans un « *Grand Oiseau* » tandis que les Blancs précédents sont arrivés à

pieds. Il s'ensuit que tandis que les deux précédents n'étaient point importants, celui-ci est quelqu'un de significatif. Sa hauteur est aussi remarquable. Il est grand non seulement aux yeux des Inuit, il est «*plus grand encore que ne l'était Henderson. Plus grand même que ses compagnons.*» (AG, 226). La gradation de la hauteur des Blancs permet de supposer que le plus grand est le plus puissant et les Inuit ont peur de Scott. En plus Scott sait parler bien l'inuktitut et connaît bien leurs coutumes, ce qui est la condition du succès. Seulement celui qui connaît bien l'autre est capable de le dominer.

Regardons brièvement les sorciers des deux histoires qui sont les membres particuliers de la communauté. En ce qui concerne Ghorok qui est le sorcier inuit, il est un homme méchant, cruel et déterminé et les autres ont peur de lui. Il est lié avec le chef de la tribu parce qu'ensemble, ils sont deux hommes les plus importants et ainsi les plus respectés. Ghorok profite de sa position et il manipule les autres pour maintenir sa position au sein de la tribu. En plus, nous pouvons nous poser la question s'il est vraiment un chaman parce que pendant tout le récit, il ne pratique aucune « magie » et il ne soigne point. Les Inuit ne l'aiment pas et c'est aussi pourquoi ils sont contents que le policier Scott l'arrête pour l'assassinat de l'autre policier Henderson. Le chaman qui guérit Mindji-mendam chez Bernard Assiniwi est complètement différent. Il est bon, sage et muet. Il soigne les gens sans vouloir aucune récompense, il ne profite jamais de sa situation privilégiée et il est aimé et respecté par son peuple. Les premiers pas de Mindji-mendam blessé mènent chez cet homme sage grâce à qui le Bras coupé survit sa grave blessure. Le chaman utilise la « magie » pour aider l'homme blessé et il parvient à le soigner. Contrairement à Ghorok, ce sorcier est entouré d'un mystère, étant capable de prévoir l'avenir et de communiquer ses idées sans prononcer un seul mot. Si nous comparons le chaman digne d'Assiniwi avec l'arriviste thériausien, Ghorok n'est qu'une caricature triste du personnage de chaman qui devrait représenter un symbole de la culture des Indiens.

Chez Assiniwi, les deux mondes sont séparés par la société des Blancs francophones. Les Canadiens français se trouvent dans une position particulière. Ils sont blancs mais ils sont quand même subordonnés aux *boss* anglophones. La plupart des Canadiens-français sont sympathiques, modérés et justes. Ils cherchent à rester hors des conflits pourtant au moments de la crise, ils se penchent du côté des Indiens. Cette organisation est respectée non seulement spirituellement, mais aussi au niveau concret. Dans le bar, la disposition des clients est stricte. La table des *boss* anglais se trouve au centre, entourée de tables des Français d'une côté et des Indiens de l'autre côté. Les Français et les Indiens s'assoient de temps en

temps les uns à côté des autres, mais l'isolement des Anglais est intouchable. Nous pouvons observer la même disposition aussi à l'église où les Indiens et les Français occupent le côté droit et les Anglais le côté gauche. Les vices des Français sont la lâcheté et l'alcool. La seule exception est le commerçant Jos Parent qui ne boit pas et qui a assez de courage de dire à haute voix qu'il ne croit pas à la folie de Mindji-mendam. L'exemple typique d'un Canadien-français faible est Bert Côté, ivre tout le temps malgré plusieurs décisions de finir de boire, qui ne travaille jamais et qui même fait l'idiot du village, qui est entre autres son meilleur ami, faire ses tâches ménagères.

L'élément identitaire très fort est la langue. Tous les personnages d'Agaguk parlent inuktitut, même les Blancs qui viennent sur les territoires des Inuit parlent inuktitut, la langue des Inuit. Dans le village des coupeurs de bois du *Bras coupé*, les langues sont divisées. La langue des *boss* est l'anglais, les autres parlent français. Cette division forme la barrière entre les deux mondes. Lorsque les Anglais ivres vont chez Mindji-mendam pendant la nuit, le chasseur n'entend que « cette langue qu'il ne comprend pas », cela veut dire l'anglais. La langue représente une autre barrière infranchissable entre les Anglais et les autres personnages du roman. Pourtant les Anglais savent parler français. Au moment où le marchand MacIntosh sert les clients dans son magasin, il parle français. De même lorsque Mindji-mendam le brûle vif, il injure en anglais et en français. En plus, ce qui est important, c'est non seulement la langue mais aussi l'absence de la langue. Le point commun de deux romans est la dichotomie de la langue et du silence. La langue est typique pour les Blancs qui parlent sans agir, tandis que les Indiens et Inuit restent muets et agissent. Ainsi dans le village inuit, si les Inuit restent muets, ils sont protégés contre la loi des Blancs grâce à la solidarité tribale. Pourtant ce sont les mots du policier Scott et non ses outils techniques qui effrayent les Inuit de telle manière qu'il décident de rompre la tradition. En plus ce sont les mots imprudents du chef inuit Ramook qui donnent la trace du coupable au policier. S'il était resté muet, il aurait été en sécurité. Et finalement, le fait de ne pas parler sauve la vie d'Agaguk parce que sa femme qui parle au policier n'avoue pas que son mari est Agaguk, le policier ne peut pas l'identifier et il part. Mindji-mendam reste muet presque pendant tout l'histoire sauf le moment où il entre dans le magasin de MacIntosh et qu'il déclare que les coupables vont lui payer la main qu'ils lui ont coupée. Malheureusement, cette parole signifie la promesse pour Mindji-mendam qu'il est nécessaire de tenir. Même s'il n'a plus envie de continuer sa vengeance, il doit aller jusqu'au bout à cause de la promesse parce qu'il perdrait face s'il ne tenait

pas parole. Nous y voyons la double dimension de la parole : la parole en tant que les mots prononcés mais aussi comme la promesse fatale. Le silence est typique pour le chaman qui guérit Mindji-mendam blessé et qui vient plus tard pour dissuader le chasseur de son projet. Leur conversation se déroule à un niveau non-verbal lorsque leurs pensées s'unissent. La tranquillité et l'immobilité caractérisent la situation, rien ne se passe, juste le chaman vient, pose une seule question et dit une phrase. Le temps s'arrête presque. Pourtant, la situation évolue considérablement dans la tête de Mindji-mendam.

Le narrateur du *Bras coupé* est presque invisible dans le texte. Il ne commente ni explique. Il raconte l'histoire d'une façon objective sauf une seule remarque. Lorsque Bras coupé prépare sa vengeance, les Blancs se doutent de quelque chose, ils ont peur et ils se tiennent ensemble. Dimanche, ils vont à l'église tous ensemble. « *Le cordonnier McCartney sortit aussi de chez lui quand il vit les trois autres passer en compagnie de madame MacIntosh.* » (BC, 95). Dans cette remarque, le narrateur se moque des *big boss* qui se font protéger par la femme. C'est vraiment une grande ironie chez ce type des hommes qui aiment être traités de grands « boss » et qui dirigent la vie au village.

Les narrateurs des deux romans sont extradiégétiques pourtant la différence entre les deux perspectives est frappante. Le narrateur thériausien décrit le monde des Inuits mais il n'est pas Inuit lui-même évidemment. Cela se manifeste dans l'usage du substantif « Esquimau ». Il s'agit du mot exprimant le mépris qui signifie « le mangeur de viande crue ». Les Inuits se désignent eux-mêmes par le mot « Inuit » ce qui est le pluriel du substantif « Inuk » ce qui veut dire juste « l'homme » dans l'inuktitut, leur propre langue. En plus, le narrateur d'*Agaguk* a une forte tendance à expliquer des sujets du monde inuit. Ces parties se trouvent parfois entre parenthèses, probablement pour souligner que le narrateur veut ainsi expliquer au lecteur la situation que celui-ci ne connaît pas. Les explications du narrateur sont destinées au lecteur Blanc, pourtant le narrateur dissimule son identité d'un Blanc :

> Par les souvenirs de chasses lointaines, par les récits des vieux, par les odeurs portées sur le vent aussi, par la couleur du ciel et la course des bêtes, une géographie de ces contrées était connue des Inuit. Vers le soleil du soir, une grande eau, mais dont on disait qu'elle s'avançait dans les terres. Les Blancs nommaient cette eau la baie d'Hudson. (AG, 5).

Vu que cette explication utilise un terme de la culture des Blancs, nous supposons qu'elle est destinée au lecteur non-Inuit. Cependant, le narrateur ne dit pas « nous » mais « les Blancs » pour maintenir une certaine objectivité. Il cherche à rester ainsi au-dessus des mondes des Blancs et des Inuits, mais comme il vise ses explications au lecteur blanc et non au lecteur inuit, nous ne pouvons pas constater que son point de vue soit impartial.

Les deux romans dont nous avons parlé représentent deux étapes différentes de la littérature sur l'Autre. Yves Thériault était le premier à donner la parole à ceux qui n'étaient que « les Autres » jusqu'à l'époque. En racontant son histoire du point de vue d'Agaguk, il a rompu la tradition. Malgré cette idée originale, son roman est assez schématisé. Les personnages sont trop noirs et blancs. Même si être Blanc ne signifie pas nécessairement être mauvais (le policier Scott est juste et plutôt sympathique) et même si les Inuit ne sont pas tous bons (le manipulateur et arriviste Ghorok, le meurtrier Ramook), la disposition des personnages n'est pas trop compliquée. En revanche, dans le roman d'Assiniwi, les personnages sont plus plastiques. Les Blancs sont plutôt faibles que mauvais, les francophones préfèrent les Indiens au anglophones et même le personnage principale se rend compte que sa vengeance ne provoquera rien de bon mais il n'est plus capable de l'arrêter et il va jusqu'au bout, quoique le prix soit trop haut. Tandis que chez Thériault, le conflit est provoqué par la rencontre de deux cultures différentes, cette rencontre n'est que le cadre du conflit chez Assiniwi.

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Notes

[1]   Gomez-Géraud, Marie-Christine, *La perception du geste sauvage et de ses enjeux: regards sur l'Indien de la Nouvelle-France (1534-1632)*, in: Thérien, Gilles, *Figures de l'Indien*, Montréal, Typo, 1995, p. 34.

[2]   Cartier, Jacques, *Voyages au Canada*, Montréal, Comeau & Nadeau, 2000, p. 31.

[3]   Ibid., p. 46.

[4]   Nous allons utiliser la siglaison AG pour le roman Thériault, Yves, *Agaguk,* Montréal, Quinze, 1981. Nous allons aussi utiliser BC pour Assiniwi, Bernard, *Le Bras coupé,* Québec, Bibliothèque québécoise, 2008.

[5]   Ce qui est remarquable c'est que personne n'est jugé à cause de sa mort parce que le policier Scott ne trouve jamais le coupable de ce crime. Comme il ne cherche pas intensément le meurtrier de Brown, il approuve en fait la vengeance des Inuit.

Árpád Éles

Plains among Cultures

Space and Time in Gerald Murnane's Novel

In an interview with *Hungarian Book Magazine,* Gerald Murnane referred to Marcel Proust when he noted that every writer has an inner personality. That is, the inner part of the author looks like an element that can expand the field of experiments independently from real life. This could be the reason for Murnane's unpublished juvenalia on the theme of horseracing, and why he started to learn Hungarian with the help of flashcards and Hungarian immigrants in Australia. His interest in Hungary and the Hungarian language probably led him to the sociographic novel, *Puszták népe* (*The People of the Puszta*) written by Hungarian author Gyula Illyés.

There is a continuity between the novels of Illyés and Murnane, the plains feature in both; however, for Illyes 'puszta' or plains means only the manors or homes of the rural population in his text. Murnane's novel was not inspired by Illyés, nor does it aim to analyze society beyond light parody. As Ken Goodwin remarked in *A History of Australian Literature*, Murnane's novel can be considered as a copy of the real space, a metaphor of a state of mind, and "recognized from the start as unreal."[1] The plot of the novel is easily summarized: a young filmmaker travels to a foreign place to shoot a film about a people and their country. The film's title is "The Interior." The novel itself is about the events of those twenty years during which the narrator/filmmaker made notes, collected materials, sketched word patterns, and wrote about philology. The film in the novel is ultimately never finished, even though it represents an end of the novel's narrative. In this sense, what could be designated as an end of the plot opens onto a new beginning, where the film narrative could be or become anything. The significance of those twenty years cannot be grasped in an exact way. The experiment of space or reality becomes the category of the unreal, and the plot provides no unambiguous direction for the reader to interpret the meanings of the past.

Let me proceed with a quotation by Gerald Murnane from his collection of essays, *Invisible Yet Enduring Lilacs*: "Plains looked simple, but were not so" (Murnane, 2005: 56). Murnane's words direct the reader's attention to the potential folly in taking the plains to be facile and uninteresting formations of earth or narrative.

Given their complexity and impact on the arts, textual interpretation can incorporate a wide-range of literary and visual art works. From Romanticism to contemporary architecture, the plains have appeared as a notable part of cultural representation. Integrating other artistic sources in this way does not detract from or undermine a (perhaps more basic) metaphor that Murnane develops for the plains: they look to be an unfrequented place of thinking, a metaphor of society and also existence. This reading of the plains establishes a more minimal conception of Murnane's text, but nevertheless one indispensible to a close reading of his work. Such a close reading, or the closure of the text, pertains ultimately to Murnane's consistent repetition of motifs, themes and images throughout his texts. Repetition of this sort establishes a universe marked (nearly) exclusively by the author's fixed focus on Australia, the peoples therein, and the aforementioned motifs and so forth. However, there is also more expansive mode of interpretation rooted in other works of cultural representation. Underlying first Murnane's definition of plains one can observe literary coincidences of nature. The interest as a general position is a difficult shape of literature and the ethos of writer, but in the case of Murnane's spaces the category of *interest* is a determining structure. Before any connections there is a memorial line of the "Plain-story". The definition also serves as a kind of confession about Murnane's personal relationship with the geographical and textual phenomenon – plains are inert, perhaps as a text is, but they are not simple. Each of these descriptions aims to clarify the intellectual and thematic background of Murnane's novel, *The Plains*.

Parables of Culture

One of his essays from the previously cited collection has an evocative title: *Birds of the Puszta*. The Hungarian word – *puszta*, which means 'plains' in English – refers firstly to its intuitive sense. That is, the common meaning of a geographical formation that does not depend on cultural context. Murnane's use of Hungarian in the essay's title might preclude an intuitive analysis such as this. This word *puszta* might simply taunt the reader. As if to say, the simplicity of the plains cannot be easily decoded because the plains Murnane speaks of are those represented by a little-used Hungarian word. In this respect he does not rely on the undulating monotony of geologic mounds and fields to convey his meaning, but rather a jigsaw puzzle whose subject is obfuscated by a language famously resistant to outsiders. This

puzzle or game that Murnane is laying out is not of the sort one could find in Dada poetry. Rather, it involves a certain naïve point of view in which real objects turn into and are others. Here, Murnane's Hungarian skills and his early childhood thirst for knowledge might merely show that to him the plains are also *puszta*. Murnane builds childhood memories into his poetical memoir, *Birds of the Puszta*. In the autobiographical parts Murnane tells stories about his encounter with pictures in books published in *National Geographic*. The pictures showed Romanian and Hungarian people, as well as rare birds such as Great Bustards.

At first view, visual effects are no more than the possibilities of childish imagination, but coupled with this superficial access is another field of meaning: the history of the mind transformed from naïveté to a literary dimension. In this respect, knowledge about natural effects and the experience of *puszta* generally are wrapped up in the fictions of self.

The subjective ethological description of animals, especially the Great Bustards, has a metonymic connection in time to the period when he was trying to imagine what Hungarian people were like, as the memoir of Murnane dates these encounters to approximately the same time in his life. The people living in grasslands becomes an analogy in the world of picture books, the unknown and geographicly far phenomena turn into the experience of self, and the literary imagination of Australian people.

By neglecting the intuitive and blocked-in reading, I focus onthe essay's two movements, which emphasizes the framework of *The Plains*. First, there are thematic connections: the ethological passages from the child's picture book about the "elaborate dance" of the ground-dwelling birds appear in the novel. This theme reappears in the form of a political party's identity and identification: the Haremen base their ideology on the behavior of ground-dwelling marsupials (hares), which always look for shelter on the plains. The other political identity that of the Horizonites, fixes the plainsmen permanently to their original moment of exploring the space. This second interpretation of culture is roughly similar to the mysterious origins of the Hungarians (Magyars) discussed by Murnane in the memoir-essay of the Puszta:

> When I had learned that Magyars had migrated to the *puszta* from somewhere in Central Asia, the people of Hungary seemed to me at last a real people: the first people I had been able to imagine as real from among the peoples of Europe. The trampled *puszta*, the actual grassland of Hungary, was not for the

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Hungarians their grasslands of last recourse. When Hungarians stared at the *puszta*, they might have been dreaming of grassland far away – grassland of grasslands.[2]

In spite of Murnane's special respect for Hungarian culture, his remarks are limited with respect to *The Plains*. The previously mentioned shifts between the actual space of Murnane's childhood and those that he viewed while thumbing through *National Geographic* issues do not make a direct, textual appearance in his novel. As such, this relationship between autobiographical details and the novel can be interpreted into *The Plains* by proxy and by virtue of Murnane's closed universe of motifs, themes, and so on.

Despite the possibility of analyzing the text in terms of its historical orientation, I avoid assessing the work in this way. That is to say, the plains offer a poetic mirror directed at real history. This provides us with an opportunity to investigate the text not as history, but as a possible interpretation of it. Still, this does not require plumbing the depths of the past in order to understand it as it is represented in *The Plains*.

Maybe there is a way that could expand the field of interpretation from the national literary horizon to the general reading of modern parables, texts whose literal levels could not be understood as a fixed message or denotation. The possibility of reading this work as a parable comes from Murnane's parodic cultural representation. Because neither the novel's narrative nor its intended story contains a discernible element that readers could call 'the plot.' For that matter, there are few attributes of historical reality or its meaning to be discovered. Ambivalently though, this point is made by the narrator when he first arrives to the city and explains his plans about the film to the plainsmen.

I told them a story almost devoid of events or achievements. Outsiders would have made a little of it, but the plainsmen understood. It was a kind of story that appealed to their own novelist and dramatics and poets. [...] The exploration of the plains had been the major event in their history. Later generations [...] saw the world itself as one more in an endless series of plains. [...] there was nothing to prevent me from offering them my own erratic interpretation.[3]

It is necessary to consider these figurative acts of the text as a matter of rhetoric. This kind of reading starts with the interesting shape that is built up from prejudice and expectations of the narrator. The self-identification of the latter company does not dissolve into a concrete generality. As the legendary or mythic feature of political plain-history involves the plurality of self-nomination, telling stories about each political party, the "Haremen" and "Horizonites", this fictional historical dichotomy indicates different theories of how to imagine the people oft he plain. The self-identifications of the plainsmen cannot be formulated in homogenous terms. The myths and the history of the plains involve a plurality of stories and self-descriptions. The "Haremen" and the "Horizonites" form a dichotomy of visions and versions of the plains. The "Haremen" claim that the plainsmen rose up like the little legendary marsupial, which lives in the grass under the open air without the safety of deep holes. The "Horizonites" claim to have always been present, but previously only appearing in the distance. The "Horizonites's" self-representation connects the plainsmen's culture to one point in time: the exploration of space. The political past is sliced up into plural forms, and these are then copied and altered.

Parables of Space

Consider the scene in which the narrator applies for a job hoping for the financial support and moral encouragement of landowners. It enumerates the interpretations of the committee members about the plain-history and their versions of it. One of them speaks about a parasol, a very frequently used tool of plainsmen, that was *the screen that each of them wants to keep between the real world and feelings.* Another member depicts the history of plainsmen in ornithological terms the "grandfathers were conceived in nests like quails'". It could be the alteration of the imagination of the idea of "Haremen". The scene begins as an audition of a filmmaker promoting his work for support, but in the end transforms into a polyphonic performance of landowner-poets.[4] This section of the novel not only highlights Murnane's satirical sensibilities, but its structure prompt epistemological questions. The reader is not left searching for a coherent message and an official self-representation. The storytellers come after each other in speaking, and the listener cannot make a connection among the representations of plain-history. The narratological attributes of the text and the absurd shifts between the scenes indicate a heterogeneity of voices. But it doesn't contain the possibility of individual speaking on the plains – because of the obvious

style of descriptions and narrations, the monologues of the landowners become only previsions of a large cultural text. In this case, theory cannot provide a key or a system that readers can use to orient themselves, and what is more, a systematical approximation seems like the opposite of what *The Plains* demands. This is the methodical problem of reading in the background: the plains cannot be contemplated as a complete system, and its heterogeneity can be reduced only to interpretations without a meaning of interpreting. It is necessary to pay attention to the isolation of phrases, which underlines the distance between understanding and the traveler. It could be also a response to any question about the theoretical interpretation of the field.

But there is a convergence of aims in this sporadic sense of culture, because the persistent landowners make new attempts to understand it. In this regard culture becomes a resource of patterns (like the mythical or realistic parts of the stories) and forms that accommodate the shapes of the patterns in time. Narratives are not collective on the plains, but have a general development and also the possibility to connect the meaning to the literal level of the stories.

This form of cultural denotation gets an interesting aspect reading if we consider a passage of *On Ethnographic Allegory* by James Clifford:

> A recognition of allegory emphasizes the fact that realistic portraits, to the extent that they are "convincing" or "rich" are extended metaphors patterns of associations that point to coherent additional meaning. […] Allegory draws special attention to the *narrative* character of cultural representations, to the stories built into the representational process itself.[5]

If we do not pay attention to the terminological difference between allegory and modern parable, then it is possible to recognize *The Plains* as a kind of playful ethnographic description. James Clifford's definition would help to resolve the question of meaning by identifying the novel's depiction of culture. During the preparation of the serious work the narrator is not satisfied with plans of scripts and images, but he also wants to understand the life of symbols around the historical paradox of plains. On the one hand the object (the plains as a physical location and a cultural phenomenon) is to be described, but on the other it results in a number of incoherent denotations. The root of the problem is the intentionality of the space which can't be imagined without temporality or the narrative time of culture. "Plains looked simple, but were not so" (Murnane, 2005: 56). Here we might recognize a

theoretical distinction between the sight of the object and the reality of the object. The object is part of the category of visually perceivable things, but it is also a thing whose actuality cannot be experienced as such, and whose very being offers a limit to what can be known about what the plains are. This matter of simplicity seems to inspire the narrator to tell everything he sampled during his habitation in foreign range of meanings – simplicity, which is without the meaning of „simple". Simplicity actually conveys other things which do not make interpretation easier. Still, the representation of the plains is different from their actual features, and it is only through representing them that they could be simple, complex, or otherwise. In line with the latter statement, *The Plains* can be understood in ways other than these concrete or theoretical cultural ones. Allegory or parable provides a middle ground for interpretation. Culture is only a plot that bears the possibility of speaking in allegory or parable.

This is why the codes of sensuality become only indirect agents of explanation. Visual codes demand descriptions, like parable stories are followed about meanings, but this accommodation does not assume a convention. The lack of the fixed meaning of experience works like the technique of understanding parables. By reading of Franz Kafka, the modern parable drives its meaning back to the reader, as can be observed in the well-known Kafka-interpretation of Walter Benjamin, whose consideration opened the horizon of modern prose to the tradition of religious parable. This technique assumes that meaning is a dynamical process between the plot and the common interpretations, and the story (*Haggadah*) is dreadful and hopeful from overtaken by the Law (*Halacha*).[6] (Benjamin's approximation seems to be familiar with the considerations of Maurice Blanchot on Kafka. Blanchot considers Kafka's relationship to traditional Jewish literature as the part of his own concept, the *space of literature*.[7])

The connection between Benjamin's assumption and *The Plains* is not actually the question how to do with traditional parables, but with their fragmented sorts like the diary entries of Kafka. The fragments continuously demand their meanings and also the method of searching for meanings. The tradition (or culture in a wider sense) depends on those meanings which are contained in parables; moreover these parables contain their own allegory also.

With regard to Murnane, this is the reason of thematic heterogeneity: a version of identity leads to a new one, like the way that the legendary hares become quails in a connotation of a landowner. The plains become an imaginary space, the duplicity of the real geographical form for inlanders also, but not in a mystical way:

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their own analyses never force them to adopt a monolithic or homogenous vision of the plains and its people. The nameless narrator, similar to K. or Josef K., or any figures in Franz Kafka's works, is continuously frustrated by the default of definition of the strange environment. Remember how Josef K. roamed through the public rooms of the courthouse; he was surprised by the connectedness of different spaces and the statues by Titorelli, the door between the painter's room and the well-known corridors. K. could not determine the border between the village and the castle. The ancient China in Kafka's short story can never be discovered in its history despite the scientific struggle of the ethnographer; the imagery of Nordic folks and the Wall creates only the idea of a space of their own. It follows that the narrator has to narrow the circle of his expectations, but he must increase it with advice in the new space, which can be defined as the development of his own story. The coincidences of the official or located phenomena can never be supposed after its end.

> „So groß ist unser Land, kein Märchen reicht an seine Größe, kaum der Himmel umspannt es – und Peking nur ein Punkt und das kaiserliche Schloß nur ein Pünktchen." And latter, from the well-known parable about the message of the Kaiser: „Der Bote hat sich gleich auf dem Weg gemacht; ein kräftiger, ein unermüdlicher Mann; einmal diesen, einmal den andern Arm vorstreckend, schafft er sich Bahn durch die Menge; findet er Widerstand, zeigt er auf die Brust, wo das Zeichen der Sonne ist; er kommt auch leicht vorwärts. Aber die Menge ist so groß; ihre Wohnstätten nehmen kein Ende."[8]

In addition to the thematic similarity, there is also a structural connection between Murnane and the modern parables. When Josef K. listens to a parable in the church scene of *The Trial* (see also under the title *Before the Law*)[9] it can be seen as the interpretation of the whole novel – the man who never reaches his aim is an allegory of Josef K., the person who has learned nothing from his one year long trial. Murnane's narrator has alter egos too; the novel includes short allegories. This could be the parable of the plainsman for instance, who roped off a small plot of his property in order to memorize every detail, aiming at mastering the whole plains. But the longer he contemplates it, the more changes appear to him. About this point it is necessary to mention that this strategy refers to the oeuvre of Jorge Louis Borges. This similarity with Borges is legitimated by the similarly structured problem of mimesis in his short story *Aleph*, which presents the impossibility of the perfect

textual copy of the visible world. This experience of post-modernism assumes the shadow of forms behind the object of unknown dimensions, and the short parables presented a recursive denotation behind the form of the novel.

Considering the previous corresponding motives of space can be generally described as a total thing and its details. At this point looking back at the contemplation of space by Murnane may be of interest. In *Birds of Puszta* Murnane makes a short but insightful remark about the textual experience of space:

> The spaces-within-spaces are not only landscapes-within-landscapes. When I remember *The Trial* and *The Castle* […] I am looking in each case across a huge room towards a doorway into another huge room. Without being able to see into a further room I understand that further doorways open from that room into other huge rooms.[10]

Such a description of interiors might be considered a memory of texts and the fictive narrative of an architectural product or interior decoration. What is more, the sentence can be read as a chain of objects-in-objects in a textual sight.

In *Kafka's Private Alphabet,* Peter Hutchinson considers the significance of sounds in the oeuvre, and creates a topology of their occurrences and the moods of their context. Although Hutchinson's application seems to be unusual and still more unacceptable in view of Kafka's obligate aims in writing, his interpretation highlights the prominence and frequency of sound and shape. One of the last texts (if not the last one) *Der Bau* (1923-1924) could be an elaborate abstract parable of space. After establishing the coincidences of sounds, Hutchinson remarks that Kafka's mew-roomer "suggests a delight in subterfuge, in obfuscation, in deliberate deception, techniques that are only rarely identified as such in Kafka's world, but which are fundamental to his ambiguous processes."[11] In a parabolic sense, the process of the text possibly narrates not more than "getting into and out of" („Aus- und Einschlüpfen"), a simple but presumable endless action.

> [B]ewerte ich diese Möglichkeiten sehr hoch, aber doch nur als technische Errungenschaften, nicht als wirkliche Vorteile, denn dieses ungehinderte Aus- und Einschlüpfen, was soll es? […] Heißt es nicht in der augenblicklichen nervösen Angst den Bau sehr unterschätzen, wenn man ihn nur als eine Höhlung ansieht, in die man sich mit möglichster Sicherheit verkriechen will?[12]

Kafka as in his first published short story volume (*Betrachtungen*, 1912) claims essentially directions, movements, positions in the disguise of a common story, but at the same time his narrators neglect the narrative effect of plot. Murnane's landowners have the same approach about land history; their case has a hyperbolic sense in the bar-scene, in where they appear as a choir of storytellers. The problem of reaching the space in question, how ever seems to be more significant in both works. Most of the scenes of *The Plains* are take place in a closed space (in the residence of the landowner, in the library or in the bar for instance), and seldom outdoors. The library as an endless archive of plain culture and the village interiors of *The Trial* can be places of avoidance, as their narrators/characters are pulled further and further from their aims.

There is a question how to understand space and the interior-exterior relationship of spaces. When considering the predestination of characters (the unsuccessful filmmaker for instance), the reader is always waiting for an end that fixes the text's message. This kind of interpretation would make Murnane's ethos (as Kafka's as well) a down-sweep sentence, a process that is permanently loaded with negative meanings.[13] The mission of Murnane's narrator is still hopeless; he knew that from the beginning.

Conclusion

Now, we come to an ending of sorts – or perhaps a beginning. I first offered an analysis not only of the plains as a physical feature of the world, but the plains as a figurative element of Murnane's novel. Then I exposed in what ways this figuration operates. In large measure we must fall back to our rhetorical or poetical roots in order to recognize the dimensions and depth of meaning not just of the plains as such, but also of the histories of such formations as told by characters and contained in the novel. Then, I assessed parables and modern allegory in relation to the text, so that the text might become clearer. This clarification, however, is not presented univocally, but rather deeply divided if nevertheless useful. We might in this respect remember that culture has only a textual existence on Murnane's plains, and plains can surely possess the meaning of the lack or the hiatus that always emerges in front of the eyes of the spectators and would like to be filled up with new expectations.

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1   Goodwin (1988), 253.

2   Murnane (2005), 64.

3   Murnane (2000), 17.

4   Murnane (2000), 45-53.

5   Clifford (1986), 100.

6   „Vielleicht beweist seine Prosa nichts; auf jeden Fall ist sie so beschaffen, daß sie in beweisende Zusammenhänge jederzeit eingestellt werden könnte. Man hat hier an die Form der Haggadah zu erinnern: so heißen bei den Juden Geschichten und Anekdoten des rabbinischen Schrifttums, die der Erklärung und Bestätigung der Lehre – der Halacha – dienen. Wie die haggadischen Teile des Talmud so sind auch diese Bücher Erzählungen, eine Haggadah, die immerfort innehält, in den ausführlisten Beschreibungen

sich verweilt, immer in der Hoffnung und Angst zugleich, die halachische Order und Formel, die Lehre könnte ihr unterwegs zustoßen." Benjamin (1981), 41-42.

[7]   Blanchot (1993), 153-167.

[8]   Kafka (1961), 392-393.

[9]   Kafka (1961), 135-136.

[10]   Murnane (2005), 62.

[11]   Hutchinson (2011), 808.

[12]   Kafka (1961), 392-393.

[13]   For example see Sabina Kienlechner's work, *Negativität der Erkenntnis im Werk Franz Kafkas*. This text collects the most literary considerations about the question raised around Kafka's negativity.

Peter Grüttner

(Re-)Imagining the Hinterland

Rurality in Contemporary Brazilian Cinema

 "Urban space in the cinema has been endlessly represented and theorized" say
Fowler and Helfield (2006, 1) in the introduction of their volume on rurality in
films before pointing out that "the journey offered […] takes its traveller away
from the bright lights and hectic shifts of the big city and towards a less illuminat-
ed, slower, more natural scene". I also propose to leave behind the urban land-
scapes of Brazilian megacities such as Rio de Janeiro or São Paulo[1] that have been
used so frequently in economically successful Brazilian films during the last dec-
ades. To explore the tiny real and imagined places that lie a bit off the common
track of Brazil's contemporary national Cinematography is the subject of this writ-
ing. By doing so I'll be linking cinematic and real places of the cinema and address
the question of space and time in three selected films that premièred at the 2012
Rio Film Festival.[2] A very brief overview of Brazil's history and spatial division
may prove useful before historically examining the production of space and mean-
ing in films. After this, I am going to analyse the formal and narrative features of
the three rural-themed films, highlighting how film-makers link the rural narrations
and the viewers of their films, and finally I will conclude with some remarks on the
increasing popularity of rural settings in Brazilian cinematography.

The Province Versus the Megacity. Spatial Particularities of Brazil

The world's fifth largest nation extends over about 8.5 million square kilometres
featuring a number of disparities on its territory. Most of the population lives in
the coastal cities of the South. The state of São Paulo is home to almost a quarter
of Brazil's 201 million people.[3] The number of urban centres with more than two
million inhabitants is on the rise, totalling in already six agglomerations[4] by the
year 2000 four of which four are located in the eastern coastal belt. Geographers
and urban planners alike expect these areas to continue growing. Drawing on the
numbers and looking on the images from those large urban centres, one tends to
forget that with statistically about 20 inhabitants/square kilometre Brazil is among

the sparsely populated nations.[5] The nation's history provides explanations for the huge disparities. During the Portuguese colonial rule[6] the country had been split into twelve heritable captaincies that acted as regional units with (at least) one port city in its centre to trade with Portugal. Capturing slaves along the West African coastline was the strongest pillar of the colonial system: they were then relocated on the east coast of Brazil to work in the early cash crop industries (sugar cane in first place). The colonial ports[7] were the places where most of the colonial elite chose to live and to offer work for their peasants and where goods had been distributed from. A number of those cities may have lost meaning over the course of time, yet the economic importance of the southern coastal belt remains uncontested. In 1888 Brazil abolishes slavery resulting in a massive faction of the population being unemployed and without any kind of land ownership, a disparity that still persists today. With about 90 percent of the nation's peasants holding no more than 22 percent of the total arable area of Brazil, at least five million people possess no land at all and thus have no means of sustaining themselves[8]. By the 1920s the process of modern urban growth explodes in Latin American countries and makes the cities expand further and further. Nourished by a high birth rate and an oversupply of labour in the countryside that initiated a large migration to the urban centres, cities kept growing and will keep growing in the future (see Acioli, 2007, 75 f.).

The "in-between city", coined by the urban-planner Sieverts, is one of the spatial results of this continuous flow. He explains it as a place that allows settlers to make use of the benefits of the urban environment, whilst still being able to pursue a very humble semi-urban agriculture (cf. Sieverts, 2001, 14). Growing one's own food can be observed in Brazilian cinema of the 1950s to the 70s, when we see space in between early favela-houses planted with crops. The city (in its various forms) seems to be easily identified on and off screen. The decreasingly urban forms of human cohabitation, however, are harder to understand for foreigners. As Resina (2012) argues the rural denotes something that has long gone by in terms of the Brazilian spatial expansion. What we encounter at present are rural forms of settlement located in the back country of the big cities, which is also why I used the term hinterland[9] in the title of the present article. "(T)he rural has become inextricably intertwined with the city in many ways", as Resina (2012, 15) claims, therefore "there is little doubt that the mid-twentieth century's meaning of 'rural' no longer denotes an objective reality". Besides the geographical ties that exist, the two forms of settlement compete

with each other in a number of social, economic and cultural features. In his paper German sociologist Beetz (2008) collects a wide array of characteristics to be found in different non-urban settings and compares them with those of the urban centres. The list of features and the standards to be met are exclusively urban, which explains why most of the items found on the list hint at an insufficiency or lack to be experienced in the provincial zones. Among the key items we can find the location on the cultural periphery[10] (but not outside of the cultural system), a lack of vitality and drive regarding the cultural and intellectual development, and an economy based on agriculture or, in other cases, self-subsistence with no economic surplus at all. Of course, this set of shortcomings is related to the observer's perspective. Looking on the hinterland with an urban set of cultural codes in mind will naturally result in attributing a lack in cultural drive and vitality to it, as one can only see what he/she can comprehend. For Brazil the hinterland has at least one more meaning and that is being the place of so-called Brasilidade.[11] While some cities today seem to become less distinctive in terms of the regional and cultural characteristics,[12] the areas far from the cities are seen as a place where regional traditions have been able to survive and a rediscovery aiming at these very areas has been initiated in some regions already. How spatial, cultural and political dimensions can be brought together by films is the central point I'll be discussing in the next section.

Producing Space and Meaning in Films

I once more turn to Fowler and Helfield (2006, 2) as they explain: "There is very little written directly about the use of land or the rural in the cinema despite the fact that it so frequently forms a backdrop to both fiction and documentary work", adding that "the life on the land may seem retrogressive and thus not worthy of the same critical and historical focus [as the city]". The fact that the rural seems to be employed first of all to create a special tone or emotion in films hints at a very complex problem of analysing space in film. A number of different criteria affect the meaning of the space(s) created. American Geographer Hopkins (1994, 51) clarifies that "[film is not] a neutral place of entertainment or an objective documentation or mirror of the real […] but an ideologically charged cultural creation whereby meanings of place and society are made, legitimized, contested and obscured". Hence I won't be able to deliver a comprehensive analysis of the rural areas and

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villages to be found in Brazilian cinema.[13] Such an endeavour won't be possible, because my analytical approach toward the spaces constructed in the films is that of a white, urban, European academic, watching on films with a Cultural Studies research interest and therefore had been very different from the view of an indigenous migratory labourer from Itaquitinga,[14] who sits to watch a film of which – he had been told – that it speaks about his/her own life.

Consequently, spaces in film have to be analysed in terms of their production avoiding any generalized statements regarding their effect on the specific viewer. The paper *A Mapping of Cinematic Places* proposes an approach to make the social, spatial and political geographies of films tangible. According to Hopkins a film is a kind of visual information humans are to believe in because about 90 percent of the stimuli we daily receive and use for understanding our environment also is visual. However, the meaning of cinematic places (the space we see in a movie) is bound to another factor the film public is unlikely ever to see: the process of film production. That is "the magic of the silver-screen", a spatial diversion "where spectators render cultural creations that embody human creativity separate from their human creators" (Hopkins, 1994, cf. p. 59). It is there where the film's narrative and formal elements are heavily influenced by the director and his film crew: an ideologically charged product is made via perspective, cuts, actors, voices and sounds. The viewing public then decodes all that in their very personal way as the individual's education and previous exposure to different media, the social and political disposition and the context of the particular viewing situation are very likely to be different from those of the film-makers'.

The directors of the films to be discussed here stem from Brazil's white middle-class, having received their professional education in Rio de Janeiro, São Paulo, and Belo Horizonte.[15] The viewers of their films can only be described with the help of statistical data: most likely they live in the Brazilian South or South-east,[16] which is also where about 70 percent of Brazil's cinemas are located. The viewers can be assumed to be of white complexion[17] too as the majority of the south-eastern states' population is white as statistical data evaluated by dos Santos (2009) has shown. The relatively small number of moviegoers[18] may therefore have seen the films in one of the nation's metropolises (Rio or São Paulo) as it is here where the screening of such small productions is still economically feasible.[19]

Being more than just "a very expansive art" (cf. Monaco, 2009, 36), films often envision a nation's political and cultural aspirations and can be approached by questions originating from the cultural studies.[20] Casting a closer look on the way

of production and reception of movies is what I want to do in the next section with some references to Brazil's *cinema novo.*[21]

Villages and Cities in and Beyond the *Cinema Novo*

From the 1950s onwards Brazilian urban centres saw huge transformations that were mirrored by artists, musicians and directors alike. Claiming that the city was a symbol of the modern world driven by a cultural colonialism through consumption and capitalism, *cinemanovistas*[22] tried to (and eventually successfully did) establish a new cinematic expression. It was a quest that lead directors away from the city centres to the more rural spheres where films such as *Barravento*[23], and *Vidas Secas*[24] are set. *Eztetyka da Fome* (*Aesthetics of Hunger*) was the manifesto of *Cinema Novo* that made theoretical statements regarding the cultural ties between Brazil and the rest of the world and drew attention to the influence cultural artefacts from cultural imperialists (foremost the United States) may have. Consequently, a large number of characters in the films of the *cinemanovistas* were amateur actors that were found when the film crew went out on location to shoot their films. The regions they went to generally were the hinterland and the North-east of the country both of which had been neglected before. (Goldman 2006, 151) points out that "*Cinema Novo* transformed Brazilian cinema from an industry whose themes, genres, and production system were largely imitations of Hollywood models to a national cinema that artfully and more authentically represented the people and the national situation of Brazil". So, while the nation's cinema industry (largely driven by American capital) had young women in their bikinis dance in front of artificial palm trees, films by *cinemanovistas* enthralled critics and won prizes in Cannes, Venice, Berlin, and in North-America portraying the hard conditions a lot of Brazilians had to live in. However, their formally and aesthetically demanding narrations could not compete with the simplistic musicals and comedies that dominated the country's movie theatres. What was achieved by this first wave of *cinema novo* films was a largely rural cinematic vision of Brazil with the so-called Lumpen-proletariat as the films leading characters (see Johnson and Stam, 1995, 38f.). The colourful and music-driven imagery of contemporary Brazilian cinema however, seems to be predominantly urban and its stories to be focussed on the environment of the megacities.

    Pixote: A Lei do Mais Fraco[25] by Hector Babenco – which (still in the spirit of *cinema novo*) documents the life of a homeless boy in São Paulo – was shot in 1981.

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It was very well received by the public on numerous festivals. Babenco directed also *O Beijo da Mulher Aranja*[26] (1985) speaking about the lives of a number of prison inmates; its visual language is largely urban. Walter Salles, however offered a rather soft picture of the urban setting in 1998 when he produced the internationally awarded film *Central do Brasil*[27] that portrays the relationship between a former teacher and now pensioner, and a boy whose paths cross at Rio's homonymous biggest train station. The internationally most successful film to tell an urban story that even established a new visual language in the cinema of Brazil was *Cidade de Deus*[28] by directors Kátia Lund and Fernando Meirelles in 2002. The plot centres on the lives of the urban poor living inside one of the biggest squatter-settlements in Rio (a favela called Cidade de Deus) and shows the tremendous day to day violence people have to live by. The display of violence was later shown also by director José Padilha who staged the conflict between police special forces and people living in a favela in *Tropa de Elite*[29] and its sequel with the aesthetics found in modern video shooter games. Roughly speaking, the internationally successful cinema output of the last 30 years has been set in the country's megacities of Rio or São Paulo. Not so with three films that premièred at 2012's Rio Film Festival whose setting is exclusively urban and that I am addressing now in greater detail.

Variations on the very same Theme: The Village

The three films to be analysed are *Girimunho*,[30] *Histórias que só existem quando lembradas*,[31] and *Sudoeste*.[32] They all have in common the rural setting that their respective directors chose to tell their stories in. Also, all three of them narrate about space or place as much as they do about (the passing of) time. For these purposes the film-makers chose the themes of birth and death.

In *Girimunho* the real world village of São Romão[33] is the scenery where profane and magical elements make up the daily events of Bastu, an elderly woman in her 80s who lost her husband recently and is now taken care of by her family. They and her friends make life go on after this tragic loss, as the granddaughter dismisses an offer for a professional training in another city and Bastu's best friend decides to visit her more frequently. The film ends showing Bastu walking into the riverbed of the stream flowing through the village and so possibly hints at the end of her life. The actors, unlike with the other two films, are amateur actors director Campolina met on location.

Júlia Murat's *Histórias que só existem quando lembradas* enfolds a very delicate story centring on the human relationships between elderly villagers and a recently arrived young woman living in the fictitious village of Jotuomba (supposedly located half-way between Rio and São Paulo in the valley of the river Paraíba). As the story unfolds we observe that life in the tiny village is ruled by regularity: Madalena, one of the central characters of the film, starts every day with preparing dough, baking bread, bringing it to the mom-and-pop store owned by grumpy but warm-hearted António, who always disagrees with the way she arranges the loafs on the shelf. Later they will be having a cup of coffee, António will make predictions regarding some rainfall and at the end of the day we will see Madalena returning home along an abandoned railway track. It is here where one evening she meets Rita, a young woman with a backpack asking for accommodation. The arrival of the stranger (in several aspects: e. g. age, ancestry) does not generally change the daily routines, but slowly Rita finds her way into the community so that at the end of the film sthe duty of making bread will be handed over to her.

In Eduardo Nunes' film the viewer once more is transported to some place south-west in Brazil, where life again is characterized by a certain circularity of events. Recounting the life of Clarice in very wide shots from the cradle to the grave in the timespan of a single day, we learn about the occupations (salt production and fishing) in a small coastal village that are interrupted by the appearance of a shaman of some sorts. The characters in the films by Nunes and Murat are played by established actors of Brazilian cinema.

The Distinctive Aesthetics and Narrations of the Rural in Three Films

In my attempt to establish the meaning of the village as a place for a cinematic story, my starting point is *Imagens do mar – Visões do paraíso no cinema brasileiro* by Nagib (2002, 148f.), which attributes a number of special visual and mythical characteristics to the sea and the *Sertão*,[34] the latter being perhaps the most iconic type of hinterland to be found in Brazil. Among these features she lists a moment of hope and stability, and the utopia of a perfect Brazil. The film-makers of our three films rely on those ideas as well. Isolation (perhaps even a certain vagueness regarding the real whereabouts of the tiny villages) and the creation of a small intact environment is what unites the three narrations. Every film-maker creates a microcosm, that pretends to have nothing in common with the fast-paced rationalized

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urban life of the big cities. The aesthetics of the films are heavily influenced by the filming of the old houses with their coloured walls, which is where we are approached by the (almost exclusively) elderly protagonists. The directorial offerings want to convince their audience that there is a very big temporal rapture between the action happening in the film and the reality the viewers live in. The film by Campolina has been advertised with the tag line "Time stays, we go" and portrayed an environment characterised by stability, consistency with several generations living together without the pressures of modern capitalism. In *Girimunho* the granddaughter chooses to care for her grandmother, instead of pursuing her own professional career, quite similarly with Murat's *Histórias* where the viewers experience a village full of elders, whose life is so consumed by routines that people eventually forgot to die as one character says. And Nunes also picks up the notion of a other-worldliness in *Sudoeste* by employing a majority of elderly people among the actors.

Another distinctive feature are the narrations themselves, which are exploring the theme of circularity, asking if at all and if so, what the passing of time actually means. In *Sudoeste* the plot is like an arch connecting birth and death, while in *Girimunho* we have the stream that takes lives but also rejuvenates societies. The idea of stability is also explored in *Histórias*, where an intact community[35] is preserved by putting the vital duty of baking bread into the hands of young Rita at the end.

Focussing on the aesthetics of the three films we can see similarities as well. Especially, Murat's *Histórias* and Campolina's *Girimunho* have a great deal in common, with shots, cuts and sequences that seem very akin. They are both filmed with a photographic edge, portraying the protagonists and features of the scenery as if one was to take pictures of them. By alternating long shots and close-ups the two films stage very beautiful Brazilian villages, which is very different from the approach used by directors of the *cinema novo* who focussed on violence and poverty. The vast amount of tropical vegetation, old squares, antique façades, gloomy rooms, and aged faces create an impression of abundance and how time left its mark everywhere. Music adds to this feeling as it is rarely used to accompany the action but instead being an important element of the narration itself, for example during reunions in the evening. Everything else we hear are ambient noises. Watching *Sudoeste* by Nunes, who formerly worked as a sound engineer, the importance of ambient noises is easily recognisable and made critics wonder if perhaps it were these ambient noises that the director tried to find fitting images for

and not the other way round (as described by Ferdinand, 2010). While the photographic way of accurately depicting the rural environment gave a lot of attention to the detail in Murat's and Campolina's films, the extreme cinema-scope-format[36] used in *Sudoeste* instead provides unexpected long-shots in very harsh black and white.

Linking Cinematic Hinterland and Urban Audiences

Musing on how to make a mainly urban public (see the statistical section before, where I stated that the majority of Brazilians lives in urban areas) and three exclusively rural film narrations meet, film critic Xavier (2000) in an interview provided a very helpful thought. According to him it can be done by inserting elements, artefacts or practices from the reality of the viewer into the otherwise otherworldly narrations. By doing so (the examples Xavier gave were to put bottles of perfume and whisky in the film, and to dress people up in the latest urban fashion) film-makers build bridges between the no man's land of the *Sertão* and the environment the viewer knows very well from his or her daily experience. That is what happens in the films discussed here, too. The number of occurrences is different per film, the most emblematic use is to be observed in Murat's *Histórias*, where Rita brings with her a number of modern devices, such as a MP3-music player[37] and a number of cameras to take pictures with. Obviously, film characters and viewers share cultural practices of listening to music on the go and taking pictures themselves by using technological artefacts, a notion further explored by Hörning and Reuter (2004). In the same fashion a bicycle ergo-meter is used by Bastu in Campolina's *Girimunho* and we see people riding mules and today's cars on the streets of São Romão. By showing that cultural similarities among viewers and protagonists exist, places like Jotuomba or São Romão seem less distant. In *Sudoeste*, however, the notion of other-worldliness is more emphasized as references to modern artefacts are largely avoided within the magical tone the film is set in.

The two strategies employed by the film-makers, namely building bridges to the viewer, and a complete lack of shared cultural artefacts, make the film attractive for a broad section of the viewing public. Firstly, as a moderate escapism, that invites the viewers by offering a number of common cultural practices to enjoy and ensue a narration taking place somewhere the viewer will very unlikely experience in real life. Secondly, the absolute lack of well-known modern artefacts sup-

ports the cinematic telling of unreal, highly mythical parables, that aspire to a universal validity and stimulation of the viewers phantasy.

Very recently the theme of rurality was boldly taken on by director Cao Hamburger in his film *Xingu*[38], who chose a historical approach to narrate the process of explorations in Brazil's interior. It recounts the relations of indigenous Tupí and white explorers driven by economic interest. Considering the time the film's events are set in, the relationship of national urban centres and the distant cultural periphery (where the Tupí live in) is visualized by a more frequent reference of artefacts and practices (such as aircraft for travel, technical equipment and medicine) than we could seen in our three films on discussion here.

The Brazilian Village as Cinematic Periphery?

Having examined three contemporary Brazilian films I hope I could point out that film analysis has to deal with film as a product, both, as a (cultural) good for consumption and as the final product rendered by the directors and their film crews. Furthermore, I was aiming to convincingly show that a description of a film is always bound to the perspective of the critic/analyst. I briefly examined the directors of the three films dealt with here, because I wanted to know who actually produces the images themselves and in what way they are circulated. However, the reader may have realized that I avoided answering the question of the importance rurality has in contemporary Brazilian films on purpose. An adequate question appears already at the beginning: are cinematic and real Brazilian villages to be seen as equally peripheral? All three of the films discussed here in depth were awarded several prizes at film festivals around the world and have positioned themselves in the front row of world cinema. Today, as the hectic and loud films of the megacities with offenders, victims, law enforcers, pensioners, winners, losers, travellers, the recently arrived and the already long established globally became more similar,[39] a number of film-makers turned to the hinterland, perhaps with a certain faction of international film connoisseurs as their viewing public in mind. The national market of Brazilian cinema is still dominated by the expensive products launched by the big global players, but behind them there is a change of scenery.

Not too long ago Sassen and Roost (1999, 147) described the cities "as sites of consumption [of media]", but it is evident that one can expect a change here. Looking at growth rates in the broadband market[40] and its development in Brazil,

one can assume that the provinces are gaining importance as places also for the consumption of views on the world and social conventions through the medium of film.

Using the examples of the three films discussed here, I have shown how film-makers are (again) using the hinterland and the rural to find stories and settings for their films in order to convey cultural significance. It is there, where directors find landscapes, places and characters to stage narrations characterised by reliability and order and with the possibility to explore very personal experiences of spatial and temporal dimension of human existence. Those characteristics and qualities are seldom found in the nation's megacities. *2 Filhos de Francisco*,[41] one of the country's most successful films in recent years, demonstrated in 2005 that the province can already boast with a standing in mainstream cinema, although with a very different take on the theme. It is in the film where migration into cities[42] meets successful self fulfilment, and music meets fame. The ties so effectively established between the viewers and characters can be described as similar biographical experiences and the addressing of very individual aspirations. Eventually, the village has also infil-trated into the imagery of mainstream cinema, even if only as place one has to get away from quickly.

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Notes

1   I spell places and names in Brazilian Portuguese.

2   One of the most important national film festivals in Brazil that formerly was held at Rio's famous *Odeon* theatre and has recently been moved to the *Píer Mauá* event centre.

3   The 43.5 million inhabitants of São Paulo easily outrun the total population of neighbouring country Argentina. Numbers provided in IBGE (Instituto Brasileiro de Geografia e Estatística) (2013).

4   Most important agglomerations sorted by size, starting with the largest: São Paulo, Rio de Janeiro, Salvador, Brasilia, Fortaleza, Belo Horizonte and Manaus

5   Compare this with the German population density of about 200 inhabitants/ square kilometre, while in continental U.S. it is 32 and in the United Kingdom 260.

6   After the discovery by Pedro Álvares Cabral in 1500, the territory remained a Portuguese colony until 1822, when the nation declared independence.

7   Manaus being an exception due to its internal location up the Amazon river, only to be reached by travelling upstream for several days.

8   To have a patch of their own for growing food means self-sustainability for the very poor.

9   A term used in human geography to describe inland regions and their link urban centres.

10   Researchers tend to label areas as centre or periphery in order to historically explain regional socio-economic differences. See Komlosy (2011) for a more detailed discussion of the history of the world's spatial interrelations.

11   Denoting a unique national form of cultural expression.

12   A process named "crise das identidades", identity crisis, by Claval (cf. p. 37, 2008) that captures the fear of a generalized and less specific Brazilian urban culture to be encountered in the cities of the north and south alike.

13   A very concise history of Brazilian cinema until the 1980s was been written by German researcher Peter B. Schumann (1988). Taking up by the 1990s, is Brazilian writer Ballerini (2012), on the other hand examines the very recent years of the country's cinema.

14   A community in the federal state of Pernambuco largely defined by its agricultural production.

15   Very brief biographies of the film-makers can be found on the web: For Campolina see www.filmeb.com.br/quemequem/html/QEQ_profissional.php?get_cd_ profissional=PE1034, for Murat see www.filmeb.com.br/quemequem/html/QEQ_ profissional.php? get _cd_profissional=PE1040, and for Nunes see www.filmeb.com.br/ quemequem/html/QEQ_profissional.php?get_cd_profissional=PE1041.

[16] Adding up to more than 110 million inhabitants but occupying only about 15 percent of the nation's territory.

[17] According to the data compiled by IBGE (Instituto Brasileiro de Geografia e Estatí stica) (2009), the southern states' gross domestic product is twice that of the northern and north-eastern regions suggesting a correlation of skin colour and financial income.

[18] Murat's film sold about 8 500 tickets, Campolina's 5 100, and Nunes' 2 100. Figures from the annual ANCINE-Reports to be found at www.ancine.gov.br.

[19] The structure of the country's film sector has been transformed by several laws and technological progress recently. The average size of movie theatres has increased to four individual screens, screening is made using digital copies instead of physical film reels nowadays. The majority of small theatres had to close because they could not afford new technology and/ or viewers went to see films in the big theatre compounds constructed with state aid of the shopping centres. (Figures compiled using data collected by the author. A thorough analysis of Brazil's cinema laws has been done by Ikeda (2012).

[20] Revealing how society's relations of culture, power, and identity are expressed or concealed in the medium of film, is an approach developed and employed by the British expert Stuart Hall (1997), and Oliver Marchart (2009), an Austrian sociologist.

[21] The *cinema novo* was a very influential film movement during the 1950s and 70s in Brazil in search for a distinctively Brazilian way of cinematic expression. Its aesthetics are often compared to the films of Italian neorealism and French *nouvelle vague*, while narrations focussed on the poor living on the edges of the city or in rural areas.

[22] A term used by and for the directors involved in this particular film movement.

[23] *Barravento/ The Turning Wind* (Bra, 1962, D.: G. Rocha).

[24] *Vidas Secas/ Barren Lives* (Bra, 1963, D.: N. P. dos Santos).

[25] *Pixote: A Lei do Mais Fraco/ Pixote* (Bra, 1981, D.: H. Babenco).

[26] *O Beijo da Mulher Aranja/ Kiss of the Spider Woman* (Bra, USA, 1985, D.: H. Babenco).

[27] *Central do Brasil/ Central Station* (Bra, Fra, 1998, D.: W. Salles).

[28] *Cidade de Deus/ City of God* (Bra, Fra, 2002, D.: F. Meirelles and K. Lund).

[29] *Tropa de Elite I and II* (Bra, 2007 and 2010 R: J. Padilha).

[30] *Girimunho/ The Swirl* (Bra, Spa, Ger, 2011, D.: C. Campolina and H. Marins Jr.).

[31] *Histórias que só existem quando lembradas/ Found Memories* (Bra, Arg, Fra, 2011, D.: J. Murat).

[32] *Sudoeste/ Southwest* (Bra, 2012, D.: E. Nunes).

[33] A rural community located in northern Minas Gerais.

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34 A term used to describe the backlands off the Atlantic coast with a semi-arid climate and a vegetation of thorny bushes, and home to the *sertanejo*, a tipically Brazilian type of cowboy.

35 Described by Tönnies (2005, 7f.) as a community of place, defined by ties of friendship, family and/ or clan relations.

36 While most films are done with an aspect ratio up to 1: 1.85, cinema-scope is filmed with special cameras and has a ratio of up to 1: 2.55.

37 The sight of a young lady amidst the dark night dancing to no audible music at all causes a reasonable deal of confusion among the villagers, whose only source of music (apart from singing) is one gramophone only to be used on very special occasions.

38 *Xingu* (Bra, 2012, D.: C. Hamburger).

39 *Mirrlees* (2013, 241f.) provides an analysis of the cultural imperialism driven by the American film industry that can also be observed in the films in theatres in Brazil. Among the central features of the narrations of these films are a favourable depiction of the culture of consumption, the consensus that cities have to be divided in different sectors (the safe and the outlawed) whose inhabitants act according to stereotypes and accept violence as a convenient agent to reach their goals.

40 The annual growth from 2011 to 2012 was about 60 percent and although figures by the industry's association have to be interpreted carefully, they provide a very clear outlook on the possibilities to digitally distribute cross-media content. Figures: http://www.brasilnews.de/breitbandverbindungen-verzeichnen-deutlichen-zuwachs-13223/.

41 *2 Filhos de Francisco* (Bra, 2005, D.: B. Silveira).

42 A migratory move of people, that made cities grow rapidly since the 1960s and left its mark in the face of today's coastal urban centres.

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Gudrun Lörincz

Translinguale Räume

Sprachliche Gleichzeitigkeit als kulturelle Mobilität

Seit der linguistischen Wende beschäftigen sich auch Wissenschaftler außerhalb der Sprachwissenschaften verstärkt mit der Rolle der Sprache. Sprache ist nicht nur das Medium, das Inhalte transportiert, sondern ist aktiv an der Wirklichkeitskonstruktion beteiligt. Sie beschreibt nicht eine vorher existierende außersprachliche Wirklichkeit, sondern nimmt aktiv an der Bildung dieser Welt teil und hat Macht über die Wahrnehmung.

Schriftsteller, deren Arbeitsmaterial ja die Sprache ist, benutzen Sprache ebenfalls nicht nur, um bestimmte Inhalte mitzuteilen, sondern arbeiten mit der Sprache auch im Sinne eines Materials. Fragen, die die Verbindung zwischen Inhalt und Form betreffen, bleiben nicht nur der Sprachwissenschaft vorenthalten, sondern beschäftigen auch die Schriftsteller. Die Sprache ist hierbei nicht nur das literarische Werkzeug, sondern zugleich auch Reflexionsgegenstand auf der Metaebene. Aber wie nähern sich Schriftsteller der Sprache? Und wie sieht die verwendete Sprache aus?

Mir geht es bei dieser Frage darum, eine besondere Sprachsituation transkultureller AutorInnen zu beschreiben.

Den Begriff Transkulturalität verwende ich nach Welsch, der ihn folgendermaßen definiert:

> Unsere Kulturen […] durchdringen einander, sie sind weithin durch Mischungen
> gekennzeichnet. […] 'Transkulturalität' will, dem Doppelsinn des lateinischen
> *trans-* entsprechend, darauf hinweisen, dass die heutige Verfassung der
> Kulturen *jenseits* der alten (der vermeintlich kugelhaften) Verfassung liegt und
> dass dies eben insofern der Fall ist, als die kulturellen Determinanten heute
> quer durch die Kulturen *hindurchgehen*, so dass diese nicht mehr durch klare
> Abgrenzung, sondern durch Verflechtungen und Gemeinsamkeiten gekenn
> zeichnet sind.[1]

Unter Transkulturalität bzw., auf die Sprache übertragen, Translingualität verstehe ich also, vereinfachend gesagt, eine bestimmte Art von Aufeinandertreffen mehreren Kulturen bzw. Sprachen. Das Präfix Trans- verdeutlicht, dass es sich nicht um das Aufeinandertreffen isolierter, klar abtrennbarer Bereiche geht (das nennt Welsch nach Herder *kugelförmig*), sondern um Mehrfachzugehörigkeiten:

> Kulturen sind intern durch eine Pluralisierung möglicher Identitäten gekennzeichnet und weisen extern grenzüberschreitende Konturen auf. Sie haben eine neuartige Form angenommen, die durch die klassischen Kulturgrenzen wie selbstverständlich hindurchgeht. […] Die Kulturen sind hochgradig miteinander verflochten und durchdringen einander.[2]

Bei der Untersuchung des Schreibens transkultureller Autoren ist der Aspekt der Mehrsprachigkeit ein wichtiger Punkt, denn die meisten Autoren verwenden beim Schreiben eine sogenannte „mehrsprachige Sprache".

Mehrsprachigkeit, ein Schlüsselwort in unserem Alltag, wird dort jedoch in der Regel nur als numerische, nicht miteinander verbundene Summe von mehreren Sprachen verwendet. Das Aufeinander-Wirken der Sprachen wird im Spracherwerbskontext oft als behindernd thematisiert und die unterschiedlichen Sprachwelten auch nach dem „Beherrschen" der einzelnen Sprachen isoliert betrachtet. Die Sprachen existieren zwar nebeneinander, ihnen wird aber untereinander keine gegenseitige Wechselwirkung zugestanden. Dass durch die Benutzung von mehreren Sprachen ein translingualer Raum entsteht, der mehr ist als die Summe der einzelnen Sprachen, ist selten Gegenstand der Diskussion.

In dem translingualen Raum manifestiert sich Mehrsprachigkeit, verstanden als die „Aneignung eines mobilen kulturellen Besitzes"[3], sowohl auf der expliziten als auch auf der impliziten Sprachebene.

Wichtig bei dem Aufeinander-Wirken von Sprachen ist, dass der Prozess des Übersetzens sowohl die Ausgangs- als auch die Fremdsprache verändert und auch noch permanent Zwischensprachen hervorbringt:

> Es geht um […] verschiedene Kulturen und Sprachen ständig querende Bewegungen, um ein nicht abschließbares Über-Setzen zwischen verschiedenen Polen, die sich ihrerseits ständig verändern, gerade weil sie in immer wieder neu sich stellende Übersetzungsprozesse eingebunden sind. Eine Literatur deren Zunge sich dreht und wendet.[4]

formuliert Ottmar Ette. Wichtig ist zu betonen, dass das translinguale Schreiben einerseits viel tiefgehender ist als nur das formale Zusammenspiel von einzelnen Sprachen beim Schreiben, andererseits auch keine sogenannte Mischsprache darstellt, sondern vielmehr ein Schreiben, in dem permanente Wandlungen stattfinden und in dem die translinguale Situation auch immer wieder thematisiert wird.

Herta Müller und Ilma Rakusa

Den so definierten translingualen Raum möchte ich am Beispiel von Herta Müllers und Ilma Rakusas Schreiben verdeutlichen und schauen, wie Mehrsprachigkeit sich bei den beiden Autorinnen manifestiert.

Herta Müller, eine banatschwäbische Autorin, die in der Ceauşescu-Diktatur aufgewachsen ist, in Rumänien Germanistik und Rumänistik studierte und 1987, mit 34 Jahren, nach Deutschland emigrierte, bekam 2009 mit folgender Begründung den Literaturnobelpreis: „Sie zeichnet mittels der Verdichtung der Poesie und Sachlichkeit der Prosa Landschaften der Heimatlosigkeit".[5]

Ilma Rakusa, eine heute in der Schweiz lebende Schriftstellerin slowenisch-ungarischer Abstammung wurde bei der Verleihung des Schweizer Buchpreises 2009 als „unfreiwillige Nomadin mit Kofferkindheit"[6] bezeichnet.

Gemeinsam ist den beiden Autorinnen der transkulturelle Sprach- und Literaturkontext. In ihren Werken spielt die mehrsprachige Zugehörigkeit eine wichtige Rolle und sie beschäftigen sich explizit mit den Themen Schreiben und Identität. Beide Autorinnen haben Literaturwissenschaft studiert und nähern sich dem Bereich Literatur auch auf der theoretischen Ebene. Sie haben an verschiedenen Universitäten mehrere Poetikvorlesungen gehalten, in denen sie auch auf der Metaebene über das Schreiben und über die Mehrsprachigkeit reflektiert haben.

So schreibt zum Beispiel Herta Müller:

Von einer Sprache zur anderen passieren Verwandlungen. Die Sicht der Muttersprache stellt sich dem anders Geschauten der fremden Sprache. Die Muttersprache hat man fast ohne eigenes Zutun. Sie ist eine Mitgift, die unbemerkt entsteht. Von einer später dazugekommenen und anders daherkommenden Sprache wird sie beurteilt. Im einzig Selbstverständlichen blinkt auf einmal das Zufällige aus den Wörtern.[7]

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Was Müller Verwandlungen nennt, beschreibt Rakusa als eine Art permanente Verfremdung durch Mehrsprachigkeit, die alle beteiligten Sprachen betrifft:

> Fremdheit spürbar zu machen, ist mir wichtig, aber nur unter der Voraussetzung des Dialogs, der Vielstimmigkeit. Heimlich schwebt mir die Utopie mehrsprachigen Schreibens vor, ein multilingual changierendes Idiom, welches das Differente in eine aparte Einheit überführen würde.[8]

Um uns an diesen translingualen Raum annähern zu können ist es wichtig, die lebensweltliche Sprachsituation der Autorinnen unter die Lupe zu nehmen.

In Herta Müllers Leben spielten – vor allem, als sie noch in Rumänien gelebt hat – mehrere lebensweltliche Sprachen eine Rolle: ihre deutsche Muttersprache, das Rumänische als Stadt- und Machtsprache, und am Rande als dritte Sprache das Ungarische als Sprache des Nachbardorfes. Im realen Sprachkontext nahm die deutsche Minderheitensprache auf der offiziellen Ebene eine Randposition gegenüber der rumänischen Mehrheitssprache ein. Bezog man die deutsche Sprache auf Deutschland, galt sie wiederum dem Rumänischen gegenüber als politisch und wirtschaftlich überlegen. Obwohl Müller seit mehr als 25 Jahren in Deutschland lebt und immer schon auf Deutsch schrieb, wird ihr eine Art Anderssprachigkeit zugeschrieben. Denn ihr Deutsch ist ein Deutsch, das banatschwäbisch-dialektal gefärbt ist und somit immer mit dem Hochdeutschen in Deutschland aneckt.

Zu Ilma Rakusas lebensweltlichen Sprachen zählen die ungarische, deutsche, englische, französische, slowenische und russische Sprache. Sie wurde als Tochter einer Ungarin und eines Slowenen in der Slowakei geboren, bevor sie mit ihrer Familie nach Zürich auswanderte.

> Ich lebe mit meinen Eltern in der Zone A. […] mit Blick auf das Märchenschloß Miramar, höre ich Italienisch, Englisch, Slowenisch. Die Sprachenvielfalt wird mir so selbstverständlich wie das Geräusch der Brandung. Sie beruhigt, sie ist meine Heimat.[9]

heißt es in der Rede, die sie 1996 als Vorstellung anlässlich ihrer Aufnahme in die Deutsche Akademie für Sprache und Dichtung gehalten hat. Aber nicht nur in der realen Lebenswelt, auch in den Werken spielen die unterschiedlichen Sprachen bei

beiden Autorinnen eine wichtige Rolle und sie thematisieren auf der Metaebene die sogenannten „Sprachunterschiede".

Bei Herta Müller zum Beispiel wird die erlernte rumänische Sprache permanent auf allen Ebenen (in den Essays, in Interviews und in den fiktionalen Texten) mit dem Deutschen als Muttersprache in Verbindung gebracht. Obwohl das Rumänische bei Müller zugleich die Sprache der Macht, der Unterdrücker und des kommunistischen Apparates ist, geht es bei deren Vergleich nicht um eine Hierarchie zwischen den Sprachen, sondern um ergänzende Sichtweisen.[10]

> Ich habe mehrere Bilder von einer Sache, weil das Rumänische die Sache anders sieht, und mit diesem Bild arbeite ich. Und weil das rumänische Bild mir vielleicht psychisch näher steht, arbeite ich mehr mit dem rumänischen Bild im Kopf als mit dem deutschen Bild, obwohl ich in dieser Sprache schreibe. Also, das eine schließt das andere nicht aus, und ich kann auch gar nicht sagen, was ist rumänisch und was ist deutsch.[11]

Obwohl sowohl Müller als auch Rakusa auf Deutsch schreiben, bedeutet die deutsche Sprache für sie keine homogene und eindeutige Zugehörigkeit, sondern wird immer wieder durch mehrsprachige Einbrüche (seien sie latenter oder manifester Art) unterbrochen. So sind es z.B. bei Müller dialektale, rumänische und ungarische Einschübe und bei Rakusa ungarische oder slowenische Sprachstellen, die den deutschsprachigen Text durchflechten.

Neben der Metaebene fließt die Mehrsprachigkeit beispielsweise als manifeste Mehrsprachigkeit[12] in die fiktionalen Werke ein, so zum Beispiel, wenn Müller im Roman *Herztier* ungarische, rumänische und auch dialektale Stellen oder Wörter in den deutschen Fließtext einfügt und erst am Ende im Glossar übersetzt:

> Ich möchte keine *kurva* [Nutte, G.L.] im Haus. Frau Margit sagte das gleiche, wie Hauptmann Pjele: Wenn eine Frau und ein Mann sich was zu geben haben, steigen sie ins Bett. Wenn du mit diesem Kurt nicht ins Bett steigst, dann ist das nur eine *ide-oda* [hin und her, G.L.]. Ihr habt euch nichts zu geben und braucht euch nichts zu nehmen, wenn ihr euch nicht mehr seht. Suche dir einen anderen, sagte Frau Margit, nur *gazember* [Nichtsnutz, G.L.] haben rote Haare.[13] (Herv. G.L.)

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sagt Frau Margit, als sie dem Ich klarmachen möchte, dass sie sich einen anderen Freund suchen soll, mit dem sie ernstere Absichten hat.

Bei Rakusa gibt es ebenfalls einige Stellen manifester Mehrsprachigkeit. Beispielsweise fließen in ihr Buch *Mehr Meer* ungarische Kinderreime wie

> Vessző, vessző, vesszőcske,/ készen van a fejecske,/ hosszú nyaka, nagy a hasa,/ készen van a török pasa.[14]

ein. An einer anderen Stelle des Romans werden einzelne slowenische Wörter in den deutschsprachigen Text eingeflochten, die jedoch – im Gegensatz zu Müller – oft unübersetzt bleiben: „VRT. Garten. SMRT. Tod. Ich lernte NOČ, VLAK, DAN, KRUH." [15]

Viel öfter kommen bei beiden Autorinnen Elemente der latenten Mehrsprachigkeit vor, die auf der einsprachigen deutschen Oberfläche nur als implizite Übersetzungen sichtbar werden.

So schöpfen einige von Müllers Buchtiteln aus rumänischen Redewendungen, wie z.B. auch der Titel *Der Mensch ist ein großer Fasan auf der Welt*, der durch ein rumänisches Sprichwort auf die Ungeschicktheit der Menschen hinweist. [16]

Sätze, die aus Überlegungen über das Aufeinandertreffen mehrerer Sprachen entstehen, finden sowohl in die Essays als auch in die fiktionalen Werke Eingang. Meist handelt es sich dabei um Gedanken, die autofiktionale Züge aufweisen und die auf einer abstrakten Ebene in die fiktionalen Werke einfließen.

Bei Rakusa zum Beispiel wird das Sprachenlernen der Ich-Erzählerin von ihrem Pelzhandschuh-Maskottchen begleitet:

> Ich klammerte mich an meinen großen Pelzhandschuh; der mir Puppen und Pelztiere ersetzte. Nur mit ihm fühlte ich mich geborgen, er war mein kleines, kuscheliges Zuhause. […] Der Pelzhandschuh aus Kaninchenfell war hellbraun und räudig. Abgewetzt. Ich strapazierte ihn. Auch die Träume bekam er mit. […] Ich sprach mit ihm. Geduldig verfolgte er meine ersten slowenischen Gehversuche, obwohl er ans Ungarische gewohnt war. Er hörte auf den Namen KESZTYE.[17]

Auf Ungarisch bedeutet *kesztyű* Handschuh, sodass der Sprachverweis und die Verbindung zur ungarischen Sprache auf einer impliziten Ebene verstärkt wird. Auch bei Müller findet man viele uneindeutige Verweise auf Mehrsprachigkeit:

> Ein Kind liegt im Bett und sagt: Mach das Licht nicht aus, sonst kommen die schwarzen Bäume herein. Eine Großmutter deckt das Kind zu. Schlaf schnell, sagt sie, wenn alle schlafen, dann legt sich der Wind in den Bäumen.
>
> *Der Wind konnte nicht stehen. Er hat sich immer gelegt*, in dieser Kinderbettsprache. (Hervorhebung G.L.)[18]

heißt es im Roman *Herztier*. Hier werden unauffällig sprachlich verschiedene Ausdrücke für das Phänomen *Der Wind hört auf zu wehen* miteinander verwoben, wie es in dem Essay *In jeder Sprache sitzen andere Augen* ausgeführt wird. Müller stellt das Hochdeutsche, den Dialekt und das Rumänische nebeneinander und taucht in tiefere Ebenen der Sprachen ein:

> Im Dialekt des Dorfes sagte man: Der Wind GEHT. Im Hochdeutschen, das man in der Schule sprach, sagte man: Der Wind WEHT. Und das klang für mich als Siebenjährige, als würde er sich weh tun. Und im Rumänischen sagte man: Der Wind SCHLÄGT, *vîntul bate*. Das Geräusch der Bewegung hörte man gleich, wenn man schlägt sagte, und da tat der Wind nicht sich, sondern anderen weh. So unterschiedlich wie das Wehen ist auch das Aufhören des Windes. Auf deutsch heißt es: Der Wind hat sich GELEGT – das ist flach und waagerecht. Auf rumänisch heißt es aber: Der Wind ist STEHENGEBLIEBEN, *vîntul a stat*. Das ist steil und senkrecht. Das Beispiel vom Wind ist nur eines von den ständigen Verschiebungen, die zwischen Sprachen bei ein und derselben Tatsache passieren.[19]

heißt es in dem Essay *In jeder Sprache sitzen andere Augen*. Müller taucht bei diesem Sprachvergleich in die Tiefe der Wörter ein und untersucht die Verben *wehen*, *schlagen* und *gehen*. Sie verdeutlicht hier, dass Sprache nicht nur bestimmte Phänomene beschreibt, sondern selber die Bedeutungen herstellt und verändert. Indem in ihren Werken das auf Deutsch Gesagte permanent auch aus dem Blickwinkel der rumänischen Sprache reflektiert wird, werden die Verschiebungen

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zwischen den Sprachen nachgezeichnet. Sie sagt, dass bei ihr das Rumänische immer mitschreibt, „weil es [ihr] in den Blick gewachsen ist"[20].

Auch Rakusa beschäftigt sich auf der Metaebene mit dem Thema Sprache:

> Ich wuchs mit mehreren Sprachen auf – und lernte später immer neue hinzu. Je nachdem, welche Sprache ich spreche, kommen diese oder andere Züge in mir zum Vorschein. Ungarisch ist kindlich konnotiert, Französisch mit Eleganz und vornehmer Zurückhaltung, alle slawischen Sprachen (vor allem das Russische) verbinde ich mit Emotionalität, zum Deutschen habe ich eine dankbare sachliche Beziehung. In welcher Sprache ich mich besonders authentisch fühle? Das zu beantworten, fällt mir schwer. Durch das jeweilige Medium bin ich jedesmal eine andere. Mit Maskierung oder Inszenierung hat das nichts zu tun. Wobei die Lust am Sprachwechsel einer spielerischen Seite nicht entbehrt.[21]

Obwohl Rakusa die einzelnen Sprachen (zugegebenermaßen sehr stereotypenartig) zu charakterisieren versucht und über verschiedene Ichs in verschiedenen Sprachen spricht, sagt sie an einer anderen Stelle, dass Sprache eine Art „*no man's land*" sei, ein Raum, der sich gegen Zuschreibungen wie Nation oder Ethnie zu setzen sei:

> Ein Gefühl der Differenz hat alle meine Schreibversuche diktiert, als lebte ich in einem *no man's land,* mit Verlaß nur auf die Sprache. Der Singular ist hier bewußt gesetzt und meint: die Sprache versus Nation, Ethnie (oder was anderer brisanter Zuschreibungen mehr ist), aber auch die Schreibsprache, nämlich Deutsch. Obwohl mehrsprachig aufgewachsen, habe ich mich erst im Deutschen wirklich eingerichtet. Nur im Deutschen verfüge ich über alle Ausdrucksregister, einzig das Deutsche ist Zielsprache meiner Übersetzungen – sei es aus dem Russischen, Serbokroatischen, Französischen oder Ungarischen. Am Deutschen erprobe ich wieder und wieder, wieviel Fremdheit einer Sprache zuzumuten ist, wieviel Verfremdung sie verkraftet. Vor allem der Übersetzungstransfer läßt das Hüben nicht untangiert. Gleichzeitig aber setzt er den Vermittler rauhsten Herausforderungen aus.[22]

Was bei Rakusa „*no man's land*" heißt, nennt Müller den Bereich „zwischen [den] Böden der Sprache",[23] in dem die Sprachen durch mehrere Zwischengänge miteinander verbunden sind, wodurch permanent Bedeutungen, Tiefen oder ganze Geschichten wie in einem Echo-Raum[24] aus einer Sprache in die anderen transportiert werden. Die Sprachen existieren nicht horizontal nebeneinander, sondern stehen in ständigem Kontakt zueinander. In diesem Raum des Dazwischen[25] entstehen in einer Art *ZwischenSprachWelten-Bereich*[26] permanente Sprachverschiebungen.

Die unterschiedlichen Sprachen werden jeweils entgrenzt und dadurch jeglicher Hierarchie beraubt (auch die Muttersprache verliert die ihr traditionellerweise zugestandene Ausgangsstellung). Die Verwobenheit einzelner Sprachen und die Auflösung von deren Grenzen sind charakteristisch für den translingualen Raum,[27] in dem die unterschiedlichen Sprachen auf eine verwobene Art zusammenspielen. So erübrigt sich die Frage nach der Muttersprache oder der Heimatsprache.

Die Muttersprache als Sprache der Nationalsozialisten kann für Müller keine Heimat sein, denn sie sieht „[d]as instinktive Vertrauen in die Muttersprache […] durchkreuzt",[28] wie das Beispiel von Paul Celan oder Georges-Arthur Gold-schmidt[29] zeigt. Obwohl sie auf Deutsch schreibt, hat sie ein ambivalentes Verhältnis zur Muttersprache. Während bei vielen Exilautoren die Muttersprache als Heimat fungierte,[30] negiert Müller durch das erschütterte Verhältnis zur Muttersprache den Satz *Sprache sei Heimat* und vertritt stattdessen den Satz *Heimat ist das, was gesprochen wird*[31]. Rakusa formuliert auch einen ähnlichen Gedanken, wenn sie über das „*no man's land*" der Sprache spricht.

Die klare Abgrenzung zwischen den Sprachen wird sowohl bei Müller wie auch bei Rakusa aufgehoben. Es ist keine eindeutige Trennung zwischen der Muttersprache und der Fremdsprache mehr machbar. Der Ort zwischen den Sprachen wird als Zwischenort zum Schreibort, der durch Prozesshaftigkeit und Konstruiertheit charakterisiert ist. Sowohl die sogenannte Mutter- als auch die Fremdsprache werden „entfremdet". Es findet eine permanente Bewegung zwischen ihnen statt:

> Eine territorialisierte, in einem Zeitkontinuum angesiedelte und sich nur einer einzigen (National-) Sprache bedienende monolinguale *écriture* wird im Zeichen eines Schreibens aus der Bewegung zwischen den Welten, zwischen den Sprachen, auf neue ästhetische Er*fahr*ungen hin geöffnet, die nicht mehr nur in einer einzigen Sprache kommuniziert werden können.[32]

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formuliert Ottmar Ette. Indem sich die Autorinnen zwischen den Sprachen verorten, lässt sich über die Distanz zu den Sprachen und die dazu abgegebenen Erklärungen ein Abstand zur nationalen Allgemeinerzählung konstatieren. Die Sprachen werden enthierarchisiert und enthomogenisiert. Die hierarchisierende Einsprachigkeit[33] wird durch Zwischenräume, die über mehrere gleichzeitig wirkende Sprachen entstehen, aufgelöst. In diesen Zwischenräumen stehen die Sprachen nicht immer gleich zueinander, sondern die dominanten Rollen werden – abhängig von dem Aspekt, der fokussiert wird – immer wieder vertauscht. Es geht also um Strategien, die sich an ein offenes und variables Kulturverständnis anlehnen.[34]

Und wenn wir uns zum Schluss nochmal daran erinnern, dass Müller mit dem Ausdruck „Landschaften der Heimatlosigkeit" und Rakusa als eine „Nomadin mit Kofferkindheit" bezeichnet wurde, erkennen wir, dass die Charakteristiken der Begriffe *Nomadin* oder *Heimatlosigkeit,* anders beleuchtet, zu einem produktiv nutzbaren translingualen Raum werden können. Dabei handelt es sich nicht um einen Übergangsraum, in dem sprachliche Aushandlungen oder Hybridisierungen entstehen, um anschließend als fertige Neuschöpfungen diesen Raum zu verlassen und unverändert benutzt zu werden. Der translinguale Raum wird zum dauerhaften Handlungsraum, in dem die unterschiedlichen Sprachen permanent aufeinander wirken und somit nicht mehr sauber voneinander trennbar sind.

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Anmerkungen

[1] Welsch (2010).

[2] Welsch (1995).

[3] Ette (2005), S. 183.

[4] Ebd., S. 185.

[5] Siehe die Begründung des Nobelpreiskommitees: http://www.nobelprize.org/nobel_prizes/literature/laureates/2009/, die deutsche Übersetzung dem Spiegel entnommen: http://www.spiegel.de/kultur/literatur/0,1518,653984,00.html [16.08.2013]

[6] Von Martin Ebel.

[7] Müller, *König*, S. 25f.

[8] Rakusa, *Ich ist viele*, S. 4.

[9] Rakusa, *Über mich.*

[10] Siehe Müller, *König*, S. 27.

[11] Aguilera/Müller (2008), S. 5.

[12] Siehe dazu die Kategorisierung von latenter und manifester Mehrsprachigkeit nach Giulia Radaelli. Sie hat in ihrer Dissertation die sogenannte literarische Mehrsprachigkeit am Beispiel von Canetti und Ingeborg Bachmann untersucht.

[13] Müller, *Herztier*, S. 133.

[14] Rakusa, *Mehr Meer*, S. 39.

[15] Rakusa, *Mehr Meer*, S. 45.

[16] Zu den sprachvergleichenden Ausführungen siehe u.a. Predoiu (2003), Holden (2011) oder Eke (2011).

17 Rakusa, *Mehr Meer*, S. 45 und 47.

18 Müller, *Herztier*, S. 35.

19 Müller, *König*, S. 24f.

20 Müller, *König*, S. 27 und auch Aguilera/Müller (2008), S. 5.

21 Rakusa, *Ich ist viele*, S. 1f.

22 Rakusa, *Homepage.*

23 Müller, *Hunger*, S. 36

24 Siehe Ette (2005), S. 185.

25 Siehe Eke (2011), S. 77.

26 „Das ZwischenWeltenSchreiben konstituiert keinen eigenen, abgeschlossenen Raum, sondern eröffnet neue transkulturelle, translinguale und transareale Bewegungs-Räume gleichsam im Transit." (Ette (2005), S. 199.)

27 Ette bezeichnet den Begriff translingual als ein „von unabschließbaren Übersetzungs- prozessen gekennzeichnetes Schreiben […]. Eine Literatur, die mit und in mehreren Zungen spricht." (Ette (2005), S. 203).

28 Müller, *König*, S. 27.

29 Siehe Müller, *König*. S. 28.

30 Octavio Paz sagt z.B.: „Sprache ist die einzige Nationalität des Schriftstellers". (Zitiert bei Ette [2005], S. 309). Ähnlich formuliert Wilhelm von Humboldt in einem altbekann- ten Zitat: „Die wahre Heimat ist eigentlich die Sprache. Sie bestimmt die Sehnsucht da- nach, und die Entfernung vom Heimischen geht immer durch die Sprache am Schnells- ten."

31 Den Satz übernimmt sie von Jorge Semprun (Müller, *König*, S. 30). So heißt auch eine Abiturientenrede von Herta Müller, die sie 2001 gehalten hat.

32 Ette (2005), S. 184.

33 Siehe Gronemann (2002), S. 18.

34 Siehe dazu auch Radaelli (2011), S. 20.

Interculturalism and space in literature and media

Anne Sturm

Concepts of Homeland in the Early Novels of Dimitré Dinev and Ilja Trojanov

The present paper aims to explore how two novels that represent the so-called "literature of migration"[1] in the current field of German language literature portray the concept of a 'homeland'.

With Dimitré Dinev and Ilija Trojanov this article presents two authors who were both born in Bulgaria of Bulgarian origin and left the country in the late socialist era during the period of of Todor Zhivkov. With their first novels, Trojanov's *Die Welt ist groß und Rettung lauert überall* (*The World is Big and Rescue is Lurking Everywhere*) (1996) and Dinev's *Engelszungen* (*Angels' Tongues*) (2003), both authors reverted to their own experiences in leaving their homeland and assimilating in Germany/Austria.[2] Both debuts were internationally recognized and introduced Trojanov and Dinev to a wider audience. The novels show noticeable parallels in their main plots, the characteristics of some of the protagonists as well as the constellations of characters. Both authors chose German as their main poetic language since their first novels. Furthermore, their multilingualism has a significant influence on the form and on the content of the novels.[3]

Homeland as a circulating idea

The oldest German dictionary, the "Grimmsche Wörterbuch" defines "Heimat" as place of birth, steady place of residence and property and possession of one´s parents.[4] In the first half of the 19th century, when the dictionary was first published, these three aspects basically referred to the one and same space. The definition implied certain legal rights connected to the place of residence, the so-called "Heimatrecht". It becomes evident that from its early beginning, the term "Heimat" did not only consist of emotional and social, but also legal and economic aspects.[5] When steadiness of residence became a more and more questionable category in the second half of the 19th century, the legal status that was connected to the homeland changed and so did the meaning of the term. For the 19th and early 20th century middle-class, "Heimat" was strongly connected to nature and

served in many aspects as compensation for the insecurity and restrictions of every day life in society. With the subsequent equalisation of "Heimat" and fatherland, it gained more and more importance within the context of nationality. Even after its abuse in the ideological context of the "Blut and Boden" propaganda in the Third Reich, "Heimat" remained important in restoring identity within the society. With its accompanying expressions in art, literature as well as film, "Heimat" became part of the growing cultural industry since the middle of the 20th century.

Current descriptions of the term strengthen an active rather than consummative understanding of what "Heimat" can be: it means an environment created by humans, a practical composition that relates to every day life and eventually a feeling of conformance with one's own, small world.[6]

A different sociological aspect in this current definition is the importance of homeland as place of origin where the earliest socialization happens and shapes identity, character and mentality. In this aspect, the term combines spatial and social aspects and refers to a temporal dimension: early socialization takes place in the earliest period of childhood. This link between childhood and homeland underlines the process of identity-building, eventually explaining why homeland carries such a high emotional potential and is so easily misused in ideological contexts.

In the current academic debates the homeland is very often perceived as an outdated notion, sometimes with bad associations. Its nationalistic misuse, based on the close correspondes between homeland and fatherland, seems to be still resonating whenever the term is used. Furthermore, it seems to be common knowledge that in an age of perceived globalisation and nomadism, the importance of a category like the homeland continuously decreases. As a reaction to the "ideology of homelessness"[7], researchers like Roland Robertson argue that globalisation in the opposite strongly supports a new type of discourse about phenomenons such as homeland worldwide. Since the appreciation of homeland, locality or regionality is strongly linked to its reflexive perception, it then becomes most relevant in its negation respectively in the alienation from homeland in the context of globalisation.[8]

After this very brief summary of the concept of homeland, it is not really surprising that homeland is and has been internationally one of the important topics in literature, even if only a small percentage of works count as classical homeland literature.[9] In the German as well as the Bulgarian literary tradition, "Heimat"/ "rodina" has been of constant interest - within nationalistic contexts such as the process of seeking a national Bulgarian identity during the Bulgarian renaissance[10],

in its negation, that is actually most visible in the Austrian "Anti-Heimat-Literatur"[11], as well as in the most recent literary production in Germany.[12]

Considering Robertson's argument, it is noticeable that the homeland as literary topos became highly relevant in the context of its loss, like for instance in 'exile literature' or the literature of the Shoa – homeland here appears most elaborated in contrast to outland as its antonym. The same dichotomy of 'homeland' and 'outland' may be relevant in case of "literature of migration". In discussing Trojanov's and Dinev's novels as two examples of migrant writing[13], I intend to address the questions of how the novels approach the idea of homeland, and how the concept of the homeland is modified in the context of alienation and its loss.

The multiple dimensions of 'homeland' in the novels of Trojanov and Dinev

Both novels follow a typical migration plot: the main characters decide to leave their place of birth and environment of first socialisation. This decision is triggered by restrictions to their personal freedom which are attributed to the socialist regimes prevalent throughout Eastern Europe. According to this main plot, both novels can be divided roughly into three thematical parts: first, the portrayal of everyday life in Bulgaria that motivates their escape plans, second, the narration of the actual escape and arrival in a Western country and finally the description of new life in Germany/Austria. The plot, however, does not follow these lines chronologically, but jumps between the different stages of the story, creating interesting counter-effects.[14]

From a historical perspective, it makes sense to start a discussion of the literary portrayal of the homeland with its spatial dimension. The spatial turn as a widely shared position in current literary theory led to a critical re-thinking of space and its functions: space can no longer be reduced to its territorial function as a container of traditions or functions such as homeland. The point is that this type of essentialist understanding cuts out on the dimension of social production, that first of all creates space in the way we talk about it when we refer to phenomena such as homeland.[15] The process of shaping space through resources, labour, social relations and conflicts is furthermore closely connected to its representation through codes, symbols and maps[16] – and of course literature: space as a product of discourse can therefore be produced by literary texts themselves.

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Taking into account that there is no simple relationship between homeland and its spatial localisation, territoriality still remains an aspect of it – even if the homeland is purely an abstract concept, it clearly consists of a mixture between real geographical locations and mental operations. Speaking about the homeland in literature therefore implies referring to spaces that are substantial and symbolic, real and constructed, represented in concrete practices as well as images at the same time: the term of "real-and-imagined-place" coined by the postcolonial theory may prove useful for such considerations.[17]

The escape routes that are central in both novels on the one hand relate to real places and can even be visualised on a map – in both cases, a more or less obvious place in Bulgaria serves as starting point; from there, different stations are described until the reception camps Pelferino in Italy and Traiskirchen in Austria respectively. Nevertheless, these physical maps are expanded into mental maps – simple physical stations become relevant only in their connection with subjective acts of creating memory. An interesting example for this can be found at the end of Dinev´s novel. Asked to report his own escape story by his female colleague Nathalie, Dinev´s character Svetljo takes out a set of old play cards, three aces. Every play card carries an inscription:

> Er wollte schon antworten, als ihm etwas Besseres einfiel. Er griff in die Sakkotasche und holte daraus seine abgegriffenen Spielkarten. Zuerst legte er das Pik-As vor sie, auf dem die Adresse des bulgarischen Klubs in Prag stand, danach das Kreuz-As, auf dem die Worte ‚Station Karlsplatz Oper – Lokalbahn nach Baden – Traiskirchen' geschrieben waren und zum Schluss das Karo-As, von dem Nathalie den Satz »Ich suche Arbeit« entnahm. ‚Würde ich nicht von meinen Freunden oder einfach von anderen erzählen, würden sich die letzten elf Jahre meines Lebens nur auf diese Worte beschränken.'[18]

Svetljo here chooses to not narrate his own story to Nathalie – after all, one of the main themes in this novel is the inability of expression, but to rather present her with the remains of his escape stations, like organising the border crossing by finding a facilitator in a certain bar in Prague, finding the way to the reception camp in Traiskirchen and finally finding a job to earn a living and settle down. In fact, every inscriptions on one of the playcards refers to numerous events that have been narrated in the novel. A simple spatial information such as a pub

address in a foreign town therefore carries an enormous amount of emotional, psychological and social content.

Discussing this passage, two more aspects of the mental mapping of space with respect to creating a homeland become evident. The first is the interface of time and space in the concept of homeland.[19] In both novels, Bulgaria serves as childhood setting for the main characters. Trojanov's protagonist, Alex, a child of about ten years, leaves the country together with his parents. Svetljo and Iskren, Dinev's two main characters, are in fact already in their adolescence when they escape, so Bulgaria served as the place of their upbringing. Thus not only does the escape represent a spatial journey in both novels, but it also marks a temporal shift between the childhood of the characters in Bulgaria and their adolescence in Germany/Austria. The childhood-homeland becomes inaccessible in both temporal and geographical sense.

This inaccessiability of the homeland in spatial as well as temporal senses is relevant for both novels, particularly for Trojanov's work. Alex, his protagonist is constructed as a traumatised and unstable character. It is not expressed in an obvious way, but the loss of Alex´ homeland seems to have contributed to his uneasy condition. In the following passage, Alex announces the arrival of his grandmother to the reader („Heute ist Großmutter angekommen."[20]). Twenty years have passed since he last saw her and except from a few phone calls („einige gemeinsam verweinte Moment "[21]) there was been no communication between them. Within the plot, the visit of the grandmother comes absolutely unmotivated and therefore surprising and causes strong doubts in the reader about the reality of the scene. Alex describes her getting off the Orient Express labelled with cyrillic letters as follows:

> *Wo ist dein Gepäck, Großmutter?* Sie drehte den Kopf, einer der Männer reichte ihr eine braune Papiertüte. *Das ist alles?* […] Die Tüte war aufgeplatzt, sie enthielt nichts außer einem Geruch, dem Geruch des Gewürzes, das sie mir auf die Margarinebrote zu streuen pflegte, wenn ich meine heiße Milch ausgetrunken hatte. […] Großmutter? Verschwunden, und die Vorbeihastenden warfen mir unvollständige Blicke von Argwohn und Verwunderung zu. […] Ich schlich mich hinaus, zur Bushaltestelle. Genug gewartet.[22]

The magical character of the described scene strongly suggests an interpretation as daydream, provoked by some accidental, unmotivated stay at an anonymous train station. The function of this scene seems to lie in the expression of an underlying

longing for the homeland, which for some reason cannot be acted upon in Alex's conscious life. Interestingly though, the homeland here appears mainly in its temporal dimension – the memory of Alex' childhood that is not even expressed directly, but retrieved by the mentioning hot milk, traditionally a drink for children before they go to bed. It is this notion of being looked after that is also typical for the childhood-homeland. Although these memories connected to the childhood-homeland are obviously highly emotional, leaving Bulgaria as a concrete place is nevertheless not described in terms of loss. Both novels draw a rather complex image of Bulgaria that is far from any simplification and is quite critical about the social grievances such as spying, torture and censorship in its socialist era. The whole construction of the novels actually helps to express this discrepancy of Bulgaria as a homeland, packed with emotions, but at the same time as place that needed to be escaped from. The main feature in this construction is the innovative way of storytelling in each of the novels.

Dinev combines an omniscient point of view with a changing perspective that at times assimilates the protagonists' viewpoint. The omniscient point of view in the context of the plot has the advantage that the protagonists are actually not in the position to comment on their past directly. The whole presentation therefore prevents an individual, emotional description. At the same time, the omniscient storyteller in certain passages approximates the protagonists' viewpoints and therefore presents a child's view of Bulgaria. This procees can be best illustrated with an example of how the climate of permanent fear is described in the novel. The background of the short passage is the first sentence the main character Svetljo says:

> »Hörst du, mein Enkel«, sprach sein Opa, »hörst du, was für Scheiße die ganze Zeit der Genosse Shivkov spricht. Morgen ist diese Rede in der Zeitung, aber wehe, man wischt sich den Arsch damit.« […] »Shivkov«, wiederholte Svetljo leise, aber sein Opa hörte ihn nicht. »Der Genosse Shivkov kackt von unten und von oben«, sagte Sveljo und lachte.[23]

After this remarkable statement, Svetljo has to promise his grandfather to never mention this sentence in public. Of course, he tries it out at several occasions, always with the worst consequences:

> Svetljo hörte ihm gern zu, aber langsam bekam er Lust, auch etwas zu sagen, was sein Freund nicht wußte und womit er ihn beeindrucken könnte. Nach einigen

gescheiterten Versuchen fiel ihm dann doch etwas ein, was sicher ganz wenig Menschen wissen konnten. »Ich weiß, daß der Genosse Todor Shivkov nicht nur von unten, sondern auch von oben scheißen kann«, sagte er und schaute triumphierend. Simo war wirklich erstaunt, so erstaunt, daß er später seine Eltern darüber befragte. Sein Vater sprang gleich wie von einer Sirene gerufen, gab ihm eine Ohrfeige und ging gleich Svetljos Vater suchen.[24]

Dinev's decision how to narrate this story results in a portray of the grievances during the Shivkov era that is flavoured with a naïve humour , but also points quite directly towards his perceptions of the political and moral deficits of Bulgarian society. What seems to be an innocent and humorous way of storytelling in the end reveals a severe critical potential.

Trojanow creates a complex storytelling situation in combining several personal and an omniscient storyteller. The changeover between the different storytellers is not clearly marked. The resulting unreliability of the narration is intensified by the construction of several counter-tellers[25] who deliver parts of the plot, which however don't present a complete picture to the reader. In contrast with the extended gaps in the plot of the second half of the novel, the descriptions of Bulgarian society in the first half are described in some detail and share Dinev's critical attempt. Although the protagonist of the following scene is a small boy just as Dinev's Svetljo and the situation is narrated by an omniscient storyteller, the two ways of describing mischief could not be more different:

> Die Flucht in die Flucht, der Drang weg weg weg, über die Jahre faßte er in Vasko Wurzeln, wie eine exotische Pflanze im Marmeladenglas auf dem Fenstersims. Im Humus seiner Unzufriedenheit, der kleinen täglichen Frustrationen, gedieh sie bestens, bewässert und gedüngt von Ahnungen und Sehnsüchten. Es begann mit Weintrauben. Er saß auf einem Baumstamm im väterlichen Weingut und versenkte die großen, prallreifen, hellgrünen Früchte ungewaschen in seinem Mund, eine nach der anderen, stundenlang, bis die Sonne sich senkte und die Unruhe der Wolken sich in seinem Magen spiegelte: gescheitert bei dem Versuch, die gesamte Ernte aufzuessen, bevor sie zu Staatswein gepanscht wurde.[26]

Although it might be a quite childish attempt to eat all of the grape harvest to prevent it from being confiscated by the state, there is nothing funny or ironic in this description. On the contrary, it rather expresses a deep form of desperair and

an act of sad and helpless resistance that might have been perceptible for a boy, but certainly not understanding all its implications.

Bulgaria in its socialist era is portrayed very critically by the protagonists, but nevertheless as their homeland it is still loved and cherished. This emotional connection becomes most apparent in the act of choosing what to pack and bring over to their new life. The collection of material things in the bags forms the only bridge between the old and the new life – between the homeland and the yet unknown 'outland', and thus, the choice becomes understandably difficult. A good example is Jana, Alex's mother, who can't decide between two tapestries, one showing a maritime scene with a boat, the other depicting a rose picker in a field of roses.[27] Both motifs stand for particular Bulgarian landscapes, the Black Sea beach and the rose fields of Kazanlak. From a practical point of view, embroideries don´t seem to be the most obvious thing to bring 'on the run' – but metaphorically, Jana's inability to decide for one motif pictures her emotional connection to the landscape aspect of the homeland. In the end, Jana decides for the rose picker, but it gets lost along with other things from her suitcase on the way – an ironical comment on the inability to bring homeland landscape with you. Interestingly, also Svetljo and his friend lose their suitcases during the escape, or rather leave them behind following the instructions of their facilitator.[28] In both cases, it seems to be part of the escape plot to arrive in their new life empty-handed.

The positive emotions that are described as raised by a familiar landscape, the sound of the mother tongue or the smell of a typical Bulgarian spice blend, are nevertheless in none of the novels to be misunderstood in a national context – the national appears solely stripped down to its function of providing familiarity and appreciation.

Finally, discussing the last aspect of the homeland in referring back to Bausinger' definition, the importance of social networks is brought into focus. The homeland as social network also refers to the discussed active understanding of what 'homeland' is. Social bonds can be viewed as the foundation of the homeland: in both migration plots, the characters plan their escape together with others, in Trojanov's case in the frame of the family-unit (mother-father-child), in Dinev's case together with a friend. As a core cell for re-orientating in the strange environment these bonds also serve as starting point for a growing network of contacts. The relationships within the family and even more between the two friends enter a new quality and deepen immensely throughout the escape and the phase of

settling down. As the protagonists become more settled and start interacting with their new environment, they also become more detached from each other again.

In solving the most obvious material problems, finding work and learning German, both novels describe a process of creating home. This process has to be understood as a cumulative process, in which the new environments gather more and more emotional weight until they fulfill the typical homeland functions of providing familiarity and the feeling of appreciation.

To draw a conclusion, both novels show their protagonists in actively constructing and adopting additional homeland(s). This process is portrayed as an indefinite act of approximation and alienation, which does not replace the original childhood-homeland, but is additive to it. Both novels therefore deny a fixed polarity of homeland and abroad, but show how these assumed poles float and break up the dichotomy. Strangeness is furthermore taken seriously as a challenge and the process of overcoming strangeness is honestly portrayed in all its setbacks and moments of failing. Nevertheless, the accent lies on the possibility of this process as such and the chance that whatever seems strange in the beginning can get to be known, and whatever seems foreign can become homeland.

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Notes

1. How to refer to the literature of authors who use German as their poetic language, but originate from another country has been a longstanding debate in feuilletons and in contemporary academic discourse. Starting with the term "Gastarbeiterliteratur" in the 1960s, the phenomenon has been decribed as "Ausländerliteratur", "Chamisso-Literatur" or "andere deutsche Literatur" – all these attempts have in common the desire to reflect on the biographical background of the authors, rather than on their genuine literary work. Using the term "literature of migration" in this article, I intend to focus on a type of literature whose plots deal with migration experiences,and which are reflected in, and in turn influenced by, their author´s language. Cf. Klüh 2009, 41f.; more critical on this subject: Dubiel 2007, 215; most reflective: Rösch 2004, 107; inventing the very helpful term "écriture migrante" Hausbacher 2009, 27.

2. Some general information on Trojanov's novel is provided most elaborated by Klüh 2009; shorter articles by Boitcheva 2006 and Haberkorn 2009; on Dinev see Dimova 2008, Hielscher 2006 and Grömmer 2008, 112-133.

3. On the author's multilingualism and how it influences contents and the form of the novels, see my own article Sturm 2012. Interesting remarks on multilingualism in

general can be found in Bürger-Koftis 2010 and Arndt 2007.

[4] DWB = Deutsches Wörterbuch von Jacob und Wilhelm Grimm. 16 Bde. in 32 Teilbänden. Leipzig, 1854–1961. Quellenverzeichnis Leipzig 1971, online source: http://woerterbuchnetz.de/DWB/?sigle=DWB&mode=Vernetzung&lemid=GH05424 (last accessed: 16.03.2014).

[5] Cf. the very instructive article by Bausinger 2012.

[6] Bausinger 2012, 215.

[7] Robertson 1998, 214.

[8] For this argumenation cf. Robertson 1998, 200, 202, 214f.

[9] Art. „Heimatroman". In: *Der Literatur-Brockhaus*. Zweiter Band. Mannheim 1988, 165.

[10] For an interesting insight into Bulgaria literature in the 19th century, especially in its function of producing national identity, cf. Middeke 2013.

[11] Cf. Peinbauer 2007, 25-28.

[12] Heimat currently seems to be interesting to many younger German authors, cf. Sandra Kegel: Art. „Heimat in der Literatur. Aus weiter Ferne so nah.", in: *Frankfurter Allgemeine Zeitung*, 07.04.2012. http://www.faz.net/aktuell/feuilleton/buecher/heimat-in-der-literatur-aus-weiter-ferne-so-nah-11709823.html (last accessed: 19.03.2014). See also the novels by Judith Zander: *Dinge, die wir heute sagten*. München 2010 and Judith Schalansky: *Der Hals der Giraffe*. Berlin 2011.

[13] In describing the two novels as migrant writing here, I hold the view that every work of an author should be appreciated in its specific form and content. It therefore makes a difference to refer to a novel as migrant writing or to claim an author to be a migrant author. In the context of Dinev's and Trojanov's debuts, the description as migrant writing is acceptable due to their main topic.

[14] These effects of composition are stronger in Trojanov's novel. He omits more or less the whole process of establishing a new life in Germany after the escape and introduces Alex, the main character as a lonely, anti-social and traumatised figure. However, in the text it is not pronounced which aspect of the escape or the following years caused this damage in him and therefore it is open to interpretation by the reader. In contrast with this strategy, Dinev uses the chronological order.

[15] Bachmann-Medick 2006, 289.

[16] Ibid., 292.

[17] Ibid., 297ff.

18 Dinev 2006, 598.

19 The connection between spatial and temporal categories has been widely discussed in literature theory. Since the spatial turn, different positions exist on the relation between and the importance of the categories time and space. Whereas some researchers strengthen the inseparability of both phenomenons (cf. Robertson 1998, 194), others hold the view that temporal approaches transport the idea of evolutionary progress and are therefore not able to display the simultaneity in the globalised world. For a deeper discussion of this problem see Bachmann-Medick 2006, 284-328. A critical approach on the spatialisation of the temporal is offered by Döring/Thielmann 2008, 9.

20 Trojanow 2009, 39.

21 Ibid.

22 Ibid., 40.

23 Dinev 2006, 160.

24 Ibid., 176.

25 Trojanov himself calls them „teilwissende Erzähler", cf. Zaimoglu/ Trojanow 2008, 74-76.

26 Trojanow 2009, 41.

27 Ibid., 79.

28 Dinev 2006, 534.

Tijana Matijević

Which border do we need to cross?

Women authors and the politics of writing in post-Yugoslav time and space

Crossing the border in order to, paradoxically, continue with life as it used tob e, seems to be a marker in the life of many people coming from Yugoslavia. Likewise, it became an integral part in the biographies of several writers from the former Yugoslavia.

Crossing the border is always more than a compound of administrative and automatic actions. It appears as a profoundly symbolic activity. In this paper I focus on two particular symbolic implications of border-crossing: firstly, crossing the *physical* border coincides with a rupture in *time*, while the second aspect is that you do not need to cross the border to reach *the outside*, implying – as some authors would describe the situation – that the border crosses the subject[1]. In both cases though, there is a tendency to 'territorialize difference', that is, the border is the mechanism of establishing social and political authority. In this respect 'gender itself [is] a form of border'[2], which is why I would like to take a closer look at the texts of two post-Yugoslav women authors and accordingly into the phenomenon of being a subject who has been demarcated and made alien through various strategies of homogenization in a majority/minority discourse driven society.

I analyze the work of Dubravka Ugrešić and Ildiko Lovaš and how they employed the notion of a border in thinking about the identity and about its shift in the course of political changes and the flow of time. Also, I consider how the border and its transgression designed their biographies, hoping to disclose 'the very personal effect experienced when facing [those changes] as a subject and as a woman'.[3]

Border is an important feature among the political symbols of the new born post-Yugoslav nation-states, moreover it is the necessary means in their construction. Border is an instrument of demarcation, exclusion and finally expulsion. These two authors, however, offer radically different understandings of (national) belonging, (feeling of one's own) identity, national culture and language. They

point at fluid and diversified literary and social realities. Finally, by experiencing what it means to be the Other – the *internal* social and societal Other[4] – they themselves, as (women) authors and intellectual figures form the crack in the homogenous bodies of those ethnonational cultures.

Dubravka Ugrešić is a writer whose personal and professionalbiographies display political and cultural changes in the disintegrating Yugoslavia. It was the almost legendary media and political purge of five women writers in the newly born nation-state of Croatia in the early 1990s what forced Ugrešić to emigrate. Now she lives a life of an intellectual and cultural nomad. Yet, even though she sought to escape nationalistic appropriations and classifications, this author again came across essentialist and reductionist cultural definitions in her new place of residence. Ugrešić has often been introduced as a Croatian writer, female writer, or, at best, Eastern-European writer. As she herself wrote, it is not possible for her to be classified according to the characteristics of a certain genre or style, but she needs to be a (geo)politically defined author. This fixing of the emigrant's position and making it 'the Other' in the resident culture is what maintains the gap between this individual and the cultural, political and social collective. So, the reality of the border, this time an *internal* one, is the reality which defines the identity and seems to be continually present.

In the essay *Priests and Parrots*, published in her book of essays *The Culture of Lies* in 1996, Dubravka Ugrešić is discussing the position of the intellectual faced with a demand to redefine his or her identity in the emerging ethnonational political and social ambience. As Ugrešić put it:

> The identity of the writer, the intellectual, is called into question in the turbulent times of destruction of old values and the establishment of the new ones. Some have found an identity, others have lost one.[5]

The writer in Ugrešić's essay is portrayed as a confused, almost pitiful man who seems to be lacking any talent to successfully reinvent his own self. Importantly, this happens because the demanded alternation has nothing to do with his identity of a writer, but rather with his assumed ethnonational identity. This situation is conveyed through the repetitive image of a man standing on the border, not knowing what he should do or say, basically realizing that the very reality he lived in up until the moment dissolved:

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> And Petar Petrović[6] stands on the border between before and after, between one age and another, between one reality and another […] and he trembles. And he sees clearly: those who stand confused on the border seem to disappear.[7]

Space is the factor of one's identification (again, the difference has been *territorialized*). It is outlined by the political, therefore arbitrary frontiers, which are being imposed upon people who are thereof simply left out from the ethnonational political pattern. This change of the (political, geographical, cultural) space alters the feeling of one's identity. It actually makes a person feel that his or her self has disappeared:

> Who am I? No one. I come from Atlantis. Atlantis does not exist. Therefore, I do not exist. […] That is why our Petar Petrović, standing on the imagined frontier, wonders in confusion whether he exists at all and what is the state of his identity?[8]

Ugrešić thinks about the identity precisely through the metaphor of a border. Since it denotes the *non-place*[9] (because it is a place of transience), one occupying it must have certain problems when trying to identify him or herself. This 'match' has, however, opened a space for multiple and fluid understandings and possibilities of identification, enabling also the construction of a new, typically (or symptomatically?) post-Yugoslav identity, that of an emigrant.

Most post-Yugoslav authors have articulated the poetics of distancing and being absent from the world in its temporal and spatial manifestations. This artistic and simultaneously political pursuit has enabled the authors to oppose the rhetoric of political extremism and nationalism, but also to challenge traditional models of artistic representation. Dubravka Ugrešić has in her own way introduced the situation of an exile. In her novel *Ministarstvo boli (Ministry of Pain*, 2004) she plays with the convention of the introductory note in which the authors are outlining the character of their narration or address certain people relevant for their writing. Intending to protect their literary (and legal) status they are guaranteeing that the assumed similarity between the fictional and the real characters and events is just accidental. In more recent film and literary production it has become common to claim the opposite, in order to provoke the audience and eventually bring out more serious claims.

Yet, Ugrešic here employed the conventional literary tool, but inverted its role. By ironizing her own position as the narrator and by questioning all other instances of the text, she did not acknowledge that the literary product is fictional. Her intervention is targeting the other way: the existential questioning of her own self, her writer's identity and the reality surrounding her. The conventional introductory note thus turns into testing all the postulates encompassing the discourse of reality. Simultaneously, Ugrešic opened the field for the confrontation with the standardized, widely accepted categories and levels of reality:

> In the novel which stands before the readers everything is made-up: the narrator, her story, situation, characters. Even the place where the story takes place, Amsterdam, is not too real.[10]

Julia Kristeva, another migrant author and important theoretician of both femininity and exile, herself an exemplary advocate of her own living[11], sees boundary crossing as a radical move in the creation and evolution of any form of identity[12]. Moreover, she asserts that 'Identity cannot [...] become fixed and totalitarian but must remain open, mobile and tolerant of difference…[This involves] negotiating limits, shifting frontiers [..:] 'situating oneself, speaking, breaking out of the enclosures of propriety and sameness.'[13] Also, Kristeva perceives women to be in a particular position regarding the exile. She sees their social and political roles as kinds of inner exiles, she talks about an 'exile of the feminine in relation to Meaning and to generality.'[14]

It was already mentioned that one does not need to cross the actual border in order to become a migrant. Those who lived in Yugoslavia know this quite well.[15] On the other hand, you could live the life of an exile your whole life- there is a foreign language surrounding you and the dominant local culture performed in it, and you somehow live close to it, but not within it. It is more like living *by* the dominant culture. As writer Ildiko Lovaš describes:

> I live in Subotica[16], but it was not me to decide that my writing is a part of Hungarian literature. I am of Hungarian nationality so it would be difficult not to belong to that literary tradition. In Serbia, though, I cannot compete for neither of the literary prizes, not because I don't belong to Serbian literature, but because I don't write in Serbian language. By this I want to say that my literature belongs, or at least I hope it does, to Serbian one.

The position of this author embodies power relations stemming from the very concept of national culture which demands certain (or total) homogeneity. Literary prizes, systems of publication and distribution and curriculum are regulating the axis of the hegemonic cultural model. Therefore, one could simply turn out to be an émigré without doing a thing, except of *being*- the Other.

Ildiko Lovaš negotiates her position of otherness, that is the position of an author who writes and publishes in a practically foreign cultural ambiance, which is paradoxically at the same time her own. She is a foreigner in her home country and home culture, due to her native language- Hungarian. Questions of identity and foreignness are incorporated in her fiction.

In her story *Via del Corso I* (2005) Ildiko Lovaš is writing an autofictional account of a journey to Trieste. Crossing the formerly existing, but later *imaginary Yugoslav border* and entering the closest city abroad generates the narrator's memory of the past. The city of Trieste has a particular, almost iconic place in the imagery of Yugoslav culture of everyday life. It was the nearest West, perceived as the reachable paradise of purchasable commodities. But, it also offered the sense of being independent and breathing an air of some sort of freedom. So, Trieste holds an emblematic place in the realm of *Yugo-nostalgia*- it's a type of a *lieu de mémoire* in the realm of post-Yugoslav remembering.

It is interesting how both Lovaš and Ugrešić distinguish the same particular spot in the geography of Yugo-nostalgia, which very often functions as its metonymy. Uttering the name of the city of Trieste evokes what used to be Yugoslavia. Trieste is a *madeleine* of the shared Yugoslav past - it circumscribes both invented and real memories about the time, it is even a kind of a pledge of the truthfulness and of the fact that the Golden Age did exist, in the Yugoslav past, which is being imagined as mythical in many respects.

Yet, whereas Lovaš explores and dives into its biassed, subjective and sentimental space, Ugrešić dismantles the dystopian aspect of the Trieste discourse and uses it to describe the porous and unstable Yugoslav identity. The *Trieste narrative* has thus been forged comically:

> (we, Yugoslavs) were something quite different from them (Czechs, Hungarians and Poles…), which was after all confirmed by everyday reality (we could go to Trieste for a coffee, and they couldn't!) […] It was all because of that Italian coffee, grumbled Petar Petrović. It wasn't that it made him feel Italian, but it did distinguish him clearly from them... from Bucharest.[17]

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However, the conclusion of the writer Petrović coincides, as we shall soon see, with the (national) identity conception of Ildiko Lovaš's narrator:

> Never mind, I'm Yugoslav, that's what I've always been, after all.[18]

A visit to Trieste in Lovaš's story activates immediately, through its chronotopic capacity, a wish to travel back to the past, which could actually happen by returning to the *places* of her youth. Crossing spatial borders activates temporal flows:

> The time starts entangling, and it seems I could untangle it only in space: at that point I would leave, I would go straight to the border, closing my time into the precise triangle.[19]

Heidegger wrote that 'the boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something *begins its essential unfolding* [*sein Wesen*]'.[20] To cross the border means to set the past going, which is *essential* in understanding her own self:

> To leave, even on foot, straight to the border, then walk to Postojina, spend a night in a cold mountain cottage, climb down to Opatija, go out on the sun […] then take a look at what is going on in Rijeka, and finally get on a train to Zagreb […] To finally find out who I actually am.[21]

The narrator travels in time through *space*. This journey would help her find out something about her identity, which is obviously connected to the space and time she revisits. Few other elements of the narrative confirm what she identifies with: besides the mentioned trip to what used to be Yugoslavia, which is repeating as a refrain throughout the story, she evokes this space-time by directly declaring as Yugoslav twice by saying that she got her first housecoat from Trieste like any other five-year old 'Yugo-girl'. The other time though, she offers a more profound understanding of her former homeland and its dissolution. She is coming to Trieste in late summer and this detail is the indispensable metaphor of the narration- it has been obsessively repeated that the summer has been long and abundant, and that after such a summer heavy autumn rains would follow. That is why she is trying to buy an umbrella, yet, does not succeed, implying thus the other

unsuccessful attempt to protect herself from the other type of a blizzard- violent breakup of Yugoslavia. Yet, despite the gloomy prospects, the narrator stresses that no matter what happens 'the summer was abundant anyways', and immediately after that adds:

> and precisely that is what I would like to share, in this very place: at least I do know that, I'm Yugoslav.

She declares only her lost national identity, the Yugoslav one, whereas the possible new one is not mentioned. So, national identity is irrevocably lost, except in the fantasy. It has been in a way negatively forged, or more precisely, as something which belongs to the realm of the imaginary.

The summer she persistently evokes is that of the past, and what used to be her homeland is in a way a variation of the figure of the Golden Age. The paraphrased verse about summer refers to Rilke's introductory verse from the poem *Autumn day*, from his *Book of Images* (*Herr: es ist Zeit. Der Sommer war sehr groß*[22] / *Lord: it is time. The huge summer has gone by*[23]). The poem was not written in the Duino castle near Trieste, yet Duino castle is what came to be illustrious after Rilke had spent his time there writing his Duino elegies. The name of this place, the place itself functions as the metonymy- for the narrator it means Rilke's poetry and not simply geography or an attractive site. In this conception lies the narrator's very under-standing of both spatial and temporal portions of her journey. Space is ambiguous, it in a way dissolves and opens towards different realities.

The above mentioned poem is displayed as a credo of the story and functions as its poetic and political counterpart. It is quotedtwice: in Hungarian and Serbian translation[24]. Throughout the text, the narrator alludes to the verse and discusses which translation is better. Though she concludes that:

> Maybe [she] should first understand Szenteleki's[25] soft and peaceable translation'[26], this choice does not point to her possibly biased evaluation according to which stating that one prefers the translation in his or her native language would be a simple circular explanation. Instead of a narcissistic, that is (ethno)national affirmation of the 'belonging' culture, I argue that this assessment is the type of a *cultural testimonial*: we understand better, feel closer to the texts and phenomena translated to our native language (and culture). That is why throughout the story the narrator keeps on repeating that she is

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from Subotica and that very fact enables her to understand things and links among various phenomena, past and present, Trieste and Yugoslavia[27].

This text is in itself open, fluid, its denotative and connotative aspects merge. The reader becomes involved in the play of transgression and translation- not only that he or she reads a secondhand text, that is, the Serbian translation oft he original, but reading the next becomes a true hermeneutic challenge- both of the translated Rilke's verses are in Serbian, the text itself is in Serbian and the narrator discusses the very problem of translation and accessibility of foreign literature and culture. Therefore this story epitomizes the fact that 'the work of literature might itself be said to partake in a border crossing, when it is translated from one language into another, or through the very act of interpretation.

Comparing the text of Rilke's poem and the theme of the story makes the first appear to be the subtext of the latter. The poem describes the ambiance of a late summer and fall which is about to come. However, the second part of the poem is a sudden slip into the description of a lonesome individual who would write, read and walk under the autumn trees (obvious self-reflexive account- the subject is the figure of a writer), because it is too late for him (or her) to have a home now, that is, to belong anywhere: 'Whoever has no house now, will never have one'.[28]

Also for Lovas's narrator, home remained behind the temporal frontier of the past, which coincides with the spatial, new political border. That is why crossing the border, or staying behind it are both ambivalent- the place you are at now, is not your home any more, the border you cross in order to revisit what used to be your home, also proves to be illusory. Possible journey, possible crossing is only that Proustian, in search for the lost time. This quest is achievable in literature, or through literature.

Therefore, her voyage is a stop in two imaginary realms, that of the (Yugoslav) past and that of literature, literary imagination, whose embodiment are two authors: Rilke and Marai.

The narrator's encounter with Marai (Sándor Márai, Hungarian writer and journalist) occurs as she enters the bookstore and takes his book from one of the shelves. She simply holds the book and feels it is the only familiar thing she comes upon in the foreign city. Being at home means being close to the literary realms of the two authors. The world for her resonates with Rilke's verses and Marai's unsaid, but present lines. At this point another quest of her journey reveals itself: she

is obsessively quoting parts of their writings struggling to start writing herself. The problem of inspiration happens to be the essential issue of her voyage:

> If that happens […] I would distance even further from those things I should think about, from the text I should have written *back then* […] Which is the most important thing.[29]

Importantly, both of the writers are paradigmatic figures of what we today would call transnational literature, they were cross-cultural authors, Rilke being a Bohemian-Austrian German speaking poet and Márai a Hungarian, but also with experience of living in Germany, France and later in Italy, often writing in German.

Therefore, as the story develops we come to understand more and more what, that is *who* the narrator/author identifies with: these two writers. She sees a guidepost directed to Duino and wishes to be photographed under it so to have the proof of where she might have gone to. As she wrote, she would go in the direction of Rilke's quotation. So in her imagination guideposts are not about geography, but poetry.

The identity she seeks is that of a writer, and not a national identity, which she obviously perceives as redundant in the realm of strictly national(istic) cultures which emerged after the Yugoslav break up. National identity is irreversibly lost in time, but that of a writer she could regain. We have seen that the only homeland she has left is the literary imagery of the authors she identifies with[30].

Interestingly, the writer as the figure of identification is also in the focus of Dubravka Ugrešić narration. In another passage of the story she retells the telephone conversation with her colleague, the writer Petrović:

> – I'm changing my surname. To Kefka, if you don't mind.
> – I've changed mine too, says Petrović calmly.
> – What?'
> – Don't worry. To Petrović, says the former Petrović.

Whereas she (the narrator, the author) makes a pun on her steady literary market label (a woman writer from Eastern Europe), she resolves the situation of the unfortunate ex-Yugoslav author through what it seems to be a tautology. Rather, it is a dismantling of the all-Yugoslav fight over identities. It is a humorous comment

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on identity politics, which is seen as a reduction of a complex or problematic identity to a name. The conclusion is thus that one is identical with oneself, despite the efforts of the political elites to transform the individual according to the desirable political agenda.

Both Ugrešić and Lovaš create in the realm of transnational, that is they both write as emigrants, the status of native language plays a role, or they write about trans-national themes. So, *border-crossing* seems to be the structural element of their writing, for they *transgress* the borders of reading and understanding, borders of the text, of the language and cultures.[31]

Dubravka Ugrešić has been persistently discussing and formulating strategies and processes of what she calls the 'contemporary de-territorialized or transnational culture' which is a 'dynamic and strikingly complex process.'[32] She has likewise classified the notions which constitute this cultural discourse, composing a genuine *catalogue of transnational culture*: 'archiving ethnic, language and national memory, dislocation and displacement, cultural advances and translation, transplantation and translation of cultures, narratives of recollection, bilingualism, multiplied identities, exile, and many other things which, in a continuous process of interaction mutate, change, multiply and enhance their meanings'.[33]

In conclusion, we have seen how aspects of time and space which are incorporated in the construction of the border, but importantly, also in its crossing, are the essential metaphors of these two authors' exploration of Yugoslav and post-Yugoslav realities and identities.

Their writing is *political,* it confronts important aspects of ex-Yugoslav or post-Yugoslav ruling ideologies and their (ethno)national concepts of culture. Ugrešić's seeing of the writer as the main protagonist of the cultural transformation reminds her readers of the role intellectuals played in forming of the nationalistic ideologies, but also of the responsibility the dissent authors had in defying those ideologues of nationalism (suggesting also that there are those who didn't react even though they must have reacted). But she does also shed a light at the figure of the writer as a powerless and suffering individual in the context of the Yugoslav conflict.

Ildiko Lovaš, on the other hand, perceives the identity of a writer as her basic identity and is preoccupied with the question of writing and inspiration. Literature is a means of transgressing reality, and thus the figure of the (favorite) writer has a

particular place in this imagery of the unreal. Moreover, I would also argue that both writers connect the position of an exile with that of the writer. Ugrešić's narrator clearly speaks about the exile and writer's feeling of his own self, she makes that a representative status of a writer, or the artist. Lovas's story-teller says that it would be wrong to feel like home in a foreign country (in Trieste), because it would distance her even more from what she is supposed to do, and that is *to write*. Again, to be the exile, that is, never to be at home (like paradoxically Ildiko Lovaš *is* and *is not* at home in Serbia) and to be able to create, to write seem to be mutually inclusive.

Their narratives are paradigms of the fact that the border needs to be crossed, its dissolution is counted in into its genesis. The very act of drawing borders entails the bodies which have been divided and altered: 'A border which is crossed, in a sense is no longer a border- or it demands an understanding of borders in which the border is predicated (*maintained*) upon the very possibility of its own transgression'.[34] Dubravka Ugrešić and Ildiko Lovaš opt for non-national, or anti-national concepts of language, culture (together with the culture of memory) and identity which are ultimately defined by various types of boundaries. They, each in her own way and time, instead of drawing borders, tend to transgress them by including the plurality of realities, memories, identities into their picture of the world. In her Preface to *Desire In language*, Kristeva wrote of 'the necessity of adopting a stance involving otherness, distance, even limitation'[35]. This necessity seems to be understood and performed in the writings of these two post-Yugoslav authors.

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Notes

[1] Rephrase from: Johan Schimanski "Crossing and Reading: Notes towards a Theory and a Method"

[2] Johan Schimanski, 52.

[3] Julia Kristeva, "Women's Time", 206.

[4] Rada Iveković, "Women, nationalism and war: 'Make love not war'"; Julie Mostov, "'Our Women'/'Their Women' Symbolic Boundaries, Territorial Markers, and Violence in the Balkans".

[5] Dubravka Ugrešić, *The Culture of Lies*, 45.

[6] The most generic name from the region one can think of, which highlights the prevalence of the type of the experience.

[7] *The Culture of Lies*, 36.

[8] Ibid., 39.

[9] Marc Augé's concept.

[10] Dubravka Ugrešić, *Ministarstvo boli*, introductory note.

[11] Anne-Marie Smith, *Julia Kristeva: speaking the unspeakable*, 4.

[12] Ibid., 6f.

[13] Ibid., 69.

[14] Anne-Marie Smith, 78f.; in Kristeva's model of sexuality, masculinity is synonymous with the fixed identities and laws of the symbolic. As such it is the guarantor of the social order.

15 The ethnonational interpretation of citizenship made many Yugoslav citizens become foreigners in their own countries of residence, the case of Slovenian *Erased* (*Izbrisani*) being the most famous and discussed example. People born in other Yugoslav republics, some 25.000, were denied the right to citizenship after Slovenia declared independence.

16 A town close to the border with Hungary, situated in northern Vojvodina, autonomous province in which the Hungarian minority makes some 13% of the population

17 *The Culture of Lies*, 35.

18 Ibid.

19 Ildiko Lovaš, *Via del Corso*, 99.

20 As cited in: Johan Schimanski, 45.

21 Ildiko Lovaš, 92.

22 Reiner Maria Rilke, *Das Buch der Bilder*, 38.

23 English by Stephen Mitchell: http://www.gratefulness.org/poetry/autumn_day.htm (last accessed: 14.02.2014).

24 The Serbian translation is by the poet Ivan V. Lalić; the Hungarian by Kornel Szenteleki, who is considered to be a founder of Hungarian literature in Vojvodina (*minority* literature).

25 Ildiko Lovaš, 99.

26 Johan Schimanski, 42.

27 The topic of the relationship between the local and the cosmopolitan occurs repeatedly in Lovaš's writing.

28 Stephen Mitchell: http://www.gratefulness.org/poetry/autumn_day.htm (last accessed: 14.02.2014).

29 Ildiko Lovaš, 96.

30 One *absent* passage in her story, an invisible quotation form Marai's novel is another important subtext of her writing: "My homeland," says the guest, "no longer exists. My homeland was Poland, Vienna, this house, the barracks in the city, Galicia, and Chopin. What's left? Whatever mysterious substance held it all together no longer works. Everything's come apart. My homeland was a feeling, and that feeling was mortally wounded. When that happens, the only thing to do is go away." (Sándor Márai, *Candles burn until the end / Embers*, 1942)

31 By incorporating features such as allusion, translation and quotation Lovas's text also epitomizes the concept of intertextuality (the term coined by Julia Kristeva).

32 Dubravka Ugrešić, *Nikog nema doma*, 191.

33 Ibid.

34 Russel West-Pavlov, *Border-Crossings*, 10.

35 As cited in: *Julia Kristeva: speaking the unspeakable,* 25.

Ferenc Kocsis

Sightseeing through the Scope of a Rifle

The Transformation of Travel Literature in Wartime

Travel writing as a literary genre has the potential to tackle key questions in the center of the discourse of contemporary global politics. Yet a number of scholars in the field argue that, even though this particular genre could hold the key to addressing the political and ideological connotations of literary texts in general, they deliberately fail to do so.

My suggestion is to introduce another set of texts into the discourse of travel literature in order to open up interpretative opportunities regarding the questions of contemporary imperialism, invasive military operations in the name of preserving peace, and the ideological, political justification behind these policies. I will use the example of two books, *Generation Kill* by Evan Wright and *One Bullet Away* by Nathaniel Fick, to show how a neighboring genre like the War Novel (also referred to as Military Fiction) may help to expand the horizon of examination of these particular issues.

These two texts provide us with a firsthand account of the role played by the US Marines 1st Reconnaissance Battalion in the 2003 invasion of Iraq from crossing the border to the occupation of Baghdad. Fick is a retired US Marine lieutenant, who joined the armed forces after graduating from university. During his officer's training he acquired the theoretical framework of contemporary military strategy which was put to the test during the invasion and occupation of Afghanistan and then later Iraq. His training is crucial for my argument because it had a direct effect on his written account of the missions that were planned and carried out in accordance with the theorems of John Boyd, the most influential strategist of the 20th century.

A comparative angle presents itself if we include Wright's account of the same events: while he and Fick were in the same unit, their professional background makes their accounts of the invasion rather different. Wright was attached to the Marine unit as an independent observer, a representative of the liberal media writing for *Rolling Stone* magazine. Neither of these two men glorify war but attempt to present the string of events as they happened, including the numerous mistakes and shortcomings. Fick's book gives us an insight into the world of the officers and the decision making processes, while Wright's book depicts how these orders were carried out and the kind of

reactions they evoked on the part of the grunts. This emphasis on realism provides us with an opportunity to understand the phenomenon of cultural contact by focusing on the role of the notions of time, space, anxiety and knowledge. The circumstances of being in command of a military unit make it vital to be accurate and as objective as possible for the sake of survival and victory, while an ordinary traveler can afford to be subjective because the effects of his observations are not immediate in a strict sense.

It is important to briefly familiarize ourselves with the present state of travel writing, its shortcomings and their underlying reasons. Once the most dominant inadequacies, such as inherent cultural bias and the failure to address key contemporary issues, as noted by critics – even though travel writing could possess the necessary openness to transgress the limits of strict categorization – are pointed out, it is easier to demonstrate how the two texts suggested above may prove to be valuable in dealing with those problematic issues.

The other main aim of this paper is to emphasize the firm connections between the governing assumptions of contemporary social theory and the phenomenon of war, both in theory and in practice, in order to demonstrate how the postmodern turn has affected the theory and practice of war and how this impacts the examination of literary texts that deal with the subject in question. To support my arguments, I rely on the following textbooks: *Global Politics of Travel Writing* regarding the issues of travel writing, *War and Social Theory: World, Value and Identity* for the examination of the basic notion of war, and *Science, Strategy and War: The Strategic Theory of John Boyd* regarding the work of John Boyd, the influential strategist who has been credited with forming the military approach of the US Armed Forces for the last two decades.

The biased traveler-author

First of all, in order to avoid repetition, it is important to note here that for the sake of this argument, I will only examine products of the genre that are in written from, and I will not touch upon the question of diversification through the change in mediums such as the documentary and other visual representations. Due to its specific subject matter, travel writing could provide numerous, ample opportunities to examine the phenomenon of cultural contact. This characteristically Anglo-Saxon tradition of literature specifically deals with the differences between Western culture and the indigenous cultures of exotic locations visited by the traveler-author. Through the past centuries, the genre has

undergone significant changes as it has reflected the changing intellectual, social climate. From exploration, establishing Western superiority in the age of the great explorations, to diligently cataloging the flora and fauna of faraway, exotic places during the Enlightenment era, to expressing the anxieties and doubts at the time of the fall of the great empires in the age of Modernism or dealing with the rapidly shifting power relations and technological advances of today.

Despite these notable changes in content, these texts are still mainly produced by middle-aged white males from an English-speaking, First World country, who use the knowledge they have gathered through their journey to reaffirm their and their fellow citizens' belief in the superiority of Western culture. The countries visited are shown as distant, not only in the spatial sense of the word, but in a temporal sense as well. The depiction of the underdeveloped economic and social systems of Second and Third World countries mirrors the state of affairs in First World countries in the past, in a way allowing the traveler "to 'go back in time' and experience more primitive historical eras,"[1] thus further widening the gap between the two cultures.

Another key issue is that this genre has always had – and continues to have – heavy political and ideological connotations and therefore should always be examined as part of a much larger discourse rather than as a self-contained artifact. These connotations can present themselves in a number of ways: explicitly, if the author expresses sympathy or in some cases even a sometimes open longing for the imperial past; and, in other instances, through a nostalgic tone. Or implicitly if the imperialistic aspirations are disguised as new wave humanist trends (the notions of the Global Village, One World – One People, Universal Equality), for in this case the underlying goal is to enforce global moral and ethical standards.

The reason why this is problematic is that these standards are only global in the sense that their propagators would like to see them in effect all over the world, while in terms of origin these ideas are still the standards of the West and are totally ignorant of local traditions, cultures, etc. Even though the genre has been around for centuries and it has somehow managed to adapt to the changing situation and reinvent itself such that it retains its audience, it may be in a more serious crisis than ever. With rapid technological advancement, globalization and the undeniable fact that our planet can only offer a finite number of places to explore, the West has simply run out of exotic countries or territories to even visit, let alone explore or conquer. In a way, this means that the dual focus on spatial and temporal concerns has been reduced to a single focus point: the notion of time.

Although time has represented an important factor since the age of the great explorations – not just discovering a foreign land but to be the first one to do so meant fame and fortune for the explorer and the powers who supported the quest – in contemporary times it has become the only factor that is still in play. This recent and significant shift in focus can be attributed to the rapid advancement of technology. The utilization of the fruits of this advancement have shrunk the world, thus leaving only a few places that remain unexplored or inaccessible to even an average member of a First World society. Although this state of affairs opens up numerous possibilities to the everyday citizen, it is also a source of anxiety: the loss of the sense of exploration, charting the unknown. Rather than revisiting a foreign location where the situation has already stabilized and thus has been dealt with in detail over and over again, I propose an approach that examines the initial phase of establishing dominance: the military invasion. This period of time is usually absent from conventional travel literature which focuses on either the pre-invasion exploration efforts of a smaller group or individual or on the post-war conditions presented by the traveler-author.

Also, it is easy to expand the genre of travel writing "because there is no consensus over how to define travel writing or its structural elements."[2] The only mandatory constituent that defines a text as travel writing is the notion of journey, be it external or internal; any other features are borrowed from other genres such as romance etc. This lack of formal restrictions regarding the genre of travel writing makes it even more possible to expand its borders to include Military Fiction. The notions of the personal and communal expansion, cultural contact through domination and oppression, are still key important elements, but Military Fiction focuses on the period of the imperialistic expansion that is not usually addressed in conventional travel writing. It is still challenging to find texts that do not present the same bias and cultural ignorance that dominate travel writing. The two books that I propose to include in this discourse are especially valid for examination, for they combine the notion of external and internal journey with a deliberately unbiased tone of presentation. The nature of an invasion in itself assures the reintroduction of the notions of uncertainty of exploration, entering an uncharted territory where one cannot be sure of the affiliations and intentions of the locals. Fick states in his book that he joined the US Marines to carry on the family tradition − to experience a rite of passage, if you will − to become something more than an ordinary citizen, while Wright joined the 1st Reconnaissance Battalion to represent the liberal media during the invasion of Iraq. These two texts also address key questions that conventional travel writing fails to do. There is no doubt on the part of the grunts/non-officer marines that they are serving a political and ideological agenda.

What is interesting is that they are even aware to a certain degree that there may be nothing more behind the justification of their mission than empty words. They also openly give voice to their lack of trust in the competence of some of their leaders (both on an immediate level and on the level of the US government), yet they are ready and willing to go to battle, to kill and to die, nonetheless. These specific circumstances result in openly taking up the ideological connotations of conventional travel writing: deliberate distancing from the locals, the goal of enforcing their standards, oppressing the local culture and generally gaining and maintaining control. This in itself represents a huge step towards providing a fair depiction of what travel writing has attempted and is still attempting to achieve, but it is even more interesting to see how the soldiers can operate within this double state of mind. They suspect they are fighting under false pretenses, but they can distance themselves from the ideology and focus on the practical side of their role.

The source of anxiety for these soldiers is that they may not be involved in the actual fighting because of the US military's reliance on other methods of engaging the enemy, such as artillery and air strikes. Arriving too late, not being able to keep to the timetable: these are the sources of uncertainty and not the outcome of the war on a personal or communal level. These highly trained and specialized men are reduced to simple machine operators when they are ordered to carry out their missions in HMMWVs (the High Mobility Multipurpose Wheeled Vehicle commonly known as the Humvee) in the name of Maneuver Warfare. Another form of anxiety presents itself in this case: being underutilized or becoming obsolete due to the dominance of technology over human involvement. Killing or dying is neither a cause for concern nor a goal; examining this attitude lets us gain deeper insight into works of literature that deal with or are centered on the phenomenon of war.

War as a conflict over meaning and knowledge

While the conventional approach towards war presupposes that the central motif is the loss of human life, based on the attitudes presented by the marines in these two books, I suggest another approach. As emphasized on numerous occasions by a number of individuals throughout both texts, being there in that psychic space at that particular time is what is important, not their own or the enemy's well-being (including life and death). Being a member of the US Marine Corps and fulfilling an active role in the invasion is what defines these men; this is their goal, their

purpose and their method of self-expression. The only people they have to prove themselves to are their fellow soldiers and their superiors (as opposed to a traveler-author, who has to please a much wider audience).

It is precisely this bond that can be witnessed in Heidegger's interpretation of the phenomenon of war. He begins his argument with an examination of Fragment 53 by Heraclitus:

> War [polemos] is father of all, and king of all. He renders some gods, others men; he makes some slaves, others free.[3]

In his lecture *An Introduction to Metaphysics*, he interpreted this passage in the following way:

> The polemos named here is a conflict that prevailed prior to everything divine and human, not a war in the human sense. This conflict, as Heraclitus thought it, first caused the realm of being to separate into opposites; it first gave rise to position and order and rank. In such separation cleavages, intervals, distances, and joints opened. In the conflict a world comes into being. (Conflict does not split, much less destroy unity, it is a binding-together, logos. Polemos and logos are the same.)[4]

Relying on this interpretation, the notion of war appears in a completely different light; it is a force of creation as well, rather than destruction alone. It is also a force that produces unity, acknowledgement and therefore a reaffirmation of identity. Conflict highlights differences between not just members of opposing sides, but also individuals fighting on the same side as well. Competence and other core values of identity surface when individuals are put under great pressure. So in this sense conflict is an excellent opportunity to acquire information about ourselves and others around us.

Curtis argues that if we examine the subject of being with emphasis on what Heidegger denoted by the term *Dasein* and projecting it onto the particular topos of war, we can accept the concept of war as a form of interpretative confrontation.

Upon closer examination of the essence of *Dasein*, its relation to the world, Curtis presents the following argument:

> What is central for human being is that as Dasein it cannot be indifferent to its being, rather its being is an issue for it. It is always mine to be in one way or another, that is, Dasein always makes decisions about its own possibility, 'it can, in its very Being, "choose" itself and win itself'.[5] In this sense Dasein's existence can be said to be hermeneutic; it is a matter of each Dasein interpreting and (possibly) creating the world anew. […] This involvement is an interpretive confrontation through which a world becomes meaningful.[6]

In this sense, being is a series of interpretative processes, through which the subject has to constantly redefine itself. This series of affirmative steps takes on the form of confrontation in the sense that the subject has to project its own interpretations onto itself, the world and the other subjects that it encounters. It is also important to note that according to Heidegger's interpretation "the world is not simply given but disclosed *as* something".[7] Meaning has to be won instead of discovered, and this statement supposes that in any case meaning is generated by accepting one possible interpretation while dismissing others. So in terms of determining identity or generating and in a way enforcing meaning, it can be said that war is only different from everyday life in that it displaces the constant inherent conflict of being into an actual highly specialized practice.

War as a quest for knowledge may sound like an abstraction or a mere metaphor. Yet in the case of Reconnaissance Marines this notion could actually serve as their mission statement. Their goal is to gather as much reliable information as possible within a particular timeframe without giving away any information themselves. Making direct contact with the enemy forces is a last resort, which basically means that their mission was not a success. They have to be flexible and able to work with assumptions based on sometimes conflicting intelligence. This is one of the cases where we can witness how such notions as the concept of knowledge as the product of individual interpretation within a larger discourse rather than some metanarrative, a central constituent of the paradigm shift commonly referred to as the postmodern turn, heavily influenced contemporary military strategy thanks to Boyd's theoretical approach.

Boyd is considered to be the most influential military strategist of the 20th century, according to some even since Sun Tzu, the Chinese general and philosopher who is credited with writing the earliest comprehensive treatise on military strategy titled *The Art of War* between the sixth and fifth centuries BC. He formulated a new approach to strategy which broke away from traditional approaches that focused mainly on the acquisition of land via possessing a larger force than the opposition. His most widely

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acknowledged contribution is the OODA (Observation – Orientation – Decision – Action) loop. Unfortunately, in most cases, studies do not deal with Boyd's work in more detail than this basic model even though Boyd revised and expanded his model considerably over the years. The approach propagated by Boyd is based on tempo: the ability to adapt to changing circumstances faster than one's opponent. His aim is not necessarily to eliminate the opponent, but rather to make him incapable of reacting. This shift of focus in itself would be noteworthy, but, as Osinga argues in the first comprehensive study of Boyd's theoretical model, this is just an initial basic framework, within which Boyd built his complex theories over the years. He was a conscious and avid reader of the natural and social sciences and therefore he was aware of the paradigm shift of the 60's and constantly improved and revised his models to incorporate these latest developments or to use them as metaphors for his arguments.

According to Osinga, he was mainly influenced by evolutionary biology, relativity theory, information theory, chaos theory, ecology and postmodern trends in the social sciences. In terms of my argument, his standpoint towards the concept of knowledge is what is most relevant. As I argued earlier, military conflict can and in the specific case of reconnaissance should be considered as a process of acquiring knowledge. In their ability to differentiate between the ideological justification and the practical reasons, circumstances of a mission are among their main assets.

As clearly depicted by both Wright and Fick, the actual events of the invasion, their underlying reasons and their outcome took radically different forms depending on who interpreted them. For example, when the battalion had to race through an enemy-occupied town in their unarmored HMMWVs under heavy fire and managed to come out on top, their commander claimed that they succeeded because of the aggressiveness of their actions, while in fact it had more to do with sheer luck and training. In other cases, we are shown how a hamlet was bombed based on erroneous reports, miscommunication which was obvious to the marines observing the object from their position, yet it still became part of the battle report as a mission with 'good effect on target'.

Relying on studies by Lyotard, Giddens and Derrida, he constructed a model for military strategy that took the postmodern ideas regarding knowledge into account. He took notions like 'local determinism' and 'interpretative communities' that produce knowledge through interaction between local narratives, 'moves' within pragmatic discourses. The notion of uncertainty is a major element in Boyd's model that was supported by the core tenet of Structuration Theory: the concept of reflexivity of knowledge. As Osinga explains,

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> For Giddens, the growing awareness of inherent uncertainty of social life and the conscious and deliberate embedding of reflexivity of knowledge in institutions marks the nature of the postmodern condition. Boyd's views on knowledge, his views on the function of orientation patterns, and the evolutionary nature of the development of strategic theory and military doctrine, are entirely consistent with Giddens' conceptualization of postmodernity.[8]

What is really at stake is being able to function: carry out orders, give reports that fit multiple justifications as if there was only a single narrative that they have to fit, while being fully aware of the multitude of viewpoints that have to be considered. Addressing these circumstances and incorporating them into his theoretical model are among Boyd's greatest feats. What is even more interesting is that while involving these highly theoretical notions, Boyd still managed to produce a model that was practical enough to be used on the battlefield.

Boyd's other main influence came from Deconstructionism. Including this school of thought opened up his model to a whole new level of theoretical diversity. Acknowledging that meaning is always subject to an inherent alteration in the perception of the interpreter, due to his circumstances and the context, is a notion that is very similar to what Boyd referred to as 'observation' in his OODA loop. In his words, the way to overcome the enemy is

> by an instinctive see-saw of analysis and synthesis across a variety of domains, or across competing/independent channels of information, in order to spontaneously generate new mental images or impressions that match-up with an unfolding world of uncertainty and change.[9]

The importance of this statement lies in its emphasis on uncertainty and change as the most prominent issues to overcome and to do so by gathering and generating information. This is where the paradigm shift in military strategy can be witnessed most clearly. As opposed to the old paradigm based on force in numbers and occupation of territory, his model is based on acquiring knowledge in a way that addresses its peculiar nature and doing so in the shortest period of time possible.

Maneuver Warfare, which was the military approach utilized by the US Marines during the invasion of Iraq, is one of the ways in which Boyd's theories has been put into practice. Although its success is debatable, especially from the standpoint of the

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marines who were the actual agents carrying out the orders, its intermediate roots in the postmodern social sciences make them easily accessible for examination using the methods of post-structuralism and deconstructionism. Because the two books in question are, to a certain degree, accurate descriptions of the events that took place during the invasion, their content reflects the basic notions of Boyd's theoretic model. In the case of Fick, we can assume a higher degree of saturation of these notions, for he was trained to apply the fruits of Boyd's studies in formulating reports and orders.

Reading the two texts in a comparative manner would be even more promising because then we are afforded a rare opportunity to examine the phenomenon of contemporary military invasion in a more comprehensive manner due to the different inherent approaches of the respective professional backgrounds of the two authors: through an account by an officer with actual training in the field of strategy and a journalist who is not an active agent but offers us a layman's firsthand depiction of how the same string of events took place on the level of the grunts.

In my opinion, these two novels can prove to be valuable additions to the discourse on contemporary travel literature regarding the motif of imperialistic expansion, cultural contact and identity formation. These texts address the issues that travel literature could but deliberately fails to do. The issues of political and ideological connotations are presented openly; the need to examine the contents of these texts in a part of a discourse can be achieved with a comparative interpretation possibly, thus resulting in a more comprehensive account of this particular case of cultural contact. The notion of anxiety is still a central motif, but the underlying reasons – rapid technological advancement and the finite number of places to explore – represent the shift of focus from territory to time and from success or failure to becoming underutilized or totally absent.

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[1] Debbie Lisle: *The Global Politics of Contemporary Travel Writing*. Cambridge: Cambridge University Press, 2006, 43.

[2] Lisle, 29.

[3] Robinson, T. M. trans.: *Heraclitus Fragments*, Toronto, University of Toronto Press, 1987, cited from: Neil Curtis: *War and Social Theory: World, Value and Identity*, Houdmills: Palgrave Macmillan, 2006, 1.

[4] Martin Heidegger: *An Introduction to Metaphysics*, New Haven and London: Yale University Press, 1959, 62, cited from: Curtis, 1.

[5] Ibid., 2.

[6] Ibid.

[7] Ibid., 15.

[8] Frans P.B. Osinga: *Science, Strategy and War: The Strategic Theory of John Boyd*, New York: Routledge, 2007, 109f.

[9] John Boyd: *Strategic Game of ? and ?*, 1987, 58. cited from: Osinga, 85.

Interculturalism and space in literature and media

Dénes Mátyás

"Italian psycho"

Brucia la città di Giuseppe Culicchia

Lo scrittore torinese Giuseppe Culicchia pubblicò i suoi primi scritti all'interno del progetto lanciato da Pier Vittorio Tondelli, *Under 25*, più precisamente nella terza antologia intitolata *Papergang* (1990). Benché il volume, come dice Culicchia stesso, non avesse ancora "«spalancato le porte» dell'editoria"[1] all'autore, l'uscita dei suoi scritti in *Papergang* poté essere per lui, senza dubbio, un riscontro positivo. Più tardi ricevette riconoscimenti anche in forma di premi a giovani talenti riservati. Nel 1993, per il suo primo libro, *Tutti giù per terra* scritto sempre su influsso e stimolazione di Tondelli, vinse il Premio Montblanc, aggiudicato a scrittori sotto i quaranta per i loro romanzi ancora non pubblicati. Con ciò, oltre a qualche premio in denaro, ebbe l'opportunità anche di far uscire questa sua opera. Fu così che, nel 1994, il detto romanzo, edito da Garzanti, apparse sugli scaffali delle librerie e, nel 1995, rese lo scrittore beneficiario anche di un altro riconoscimento, il *Premio Grinzane Cavour Autore esordiente*. Oltre ai premi consegnati a giovani scrittori, va menzionata ancora la versione francese del Premio Grinzane Cavour, il *Prix Grinzane France*, fondato per la premiazione di opere narrative italiane uscite in traduzione francese nei due anni precedenti alla premiazione stessa, che Culicchia ricevette nel 2008 per *Il paese delle meraviglie* (2004).

Vari scritti critici sottolineano, già in relazione al romanzo d'esordio *Tutti giù per terra*, il "linguaggio giovanile", la "fluida e gergale oralità" e lo "stile orale"[2] della scrittura dell'autore torinese. Essi rivelano anche la scelta consapevole di Culicchia di impiegare, nei suoi romanzi, personaggi giovani, efficacemente rispecchianti le situazioni di vita tipiche e il futuro spesso incerto della generazione giovanile. I critici, inoltre, parlano spesso dell'ambientazione caratteristica delle opere culicchiane, delle descrizioni di luoghi tipicamente frequentati proprio da questa generazione.[3] Tali tratti sono caratteristici, comunque, non soltanto di *Tutti giù per terra*, ma sono solitamente rintracciabili anche nelle ulteriori opere di Culicchia, così in *Paso doble* (1995), *Bla Bla Bla* (1997), *Ambarabà* (2002), *Un'estate al mare* (2007), *Brucia la città* (2009) ecc.[4]

Oltre a quanto detto sopra, possiamo trovare anche ulteriori osservazioni sulla scrittura dell'autore torinese che accentuano l'elaborazione letteraria di storie semplici e/o banali nelle sue opere. Così quella di Giulio Ferroni in relazione ad *Ambarabà*, un romanzo che svela i pensieri di alcuni viaggiatori in attesa dell'arrivo della metropoli-

tana e presenta situazioni di vita e storie "banali, cupe, angosciose"[5], a volte perfino perversioni bizzarre, rintracciabili tanto nel libro quanto nella vita "reale" quotidiana, nei frontespizi dei giornali, nei TG ecc. Oppure si può pensare all'opinione di Ilona Fried, ricercatrice ungherese della letteratura italiana del Novecento che, a proposito di *Paso doble*, osserva: "Culicchia trasmette con un buon senso di ritmo e composizione la vacuità identica delle giornate, e rappresenta l'eroe o, se preferiamo, l'antieroe della nostra età con un linguaggio conciso, essenziale, dilettevolmente grottesco-ironico: eleva la **banalità** in letteratura."[6]

Credo non ci sia alcun dubbio su quanto le soluzioni linguistiche, stilistiche e tematiche finora trattate rendano questi romanzi addatti a rendere conto della realtà del presente, degli avvenimenti quotidiani. Anche parlando in generale possiamo trovare, nella letteratura italiana dei decenni all'intorno del Secondo Millennio, vari testi e opere prosaiche con un simile orientamento: si pensi, ad esempio, agli scritti degli autori cannibali e *pulp*. Esse sono opere che, direttamente o indirettamente che sia, non sono di solito indipendenti neanche dall'arte e dal lavoro letterario di Tondelli. Nel caso di Culicchia, soprattutto in merito al suo esordio, tutto ciò sembra ancora più evidente: i suoi scritti riportano un impatto ancora più forte dell'influsso intenso esercitato da Tondelli, dalla sua attenzione concentrata sull'ambiente circostante e dal suo suggerimento, rivolto agli scrittori giovani, di esplorare la realtà quotidiana, direttamente percepibile. Per giunta, in alcuni dei romanzi di Culicchia Tondelli appare, quasi fosse in segno di ringraziamento o di omaggio, anche come personaggio narrativo.

Non è un puro caso, quindi, se lo scrittore torinese viene messo in relazione da molti con la letteratura *pulp*. Oltre al fatto che nelle opere di Culicchia possiamo risentire "la voglia di narrare, di raccontare storie" che, dopo gli anni Ottanta, rimane sempre forte anche negli anni Novanta,[7] la sua scrittura è caratterizzata anche da una "apertura stilistica e di contenuti"[8] uguale a quella che possiamo trovare nelle opere degli autori *pulp* e cannibali. Nei decenni intorno al Secondo Millennio hanno un influsso sempre maggiore "la musica pop, il cinema, la televisione"[9] e, soprattutto relativamente alla letteratura più recente, i ritrovati dell'informatica, i mezzi e programmi ameni e/o informatici, il che si manifesta chiaramente anche nella letteratura, tanto negli scritti degli autori suddetti quanto in quelli di Culicchia. Le nuove generazioni si rivolgono a tutte queste novità con una nuova sensibilità, e non tardano ad utilizzare ed inserire i modi di descrizione e di rappresentazione nuovi, i linguaggi sempre più moderni nelle proprie opere: il linguaggio filmico, quello dei media, il linguaggio ed i fenomeni dell'informatica, ecc.

Secondo Marino Sinibaldi sono proprio la sensibilità dei nuovi autori per tali linguaggi e forme di espressione e le loro risposte a tutti questi a determinare profondamente la letteratura degli anni Novanta, ma potremmo forse giustamente pensare anche a quella dei primi anni del nuovo millennio. Il critico pensa infatti che ci siano degli autori che, nonostante si rendano conto delle novità soprammenzionate, dei mutamenti nel giudicare i valori alti e bassi, dello svanire delle differenze tra questi valori, nelle proprie opere denunciano sempre la ragione d'essere di un campo *particolare* della letteratura. Accanto a loro, poi, ci sono quelli che amalgamano senza alcun pregiudizio e, appunto, con predilezione fenomeni di ogni tipo: "accumulano linguaggi, temi, figure e mondi espressivi di disparata provenienza, […] manipolano generi, tradizioni e suggestioni diverse con una fantasia combinatoria e tendenzialmente indiscriminata."[10]

Sinibaldi chiama *scrittori onnivori* questi ultimi autori (*pulp*), tra i quali menziona anche Culicchia. Il che, naturalmente, non è sorprendente se pensiamo a quanto l'autore torinese non esiti a mescolare diversi stili e forme di espressione:

> Negli ultimi tempi si è molto parlato dei rapporti tra Letteratura e Cinema, Musica, Fumetti, Televisione. Per quanto mi riguarda, la frase e la pagina e il romanzo sono ritmo; scrivo «a orecchio», come se le parole che adopero dovessero essere pronunciate ad alta voce, invece che starsene mute sulla carta […] Penso che la contaminazione reciproca di linguaggi diversi sia molto interessante.[11]

Fulvio Pezzarossa sembra condividere l'opininone di Sinibaldi e, quando compila il suo "catalogo, confuso, casuale e arbitrario"[12] dei rappresentanti del *pulp* italiano, riporta anche il nome di Culicchia. Per quanto il detto catalogo sia confuso, lo scrittore torinese ci viene inserito, in realtà, non del tutto arbitrariamente: infatti Pezzarossa, quando prepara la sua lista, parte proprio dall'unico numero uscito della rivista *La Bestia*, edita da Nanni Balestrini e Renato Barilli e dal sottotitolo *Narrative invaders!*, che esamina, appunto, le voci più nuove, quelle più promettenti degli anni Novanta, chiamate a volte *pulp*, a volte tarantinisti, ovvero seguaci di Quentin Tarantino, e, a volte, cannibali, tra cui troviamo anche Culicchia.[13]

Malgrado gli aggettivi, il legame dell'autore torinese con il cannibalismo letterario sembra un po' più problematico rispetto a quello con la tendenza *pulp*, dato che le sue opere sono, in sostanza, prive della brutalità intensa, della violenza sanguinaria fortemente caratterizzante gli scritti dei cannibali. Ciò nonostante, alcuni critici pen-

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sano che Culicchia possa a buon diritto esser associato al "cannibalismo": così Mario Barenghi, che descrive Culicchia come "un cannibale d'indole solo un po' più mite degli altri, o magari divenuto vegetariano."[14]

La scrittura e lo stile culicchiani possono essere messi in relazione, però, ancora di più con quelli degli autori nordamericani, soprattutto degli esponenti della letteratura (neo)minimalista.[15] Negli anni Novanta come anche nel passato decennio viene prestata un'attenzione sempre più intensa, dagli italiani, alla letteratura statunitense contemporanea[16] che, di conseguenza, ha avuto senza dubbio un grande influsso sulla narrativa della penisola. Tutto ciò è oltremodo vero per la scrittura di Culicchia:

> Conosco molto bene la letteratura nordamericana e credo di esserne rimasto influenzato dal punto di vista stilistico. A me interessa molto il discorso della semplicità, che è proprio di quella tradizione letteraria e va da **Hemingway** a **Carver** fino a **Easton Ellis** e **McInerney**. Mi ha sempre affascinato l'idea di **Carver** secondo cui bisogna sfrondare la frase di tutto quello che non è essenziale.[17]

A tutto questo possiamo ancora aggiungere il fatto che, nei primi decenni del nuovo millennio, Culicchia svolge anche un'attività da traduttore delle opere nordamericane e, quindi, ci sono vari libri d'oltreoceano le cui edizioni o riedizioni in lingua italiana sono legate proprio al suo nome. Tali opere sono *Le avventure di Huckleberry Finn* di Mark Twain (l'edizione italiana nella traduzione di Culicchia è del 2005), i *Racconti dell'età del jazz* di Francis Scott Fitzgerald (2011) o, appunto, i romanzi di Bret Easton Ellis, *American Psycho* (2001), *Lunar Park* (2005) e *Imperial Bedrooms* (2010).

Alla luce di quanto detto finora sarà probabilmente poco sorprendente trovare che ci sono vari scritti critici, saggi e recensioni a trattare il legame di Culicchia con il minimalismo letterario americano. Ne parlano, ad esempio, Manuela Spinelli, che esamina la struttura frammentata ed ellittica, la "scrittura semplice e lineare, «minimalista»" di *Tutti giù per terra*, *Paso doble* e *Bla Bla Bla*;[18] Andrea Ferri, recensore di *Venere in metrò* (del 2012), secondo cui Culicchia mutua molto dal minimalismo americano, da Bret Easton Ellis come da Chuck Palahniuk, tanto dal punto di vista stilistico quanto da quello strutturale;[19] Fernando Bassoli, che nell'articolo in cui riporta la propria intervista con lo scrittore torinese, parla di un minimalismo non solo "sano ed intelligente", ma anche "tragicomico";[20] Heidi Marek, che esamina le possibilità dell'esitenza di un minimalismo italiano;[21] oppure Fried, che considera il minimali-

smo proprio come una vera e propria e caratteristica direzione della narrativa italiana contemporanea, ed è proprio all'interno di questa che tratta l'opera di Culicchia.[22]

Un American Psycho torinese?

Se gli scritti precedenti di Culicchia possono essere rapportati alla narrativa minimalista, il suo romanzo *Brucia la città* (2009) potrebbe essere considerato, in un certo senso, anche il culmine del profilarsi delle tecniche riduttive ed ellittiche, tanto che il libro viene a volte definito, in senso non proprio positivo, persino come un *Italian psycho* o "una specie di *American Psycho* torinese".[23] *Brucia la città* ha davvero parecchi aspetti affini al romanzo di Ellis: il linguaggio è quitidiano; lo stile è semplice; la narrazione pone in primo piano la superficie; l'atteggiamento dei personaggi e degli strati sociali tramite loro rappresentati, così come quello di gran parte della società del nostro tempo, è concentrato sullo spettacolo, la loro ossessione per le apparenze si delinea in un modo accentuato; le marche hanno un ruolo significativo sia nel testo sia nel mondo narrativo, sono proprio a sostituire o a "coprire" gli oggetti stessi; le droghe costituiscono prodotti di consumo quotidiani per i personaggi che, ciò proprio per effetto di quelle, hanno delle personalità deformate e una percezione del mondo ridotta; le emozioni, se e quando se ne dia il caso, possono al massimo essere *desunte* dal testo e dalle azioni; e così via.

Il romanzo narra la storia del *deejay* popolare, Iaio, che cerca la sua ragazza, Allegra, a volte più, a volte meno disperatamente dopo che lei, in seguito ad un loro conflitto, è scomparsa. La serietà della sua ricerca viene messa in dubbio dal fatto che Iaio, nonostante la sua perdita, continui a vivere la sua vita sostanzialmente come prima: trascorre delle notti sfrenate, partecipa ai *party* con le celebrità del momento, frequenta i locali e i bar più di moda, i ristoranti e i club più esclusivi uno dopo l'altro con i suoi compagni, dj Zombi e dj Boh, solo compagni perché parlare di amici sarebbe forse un po' esagerato. Per di più, durante tutto ciò consuma, ad ogni ora del giorno, smoderatamente e con tutta naturalezza dei *drink*, *cocktail* e, prima di tutto, cocaina.

Il protagonista del romanzo nuota nel successo e nel benessere materiale, è presente ad ogni occasione significativa, conosce la moda e i *trend* più correnti, si muove familiarmente nel mondo del *web*, usa e conosce bene le pagine della rete sociale e i siti di condivisione di video popolari (MySpace[24], YouTube), fa incetta e persegue ogni occasione di divertimento e, nonostante la perdita di Allegra, di piaceri carnali.

Per farla breve: brucia sempre al massimo e non a caso suona così il saluto di Iaio e compagni: "Sei caldo?" "Caldissimo.". Comunque sia, mentre sono gli incontri e gli eventi imperdibili, e le strisce di cocaina, ad occupare il suo tempo, le sue giornate anestetizzate e futili si susseguono in realtà tutte vuote. Iaio si lascia trascinare dalle vicende ed ha delle relazioni superficiali e vuote, tanto che le notizie e le opinioni che trova su Internet, le quali non esigono risposte immediate, gli fanno più impressione di qualunque comunicazione diretta, viva e personale; non è capace di riflessioni ed emozioni profonde, sono forse solo alcuni oggetti e strumenti d'uso quotidiano, e sopra ogni altro la sua macchina Hummer H3, a cui è legato veramente; è privo di scopi nella vita e progetti a lunga scadenza, l'unica cosa che gli importa è vivere il presente il più freneticamente possibile. Nonostante il fatto che dentro di lui ci sia qualcosa per cui sentirà che l'andamento delle cose non sia del tutto perfetto, Iaio non mostra alcuna intenzione di valutare consciamente la propria situazione, anzi, di questo sembra essere proprio incapace. Non è in grado di uscire dal giro circolare dei giorni e delle notti turbinosi e pieni di godimento, per di più, crede di sentirsi bene proprio grazie a questi malgrado che, nel mezzo della popolarità e della sua vasta rete sociale, egli soffra in realtà di una solitudine profonda.

Conformemente a tutto ciò, Brucia la città presenta un mondo di spettacolo: un ambiente, o almeno un certo strato sociale, ossessionato dalle apparenze, testimoniante un ordine di valori capovolto e superficiale: una realtà da cui i veri valori e rapporti umani ricchi di contenuto sono spariti; un mondo dominato dagli interessi privati, in cui anche l'élite politica dirigente è al servizio di questi ultimi; una società in cui il principio di "vedere ed esser visti" ha un ruolo determinante; una compagine umana in cui è il possesso dei beni materiali a definire la persona e a contare da merito maggiore, perché sono proprio questi beni e la loro esposizione alla pubblica vista a garantire il riconoscimento degli altri e la possibilità del successo personale. In altre parole, Brucia la città presenta una realtà o, più precisamente, un segmento di realtà, perché Culicchia non mette in questione che il mondo abbia dei lati più sereni[25], che forse si dimostra oscuro, corrotto e nero, ma nasconde dei problemi esistenti ed acuti. Il romanzo offre un'immagine verosimile che può essere riconosciuta facilmente: un reperto inquietante, ma anche molto efficace sulle assurdità del mondo contemporaneo. Così facendo, invece di invitare ad un puro divertimento, incita a riflessioni ulteriori, ad una partecipazione interpretativa attiva. Tanto più perché non fornisce delle spiegazioni e/o delle risposte, ma narra le cose o, per essere più precisi, le accenna soltanto, dal di dentro, apaticamente e in un modo neutrale, tramite la

personalità desensibilizzata e anestetizzata del protagonista, attraverso il punto di vista ridotto di Iaio.

La concentrazione sulla superficie, la spettacolarità, il primato dei valori materiali e futili sono presenti dappertutto nel mondo testuale e nell'azione. Lo rivela già l'immagine di Torino, città dove la trama si svolge. Torino mostra il suo lato di moda, benestante: gli avvenimenti si succedono prevalentemente nei bar, risoranti e locali esclusivi dei quartieri eleganti e più frequentati, divenuti popolari recentemente: il Quadrilatero Romano, i Murazzi. Si delinea il profilo di una città che aveva ormai superato il suo carattere grigio e primariamente industriale procuratogli dalla fabbrica FIAT ed è diventata un vero centro di divertimento, grazie alle Olimpiadi invernali del 2006, agli sviluppi legati ai giochi olimpici, in conformità anche con le esigenze dei turisti.

Tale trasformazione è accentuata, tra l'altro, nei capitoli in cui l'agenzia di creativi, chiamata eloquentmente F.U.F.F.A,[26] dove il protagonista-antieroe Iaio svolge qualche attività durante le sue giornate, perché parlare di lavoro sarebbe forse esagerato, si occupa di compiere il suo incarico di creare e rendere la nuova immagine della città il più attraente possibile. Il risultato delle idee sempre più forti, o dei *brainstorming*, come li definiscono i titoli dei capitoli in questione[27], è, ad esempio, la proposta di cambiare il nome di Torino, da quello della famosa modella Gisèle Bündchen, in Gisèle: un nome che non solo richiama i legami storici della città con la Francia, ma allude anche alla tradizione lirica del Teatro Regio e, per di più, essendo Bündchen di origine brasiliana, dà anche un certo tocco esotico alla nuova Torino multietnica. Durante gli ulteriori *brainstorming* l'*image* della città si raffina ancora di più: lasciando il ricordo della grigia città industriale al passato, i creativi suggeriscono di riverniciare tutta l'ex-Torino in rosa; come un altro trucco di *marketing*, vogliono costruire una piramide nel cuore della città, seguendo "naturalmente" i metodi di costruzione antichi e trasmettendo i lavori su Internet perché chiunque nel mondo possa vederli in diretta; inoltre, intendono rendere Harry Potter la figura simbolica di Torino-Gisèle, dove vogliono fondare proprio una scuola di magia.

Benché le idee suddette siano piuttosto esagerate, per cui questi capitoli assumono un tono fortemente satirico, esse danno un'immagine espressiva dell'attitudine utilitaristica tipica del mondo contemporaneo, dato che l'esecuzione dell'incarico porta, naturalmente, a buone assegnazioni finanziarie da parte dei committenti, dell'ignoranza dei valori e delle tradizioni rimasti dal passato e della predisposizione ad eliminare questi ultimi senza alcun senso di colpa. Nel romanzo i risultati dei *brainstorming* lasciano un'imperssione positiva, ma tra le righe e dietro l'ironia suscitata

dai pensieri assurdi è nascosta una forte preoccupazione dovuta alle iniziative guidate da considerazioni affaristiche ed irresponsabili. Di questa Culicchia ha già parlato in varie interviste:

> con le Olimpiadi e l'interramento della ferrovia, a Torino si è costruito più che in ogni altra città italiana. Ma con risultati discutibili […]. Spesso tra l'altro si è scelto di abbattere le fabbriche, anziché riconvertirle come accade altrove in Europa per destinarle a usi appunto culturali. E si è scelto di costruire condomini. Così è andato perduto un notevole patrimonio di architettura industriale, si pensi alla Michelin.
> […] Il palazzo del centro dove visse Gramsci […] è stato venduto dal Comune a un costruttore che realizzerà un albergo a cinque stelle.[28]

> Questo romanzo nasce in parte anche come atto d'amore verso la mia città, che non è oggi in condizioni idilliache (penso, tra le altre cose, alla distruzione di vecchi edifici industriali per far posto a condomini, con conseguente perdita di un pezzo del nostro passato e della nostra cultura).[29]

Quindi nel romanzo viene destata una forte attenzione sull'immagine della città, anzi, questa diviene più importante perfino il *vero* contenuto dietro di essa. Non è, però, solo nel caso di Torino che la spettacolarità diventi così appariscente: il fuori, l'aspetto e le apparenze rivestono un ruolo primario anche per Iaio e gli altri personaggi del romanzo. Ciò è reso evidente, tra l'altro, dalle numerose marche rintracciabili nel testo. I valori simbolici che esse rappresentano superano il valore d'uso degli oggetti stessi, degli strumenti, dei vestiti ecc.: il significante diviene equivalente al significato, anzi, tende a prevalere sul significato. La conoscenza della moda e l'adattamento ai *trend* correnti determinano fondamentalmente la vita e il comportamento di Iaio e dei suoi compagni: "Noi siamo vestiti dalla testa ai piedi da giovani ribelli creativi, un miscuglio di capi vintage Stussy e Gucci e Carhartt e Burberry e Evisu e Bathing Ape e Billabong."[30] Le marche appaiono continuamente nel testo e sono parte integrante anche delle descrizioni delle attività più minute: "Caccio l'iPod in una tasca dei jeans Diesel *limited edition* […]."; "Raccoglie da terra i miei jeans Helmut Lang e la maglietta dei Motel Connection e il giubbotto di cuoio vintage Avirex e mi butta tutto quanto sul letto."; "In una tasca del giubbotto Wrangler mi è rimasta un po' di bamba."[31] La loro presenza cumulata rivela molte cose non soltanto della visione del mondo ristretta del narratore, ma anche del ruolo significativo che esse occupano nella realtà del lettore.

Inoltre, influisce fortemente anche l'interpretazione: infatti, tramite tale metonimicità il mondo testuale diventa più concreto, gli oggetti d'uso quotidiani caratteristici della realtà contemporanea, almeno per quei lettori che conoscono i significati dei riferimenti nel testo, saranno più nettamente identificabili.

Iaio e i compagni considerano l'aspetto esteriore, i vestiti e gli oggetti firmati i mezzi più efficaci per autodefinirsi e per esprimere la propria identità: non a caso portano, quanto più possono, dei modelli di vestiti *limited edition*. Intanto non si accorgono che, così facendo, hanno già perso l'indipendenza e l'identità: l'apparato ideologico dei media li ha oppressi e assimilati, i dj e gli agenti ribelli e creativi sono in realtà persone estremamente conformizzate. Nel caso di Iaio tutto questo arriva fino al punto che egli è più fortemente legato alla propria macchina di quanto lo è a chiunque d'intorno, inclusa perfino Allegra. Lo testimoniano, tra l'altro, i capitoli riportanti le descrizioni dettagliatissime dell'Hummer H3 SUV, macchina considerata "l'unica vera icona del nostro tempo"[32] agli occhi del narratore-protagonista; oppure il comportamento di Iaio all'inizio del romanzo, durante la sua litigata con Allegra, che è più che eloquente:

> «E tu? Tu te ne stai lì muto a rigirarti le cuffie tra le mani. Non hai proprio niente da dirmi?»
> Io in realtà stavo pensando al mio Hummer H3, ai suoi interni levigati e supertecnologici […].[33]

Conviene ricordare anche la scena in cui Iaio va a conoscere la sua futura ragazza, Serenella, quando Allegra è ancora solamente sparita e la loro relazione non è ancora finita, ma ciò è naturalmente insignificante. Anche qui sarà di nuovo l'Hummer ad occupare il posto centrale dei pensieri del protagonista:

> «Divertente, no?» esordisco […].
> […] E ora? Che le dico?
> «Divertente?» mi fa lei.
> «Be', sì» mi stringo nelle spalle. «Non come il mio Hummer H3, ma comunque divertente.»
> «Che cos'è uno Hummer H3?»
> «Uno Hummer H3 è un Suv» parto in quarta. «Cioè, è *il* Suv. Il suo cuore pulsante è costituito dal motore Vortec 3700 […].»[34]

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Il romanzo rende conto di varie assurdità del mondo contemporaneo, dell'attaccamento ossessionato ai *trend*, del sopravvento dei falsi "valori", profani ed effimeri, della scomparsa dell'identità, anche nei brani sempre ripetuti in cui tutte le ragazze portano un tatuaggio tribale conforme alla moda corrente sopra il sedere e ognuna di loro ha una frangetta identica a quella della concorrente del programma televisivo (*reality show*) *Grande Fratello*, oppure in quelli in cui tutti indossano vestiti nuovi ma finti usati. Sembra che l'ordine del mondo si sia definitivamente ribaltato e la ragione sia perduta: quello che è nuovo è buono quando sembra vecchio; quello che non ha valore è prezioso; quello che è falso è considerato bello e desiderato. Per l'effetto della manipolazione dell'industria di consumo la voglia di possesso diventa sempre più forte ma, allo stesso tempo, essa è anche inappagabile, lo stato della soddisfazione è irraggiungibile. Lo dimostrano bene i giri di Iaio per trovarsi i *jeans* ideali:

> Oggi sono in giro per spese e anche se in tutto ho già trentasette, no, trentotto paia di jeans, tra Levi's, Levi's Engineer, Levi's Big E della linea *limited edition* Vintage Clothing, Levi's Red, Levi's White Label, Evisu, G-Star, G-Star Raw, Wrangler, Wrangler Bluebell, Diesel, Diesel Lab, Helmut Lang, Replay, sto ancora cercando il jeans perfetto, il jeans con il taglio e il lavaggio giusto per me, il jeans che a volte mi chiedo se troverò mai, un pensiero che mi fa veramente sclerare.[35]

Il romanzo è caratterizzato non solo da una consapevolezza sociale-sociologica, rintracciabile in quanto descritto sopra, ma anche politica. In *Brucia la città* le vicende si svolgono fondamentalmente in luoghi che esistono anche nel mondo reale: il lettore riceve un'immagine verosimile di Torino il cui stato e aspetto sono il risultato delle considerazioni politiche e delle decisioni e manovre individuali dei suoi *leader*. Di questo Culicchia, come possiamo vedere anche nella sua opinione sopraccitata (vedi le note Nr. 28 e 29), non è contento per niente. Non è per caso, quindi, che la sua opera dà una rappresentazione peculiarmente inquietante del gruppo chiuso di coloro che sono interessati alla direzione della città e, tramite loro, anche della vita e delle *élite* politiche italiane in generale.

Lo fa, ad esempio, con i nomi delle personalità importanti della vita pubblica che ci informano efficacemente sulla struttura abnorme del *milieu* politico: i politici, infatti, hanno dei cognomi come Mintasco, Mincenso, Marrangio, Minfischio, il banchiere vicino al circolo dei privilegiati è chiamato Denaro, il costruttore porta il nome Depredo, l'ingegnere è Deturpi. La depravazione morale dell'*élite* della città e il suo

approccio concentrato sui propri interessi vengono messi in rilievo anche nell'episodio assurdo in cui vengono scelti i tossicodipendenti dj Iaio, Boh e Zombi a fare da *testimonial* per la campagna *La Droga Ci Fa Schifo*.[36] È similmente eloquente la scena centrale e fortemente simbolica del libro in cui i *leader* e i personaggi influenti si dividono una torta su cui è disegnata col cioccolato la pianta di Torino.[37]

Come si può sentire, questo è il filo di trama che si presta meglio all'interpretazione allegorica. È stato in parte per questo filo se il romanzo, in seguito alla sua uscita, ha suscitato reazioni polemiche, anche se l'intento di Culicchia era non tanto quello di mettere direttamente la direzione di Torino alla berlina, quanto invece quello di comunicare una sua opinione più generale:

> Cercare di identificare i personaggi è, tutto sommato, un gioco inutile. I nomi dei politici che ho scelto più che identificare individui particolari rappresentano maschere nazionali. Quelli sono i vizi comuni della politica italiana […].[38]

Nonostante tutto ciò, neanche queste parti della narrazione vogliono scendere nella profondità delle cose e/o esporre una presa di posizione esplicita. Infatti, anche qui il testo non fa altro che *mostrare* semplicemente le cose e continua sempre a mantenere il suo carattere conforme alla personalità di Iaio: impassibile, neutrale e visuale. La narrazione si costruisce di frammenti scenici-episodici concentranti sulla realtà del presente e, così facendo, registra delle immagini familiari, possibili e verosimili.

Alla luce di quanto detto finora sarà poco sorprendente vedere che Culicchia viene spesso accusato di aver copiato, in *Brucia la città*, lo stile e il modo di scrivere di Bret Easton Ellis, prima di tutto il suo romanzo *American Psycho*. È vero che ci sono vari tratti per cui le due opere possono essere imparentate, sia per quanto riguarda le loro soluzioni stilistiche che in merito a quelle tematiche. Oltre ai paragoni fin qui esposti, è possibile menzionare ancora il ruolo fondamentale delle ripetizioni che fungono da principio organizzativo interno sia dell'intreccio, con azioni che si ripetono sempre e circolarmente, sia della struttura del testo: si pensi alle descrizioni da catalogo dei vestiti in Ellis e agli elenchi invariabili degli ospiti famosi che partecipano ai *party* illustri e agli eventi sociali imperdibili in Culicchia; la funzione delle varie scritte che appaiono nel mondo testuale e portatrici di certi sovrappiù di significato specifici: "LASCIATE OGNI SPERANZA VOI CHE ENTRATE" e "QUESTA NON È L'USCITA" in *American Psycho*, per menzionare solo quelle che conchiudono il romanzo di Ellis entro una cornice, il graffito "POVERINI" che compare

dappertutto in *Brucia la città*; oppure l'effetto delle allucinazioni dei protagonisti-narratori che influiscono anche sull'interpretazione stessa dei testi.

L'opera di Culicchia contiene quindi numerosi punti per cui le critiche negative hanno potuto prenderla di mira contestandone l'originalità. A causa del grande numero di tali accuse, lo scrittore torinese ha persino formulato una risposta a quelle opinioni secondo le quali *Brucia la città* sarebbe un'imitazione, perlopiù fallita, dello stile di Ellis e/o del suo *American Psycho*,[39] e l'ha fatto nel suo scritto intitolato *Istruzioni per l'uso – Bret Easton Ellis*, pubblicato sul proprio sito d'internet, oggi non più aggiornato[40]. In esso Culicchia parla dei motivi principali che, a proposito di *Brucia la città*, ma anche del posteriore *Venere in metrò*, sono di solito ritenuti come ovvi influssi estranei ed ellisiani, dovuti ai lavori di traduzione sugli scritti dell'autore americano che, secondo le critiche negative, avevano lasciato un segno troppo forte sulla sua scrittura.

Nel suo *Istruzioni per l'uso* Culicchia si sofferma, tra l'altro, sulla forte presenza delle marche nel testo: come scrive, questa è in realtà una caratteristica rintracciabile anche nelle sue opere precedenti, quando ancora non aveva tradotto Ellis, e perciò è molto di più una conseguenza della diffusione delle marche nella realtà e nella lingua italiane[41] che un prestito proveniente dai romanzi dello scrittore americano. Similmente, neanche nel caso del ruolo della cocaina, e delle droghe in generale, ritiene che sia accentuato nella propria narrazione in quanto calco del modello ellisiano. Si tratta, invece, di nuovo della sua intenzione di dare una descrizione fedele della realtà contemporanea, perché secondo Culicchia scrivere dell'Italia di oggi in modo valido senza parlare, con un peso adeguato, della cocaina e delle altre droghe è proprio impossibile, tanto queste sono diventate una presenza comune nella vita quotidiana: "credete seriamente che si possa scrivere in modo onesto un romanzo ambientato nell'Italia di oggi senza che i personaggi facciano uso o perlomeno incrocino chi fa uso di tali sostanze?"[42] Inoltre, Culicchia parla anche dell'apparizione e della presenza marcata dei personaggi famosi e delle celebrità nei suoi romanzi. Ellis può parlare delle celebrità a buon diritto in *American Psycho* e in *Glamorama* visto che negli Stati Uniti d'America questi sono già parte integrante dell'immaginario collettivo, ma non è proprio questo il caso anche in Italia? Non accade in egual misura che le *star*, i personaggi popolari penetrino nell'immaginario degli italiani? Non è con la stessa forza che le notizie sulle celebrità invadono tutte le giornate degli italiani, tanto quanto lo fanno negli Stati Uniti d'America e in molti altri paesi? Culicchia scrive in un tono ironico-sarcastico, ma la sua opinione è ovvia: "Mi sono inventato tutto, anzi: ho copiato tutto da Ellis, perché l'Italia è un Paese serio, e in Italia non gliene impor-

ta niente a nessuno di frivolezze simili."[43] Oltre a tutto ciò, osserva ancora che lui non ha mai scritto di un *serial killer*, all'opposto di Ellis nel cui *American Psycho* è proprio un *serial killer*, vero o presunto tale, ad essere il personaggio centrale, mentre a proposito del metodo, utilizzato con uno scopo ironico-autoironico, di far ritornare certi personaggi da un romanzo all'altro, ammette ormai di poterlo guardare come una tecnica che potrebbe derivare anche da Ellis.

Alla luce di tutte queste osservazioni sorge la domanda se *Brucia la città* sia davvero una copia di *American Psycho* oppure sia un "mezzo" che, per mettere il lettore a confronto con certi lati, certe assurdità del mondo contemporaneo, è stato forse concretato applicando tecniche e soluzioni simili, ma che è tuttavia *originale*? Se ci concentriamo solamente su alcuni elementi contenutistici dell'opera, come l'uso smisurato della cocaina, il sesso, il libertinaggio, la presenza dei personaggi famosi, la proliferazione delle marche, le personalità insensibili e desensibilizzate: in base a tutti questi è vero che possiamo facilmente arrivare alla prima conclusione. Analogamente possiamo farlo anche sottolineando solo certi aspetti testuali del romanzo: la frammentarietà, i capitoli episodici-scenici, il linguaggio quotidiano e banale, di volta in volta perfino osceno, le ripetizioni; oppure pensando al carattere filmico e al tono neutrale e registrativo della narrazione. Tutti questi elementi possono spingerci ad optare per l'uniformità di *Brucia la città* e *American Psycho*, visto che tali caratteristiche suggeriscono davvero una forte somiglianza tra i romanzi di Ellis e Culicchia. Esaminando, però, un po' più attentamente l'opera dell'autore italiano, possiamo trovare anche altri punti di contatto che sono proprio *fuori* dal raggio d'influsso di *American Psycho*, e possiamo osservare dei tratti che provano con successo l'originalità del romanzo torinese.

Per confermare tale affermazione potrà bastare ritornare per alcuni pensieri al personaggio del protagonista-narratore: infatti, a proposito di parallellismi alquanto significativi, possiamo constatare che *Brucia la città* è paragonabile, oltre che ad *American Psycho*, anche a varie altre opere. Iaio ha una personalità ridotta, ma non esclusivamente sul modello di Patrick Bateman. Riferendoci ai tipi dei personaggi minimalisti,[44] Iaio è *desensibilizzato*, il che è reso chiaro dalla sua dipendenza dalla cocaina, dalle sue relazioni socali superficiali, ed è anche un *uomo consecutivo*, dato che il suo stato mentale attuale è, come si può a poco a poco ricostruire dai piccoli dettagli offerti dal testo, il risultato del contesto familiare disintegrato e del suo fallimento nel superare i problemi psicologici derivanti dalla perdita di Allegra e del fratello suicida. Il primo tratto caratteriale è naturalmente evidente anche nel ritratto di Bateman, ma allo stesso tempo è doveroso osservare che la desensibilizzazzione è una caratteristica

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anche di molti personaggi in varie altre storie minimaliste. Per quanto riguarda, poi, il secondo tratto, invece del romanzo di Ellis, altre opere possono venirci in mente forse a maggior ragione: ad esempio *Le mille luci di New York* di Jay McInerney, con il suo protagonista incapace di affrontare la morte della madre e l'infedeltà della moglie.[45] "Iaio e i suoi amici dj Zombi e Boh, rampolli di famiglie ricchissime e inesistenti […] [s]ono figli del benessere, ma la loro voglia di divertirsi a ogni costo nasconde ferite profonde."[46] Si potrebbe fare quasi la stessa osservazione per il protagonista innominato del romanzo di McInerney. Inoltre, mentre i traumi psichici e le ragioni dei vizi di personalità di questo personaggio, come anche quelli di Iaio, *possono* ancora essere svelati, la narrazione di *American Psycho* lascia che il lettore si avvicini al mondo interiore di Bateman senza dargli neanche questa possibilità, sempre che esista davvero una personalità in quest'ultimo romanzo[47].

Iaio è l'antieroe del nostro tempo, un tipo che non è per niente sconosciuto: è avido di piaceri ed è schiavo della droga e delle giornate superficiali passate sempre con un ritmo frenetico. Eppure sente, anche se solo molto vagamente, che al di fuori di tutto ciò c'è ancora una realtà diversa, forse migliore e più normale; anzi, in una certa misura, benché non del tutto consciamente, desidera proprio di poterci tornare. È per questa lieve spinta interiore che trova interessante Serenella, l'unica ragazza senza un tatuaggio tribale e senza la frangetta identica a quella della concorrente del *Grande Fratello*, ed è sempre per questa che, col procedere della storia, cerca sempre più disperatamente Allegra, ed afferma sempre più fortemente la propria solitudine. Comunque sia, rimane ugualmente incapace di sistemare la propria vita, e neppure l'ambiente circostante vuole capire o sentire i suoi gridi d'aiuto istintivi. Di conseguenza, ogni possibile cambiamento verrà a mancare: Iaio non può staccarsi dalla vacuità dei suoi giorni e dal continuo circolo delle notti e giornate intense che gli consumano ogni energia.

«Che ci fai qui?» mi chiede lei.
«Sono… disperato, Serenella. Totalmente disperato» mi lascio fuggire.
«Sai che ho appena trovato in rete un nuovo tipo di carta di riso?» mi sorride lei […].

«Ho deciso che mi merito un premio. Ma non so se andarmi a comprare un vestitino da Born in Berlin o concedermi una vacanzina a Phi Phi Island. Tu che ne dici?»
«Io… sto male, capisci?»

«Domani sera tra l'altro c'è una performance alle Fonderie Teatrali Limone.»

«LUDWIG!» urlo terrorizzato. «ALLEGRA! AIUTATEMI!»
Nessuno risponde.

«E io sono solo, solo, solo, capisci? Sono solo. Ma va tutto benissimo.»[48]

Questa immutabilità e questa monotonità della situazione e dello stato personale e mentale del protagonista possono farci venire in mente anche Bateman che, similmente a Iaio, non riesce a destare una qualunque attenzione da parte del suo ambiente e/o a provocare alcun cambiamento: lui, come sappiamo, avrebbe l'opportunità di farlo con "metodi" più drastici, commettendo, cioè, le sue azioni terribili. Tuttavia, il narratore del romanzo italiano, per la sua voglia inconscia di cambiare la propria situazione, assomiglia in realtà ancora di più al protagonista di *Meno di zero*, Clay, che ha, tanto quanto il dj, un certo risveglio inconsapevole.[49]

Forse basteranno questi pochi accenni, ora, per rivelare il punto: malgrado sia evidente che Culicchia non è incontaminato dal contatto con *American Psycho* e con la sua traduzione, nel suo caso sarebbe un'esagerazione parlare dell'influsso *esclusivo* di quest'opera ellisiana. L'autore torinese amalgama molto più influenze in *Brucia la città*, e la sua profonda conoscenza della letteratura nordamericana contemporanea, e minimalista in generale, è molto più determinante per lui di quella del romanzo sopraddetto di Ellis. Questa sua vasta esperienza, poi, non vale tanto a compromettere il valore letterario della sua opera, quanto piuttosto ad arricchirla di un taglio particolare.

L'originalità del romanzo in questione si rivela ancora, e ormai del tutto indipendentemente da Ellis, dal fatto di interpretare costantemente la realtà contemporanea *italiana*, il che è rintracciabile in tutti i suoi particolari. Il forte legame di *Brucia la città* al proprio contesto culturale viene alla luce in numerosi punti, a cominciare dal titolo del romanzo che richiama una canzone elettronica italiana arrangiata su basi musicali *minimal techno*,[50] attraverso i luoghi e i personaggi che sono familiari al lettore e sono riconoscibili anche nel mondo "reale", fino ai problemi privati, sociali e politici tipici e attuali. Tutto ciò è naturalmente un'operazione consapevole di Culicchia, almeno in base a quanto dichiara lui stesso sulle proprie intenzioni: "da vent'anni […] sto cercando di scrivere una sorta di ritratto antropologico del mio Paese."[51]

In *Brucia la città* questo ritratto offre un'immagine piuttosto negativa della realtà italiana contemporanea, almeno per quanto riguarda certi suoi aspetti, come la vita

dei giovani benestanti, le loro giornate e abitudini di consumo e non ultima la politica, e lo fa con una scrittura riduttiva, tramite una narrazione superficiale. Allo stesso tempo, però, questa narrazione risente fortemente anche del tono particolarmente caratteristico della scrittura di Culicchia, quello ironico-satirico, che riesce parallelamente a trasmettere una serietà lacerante e una leggerezza rinfrescante. Caratteristiche simili sono rintracciabili anche in altre opere italiane degli ultimi decenni, per fare solo un esempio in *Fango* di Niccolò Ammaniti (del 1996), e così come in quelle, anche qui la narrazione si limita piuttosto a registrare, ma non spiega e non offre delle soluzioni esplicite: ne procura, al massimo, alcune in un modo riduttivo ed ellittico, suggerendole soltanto e, di conseguenza, incitando fortemente il lettore ad un'attività di cooperazione interpretativa *attiva*:

> vorrei richiamarmi a un personaggio del libro: la ragazza frustrata e insoddisfatta di Dj Iaio, Allegra, che nonostante le ricerche del protagonista sparisce nel nulla per non ritornare. Mi piace pensare che sia partita per sempre alla ricerca di un mondo migliore, e che l'abbia trovato.[52]

Questa è, naturalmente, solo *una* delle possibili interpretazioni sulla sorte di Allegra, così come anche in altri casi si offrono più soluzioni per interpretare la trama e gli avvenimenti nel romanzo, per completare le immagini e le azioni apparentemente univoche e familiari, ma, allo stesso tempo, ridotte, neutrali, superficiali e, quindi, anche incerte.

In base a tutto ciò, *Brucia la città* può a buon diritto esser messo in relazione con il minimalismo americano, con Bret Easton Ellis o il suo *American Psycho*, ma è più di una pura e semplice copia di quest'ultimo, perché, nonostante adoperi mezzi e tecniche simili, lo fa in un modo non del tutto analogo. Il romanzo di Culicchia conta in quanto recente e particolare tappa, come opera propriamente *originale* della narrativa italiana contemporanea e di una sua linea *realista riduttiva*: un'opera reperto che offre un'immagine efficace della realtà italiana contemporanea, anche se lo fa tramite una narrazione che adopera appunto tecniche riduttive. A causa di ciò, questa narrazione è apparentemente superficiale, a volte sembra forse essere persino futile, ma nasconde, in realtà, dei contenuti complessi, così come fanno solitamente tutte le opere di Culicchia:

> i miei libri non hanno un messaggio definito da comunicare. Ognuno ci trova quello che vuole. Sono come la guida telefonica, che non ha niente da dire, ma ognuno la utilizza a seconda di quello che gli serve.[53]

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Twain, Mark, *Adventures of Huckleberry Finn*, New York, Charles L. Webster, 1885. (L'edizione italiana nella traduzione di Giuseppe Culicchia: *Le avventure di Huckleberry Finn*, Milano, Feltrinelli, 2005.)

Note

1 "*Papergang* non mi aveva come si dice «spalancato le porte» dell'editoria", Giuseppe Culicchia, *Libreria Libreria Giuseppe Culicchia*, accessibile: http://www.giuseppeculicchia.it /libera-libreria-giuseppe-culicchia/, ultimo accesso: 17/09/2013.

2 Giuseppe Antonelli, *Sintassi e stile della narrativa italiana dagli anni Sessanta a oggi*, in Nino Borsellino – Walter Pedullà (ed.), *Storia generale della letteratura italiana*, XII, Milano, Federico Motta Editore, 1999, p. 685; Elisabetta Mondello, *La giovane narrativa degli anni Novanta: «cannibali» e dintorni*, in Elisabetta Mondello (a cura di), *La narrativa italiana degli anni Novanta*, Roma, Meltemi, 2004, p. 17; Renato Barilli, *È arrivata la terza ondata. Dalla neo alla neo-neoavanguardia*, Torino, Testo&Immagine, 2000, 100; cfr. Fulvio Panzeri, *Variazioni da un'anticamera postmoderna. Scenari & trend della narrativa italiana tra anni Ottanta e Novanta*, in Raffaele Cardone – Franco Galato – Fulvio Panzeri (a cura di), *Altre storie. Inventario della nuova narrativa italiana fra anni '80 e '90*, Milano, Marcos y Marcos, 1996, 41.

3 Cfr. Mondello, *op. cit.*, p. 21; Antonelli, *op. cit.*, 685.

4 Oltre alle opere suddette, possiamo riconoscere caratteristiche simili perfino in *A spasso con Anselm* (2001) e in *Liberi tutti, quasi* (2002), romanzi che narrano le avventure di un formichiere portatore di tratti umani. Malgrado gli intrecci di questi contengano certi elementi fiabeschi, essi si riferiscono sempre, e fortemente, alla realtà attuale. Per certi aspetti *Il paese delle meraviglie*, la cui azione si svolge apparentemente nei lontani anni Settanta e adopera bambini dai quattordici anni in su come personaggi narrativi, potrebbe essere considerato un'eccezione. Tuttavia, in realtà troviamo anche qui un linguaggio assai giovanile, per cui, alla fine, neanche questo romanzo risulta tanto diverso dalle altre opere.

5 Giulio Ferroni, *Quindici anni di narrativa*, in Nino Borsellino – Lucio Felici (a cura di), *Storia della letteratura italiana. Il Novecento. Scenari di fine secolo*, 1, Milano, Garzanti, 2001, 297. Cfr. anche: Giulio Ferroni, *Letteratura italiana contemporanea. 1945-2007*, Milano, Mondadori Università, 2007, 314. Già il titolo stesso del romanzo risente di una certa

banalità in quanto proveniente dal primo verso non interpretabile di una filastrocca gioiosa, ma senza un particolare senso, per bambini. Dimostra una scelta di titolo simile quella di *Bla Bla Bla* che allude alla chiecchiarata vuota e inconsistente, alle assurdità e alle dissennatezze che sono osservabili nel mondo contemporaneo. Cfr. Gianni Turchetta, *Ma te ce l'hai un papà?*, in Vittorio Spinazzola (a cura di), *Tirature '98. Una modernità da raccontare: la narrativa italiana degli anni novanta*, Milano, Il Saggiatore/Fondazione Mondadori, 1997, 29.

[6]   Ilona Fried, *A séta folytatása*, in Edit V. Gilbert (a cura di), *A perifériáról a centrum. Világirodalmi áramlás a 20. század középső évtizedeitől*, 2, Pécs, Pécsi Tudományegyetem – Pro Pannonia Kiadói Alapítvány, 2004, 43. (Traduzione mia: D. M.; grassetto nell'originale.) Cfr. inoltre: Ilona Fried, *Modern olasz irodalom és színház: problémák és művek*, Budapest, Bölcsész Konzorcium, 2006, 195.

[7]   Cfr. Sergio Sabbatini, „Tratti principali della letteratura italaina dal 1968", *Romansk Forum*, 15 (2002), 18.

[8]   Marino Sinibaldi, *Pulp. La letteratura nell'era della simultaneità*, Roma, Donzelli, 1997, 89.

[9]   Sabbatini, *op. cit.*, 17-18.

[10]   Sinibaldi, *op. cit.*, 89.

[11]   Giuseppe Culicchia, "A proposito di certezze", *La Bestia. Narrative invaders!*, 1 (1997), p. 52. È interessante notare che il ritmo del testo e il suono della pagina sono di grande importanza anche per Tondelli, come egli stesso aveva varie volte ricordato. Cfr. Fulvio Panzeri, *Il mestiere di scrittore. Conversazioni con Pier Vittorio Tondelli*, in Fulvio Panzeri – Generoso Picone (a cura di), *Tondelli. Il mestiere di scrittore. Un libro intervista*, Milano, Bompiani, 2001, pp. 51, 85; Pier Vittorio Tondelli, *Il mestiere dello scrittore*, in Fulvio Panzeri (a cura di), *Pier Vittorio Tondelli. Opere. Cronache, saggi, conversazioni*, Milano, (Classici) Bompiani, 2001, 780-782.

[12]   Cfr. Fulvio Pezzarossa, *C'era una volta il pulp. Corpo e letteratura nella tradizione italiana*, Bologna, CLUEB, 1999, 213. Il catalogo di Pezzarossa si trova nelle pagine 215-222.

[13]   Cfr. *La Bestia. Narrative invaders!*, 1 (1997).

[14]   Mario Barenghi, *I cannibali e la sindrome di Peter Pan*, in Vittorio Spinazzola (a cura di), *Tirature '98. Una modernità da raccontare: la narrativa italiana degli anni novanta*, Milano, Il Saggiatore/Fondazione Mondadori, 1997, 39.

[15]   Su minimalismo e neominimalismo americani cfr. Fernanda Pivano, "Minimalisti e postminimalisti hemingwayani", postfazione a Bret Easton Ellis, *Meno di zero*, Tullio Pironti Editore, Napoli 1986, 219-268.

[16]   Cfr. Sabbatini*, op. cit.*, 17-18.

Interculturalism and space in literature and media

17 Luca Cervasutti, *Dannati & sognatori. Guida alla nuova narrativa italiana*, Pasian di Prato (UD), Campanotto, 1998, 57-58. (Grassetto nell'originale.)

18 Manuela Spinelli, "Schegge di vita quotidiana. Il frammento letterario e il suo rapporto col reale nell'opera di Culicchia", *Elephant&Castel. Laboratorio dell'immaginaro*, 3.7 (2012), accessibile: http://cav.unibg.it/elephant_castle/web/saggi/schegge-di-vita-quotidiana-il-frammento-letterario-e-il-suo-rapporto-col-reale-nell-opera-di-culicchia/117, ultimo accesso: 17/11/2013.

19 Cfr. Andrea Ferri, "Giuseppe Culicchia: *Venere in metrò*", *Il Paradiso degli Orchi. Rivista di letteratura contemporanea*, accessibile: http://www.paradisodegliorchi.com/Venere-in-metro.26+M57f589c5f80.0.html, ultimo accesso: 20/10/2013.

20 Fernando Bassoli, "Il minimalismo tragicomico di Giuseppe Culicchia", *Orizzonti,* 14 (2001), accessibile: http://www.paroleinfuga.it/display-text.asp?IDopera=44184, ultimo accesso: 23/10/2013.

21 Cfr. Heidi Marek, "Giuseppe Culicchia oder: Gibt es einen literarischen Minimalismus in Italien?", *Italienisch. Zeitschrift für italienische Sprache und Literatur,* 23.47 (2002), 22-40.

22 Cfr. Fried, *Modern olasz irodalom… op. cit.*, 185, 195; Fried, *A séta folytatása…op. cit.*, 43.

23 Giuseppe Culicchia, *Istruzioni per l'uso – Bret Easton Ellis*, accessibile: http://www.giuseppeculicchia.it/istruzioni-per-luso-bret-easton-ellis/, ultimo accesso: 23/10/2013. Vedi ancora il supplemento intitolato *Cultura&Scienza* del quotidiano *Libero* uscito il 2 febbraio 2009 (per una foto dello scritto là incluso, dal titolo "Italian psycho. Gli yuppie di Culicchia bruciano Torino", vedi: http://murieduri.blogs.it/2009/02/11/libero-5554127/, ultimo accesso: 23/10/2013) e numerosi siti e blog d'Internet (ad esempio: http://www.anobii.com/massena28/comments?Public =1&sort=10&page=3; https://cosaleggostasera.wordpress.com/2013/05/14/brucia-la-citta-giuseppe-culicchia/; ultimi accessi: 23/10/2013).

24 Negli anni precedenti all'uscita del romanzo la popolarità del servizio di rete sociale *Facebook* non era ancora al livello di oggi.

25 "Esiste una componente giovanile [a Torino, in Italia] del tutto differente a quella dei tipi umani descritti nel libro? Certo: gli esempi non mancano. Ma a me questa volta interessava raccontare il mondo dei privilegiati, quelli che con ogni probabilità saranno la classe dirigente del futuro, sempre che il futuro glielo permetta." Giovanni Tarantino, "Giuseppe Culicchia: «Qui a Torino la sinistra è scomparsa»", *Secolo d'Italia*, 17 marzo 2009, accessibile: http://robertoalfattiappetiti.blogspot.hu/2009/03/giuseppe-culicchia-qui-torino-la.html, ultimo accesso: 23/10/2013. (Grassetto nell'originale.)

26 Ovviamente la scelta del nome dell'agenzia non è casuale dato che *fuffa*, soprattutto nell'Italia del Nord, oltre ai significati di "accumolo di peli", "biacolo, batuffolo di pol-

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vere" e "laniccio", ha anche quelli di "argomentazione inconsistente, vuota", "apparenza ingannevole, senza contenuto" e "cosa che non vale niente".

27 Vedi i capitoli nelle pagine 36-42, 127-131, 255-256 e 358-359. Il testo di *Brucia la città* lavora con numerose parole e espressioni inglesi, il che, in questo caso, serve non tanto a richiamare l'attenzione all'influsso significativo della lingua inglese esercitato su quella italiana, quanto invece a voler dare una descrizione della realtà contemporanea, per quanto assurda, che sia la più fedele possibile. Infatti, l'uso di tali espressioni, almeno nel contesto presentato dal romanzo, nell'ambiente incosciente dei valori veri e profondi, equivale all'essere moderni e di moda. L'importanza attribuita all'uso dell'inglese nel parlato quitidiano e l'effetto schiacciante che esso può esercitare sugli altri sono dimostrati, ad esempio, nel caso del collega di Iaio, Chicco, che, per far capire a tutti quanto egli sia di larghe vedute e aggiornato, non solo impiega tali parole e espressioni, ma termina quasi ogni suo discorso e ogni sua osservazione con l'esclamazione "molto di stile" *oh yeah*: "«Sbagliato» scuote la testa Chicco. «Non si tratta di trovare un nuovo slogan. Si tratta di trovare un nuovo brand per vendere Torino al resto del mondo*, oh yeah*.» […] «Un nuovo nome per Torino. Un nome *hip, cool, young*, un nome *charming, successful, friendly*, un nome *brand-new, up-to-date, yé-yé*: o se volete, un nome *hot, oh yeah*.»" Giuseppe Culicchia, *Brucia la città*, Milano, Mondadori, 2009, 39.

28 Tarantino, *op. cit.*

29 Michele Barbero, "Torino notturna e morbida", *Zai.net Lab*, 8.5 (2009), 39.

30 Culicchia, *Brucia la città… op. cit.*, p. 37. Nella moda il termine *vintage* significa lo stile degli abbigliamenti indossati tra gli anni 1920 e 1970, ma oggigiorno esso viene usato anche come un attributo dei vestiti richiamanti lo stile proprio di quell'età. Nel romanzo *vintage* serve sostanzialmente a descrivere i vestiti molto di moda: nuovi ma finti vecchi, intenzionalmente logori e/o logorati.

31 Culicchia, *Brucia la città… op. cit.*, 244, 292, 355. Il significato di *limited edition* è: "edizione limitata, numerata". Nel romanzo il termine viene usato in relazione a pezzi d'abbigliamento rivelanti la propria esclusività e originalità ed il gusto raffinato dei loro portatori. Almeno in teoria, perché nel caso che ognuno indossi tali vestiti, l'originalità viene subito messa in dubbio: "Chicco […] oggi indossa un paio di Levi's Big E *limited edition* identici ai miei […]." Culicchia, *Brucia la città… op. cit.*, 255. Inoltre, di solito neanche la raffinatezza è una loro caratteristica discriminante.

32 Vedi i capitoli nelle pagine 50-51, 219-220 e 251.

33 Culicchia, *Brucia la città… op. cit.*, 12.

34 Culicchia, *Brucia la città… op. cit.*, 70.

35 Culicchia, *Brucia la città… op. cit.*, 310.

36 Cfr. Culicchia, *Brucia la città… op. cit.*, 20-21.

37 Vedi il capitolo intitolato *La torta* nelle pagine 208-214.

38 Cristina Taglietti, "Culicchia processa Torino: vacua, perversa e drogata", *Corriere della Sera*, 30 gennaio 2009, 43.

39 Vedi per esempio le opinioni e i commenti di lettori rintracciabili sui seguenti siti d'internet e *blog*: http://www.alfonso76.com/dblog/articolo.asp?articolo=474; https://zazie.it/panoptikon/9788804595670/; http://www.qlibri.it/narrativa-italiana/romanzi/brucia-la-citt%C3%A0/; http://www.frequencies.eu/2012/09/11/ giuseppe-culicchia-brucia-la-citta-mondadori/; ultimi accessi: 04/11/2013.

40 L'indirizzo dell'*homepage* è: www.giuseppeculicchia.it. La funzione di questo sito è passata ormai ad un sito facebook (https://www.facebook.com/pages/Giuseppe-Culicchia/57738027264) e ad un sito *blog* (http://eccetoro.wordpress.com/). Ultimi accessi: 05/11/2013.

41 "[…] dagli anni Ottanta in poi abbiamo cominciato a chiamare certi prodotti usando le rispettive marche: il walkman era il Sony, le scarpe sportive erano le Adidas, i jeans erano i Levi's, e via di questo passo." Culicchia, *Istruzioni per l'uso… op. cit.*

42 *Ibid.*

43 *Ibid.*

44 Nelle opere minimaliste la descrizione ridotta della realtà risulta in una misura decisiva dal fatto che la storia viene narrata dal punto di vista del personaggio principale ridotto, minimalizzato. Zoltán Abádi Nagy, studioso ungherese del minimalismo letterario americano, descrive quattro tecniche di riduzione minimalista dei personaggi i cui risultati sono: l'*uomo consecutivo* a cui era successo qualcosa di determinante ancora prima dell'inizio della trama e il testo informa solamente della conseguenza di questo evento o cambiamento; l'*uomo fenomenologico* che si presenta nel testo da un punto di vista esterno, più o meno così come tutti quanti nella vita reale, e il lettore può desumere il suo carattere e le sue motivazioni dai suoi atti e dalle sue relazioni esterne; l'*uomo desensibilizzato* che cerca di riuscire o di fuggire anestetizzandosi con l'aiuto di sostanze alteranti la coscenza; l'*uomo incapace di articolazione* che combatte con delle difficoltà nell'esprimersi e nel definire i propri problemi e la propria situazione nel mondo, per cui è spesso caratterizzato da un linguaggio semplice e banale, da una psiche e da motivazioni difficili da capire. Queste quattro categorie maggiori possono essere presenti nelle opere minimaliste sia separatamente che in una forma mista; inoltre, la lista dei tipi di personaggi minimalizzati potrebbe probabilmente essere integrata anche con altre categorie. Cfr. Zoltán Abádi Nagy, *Az amerikai minimalista próza*, Budapest, Argumentum, 1994, 221-238. (Le traduzioni italiane dei nomi dei tipi di personaggi sono mie: D. M.)

45 Cfr. Jay McInerney, *Le mille luci di New York*, traduzione di Marisa Caramella, Milano, Bompiani, 1986.

46 Tarantino, *op. cit.* Sarà opportuno ricordare che poi Culichia fa un paragone interessante tra il suo primo romanzo e quello qui trattato: "Detto questo, forse *Brucia la città* è un po' il *Tutti giù per terra* di questi anni Zero […]."

47 Cfr. Zsófia Bán, "Túl a minimalizmuson", *PRAE*, 2 (2004); László Sári B., *Az amerikai minimalista próza nyomában*, in Tamás Bényei – Enikő Bollobás – István D. Rácz (a cura di), *A mondat becsülete. Írások a hetvenéves Abádi Nagy Zoltán tiszteletére*, Debrecen, Debreceni Egyetemi Kiadó, 2010, 297-299.

48 Culichia, *Brucia la città… op. cit.*, 329, 330, 338, 395.

49 Cfr. Bret Easton Ellis, *Meno di zero*, traduzione di Napoli, Tullio Pironti Editore, 1986; Abádi, *op. cit.*, 191.

50 La canzone del 2007 conosciuta sia col titolo *Frangetta* (qui indicante anche un nome di persona) che con quello *Milano is burning* (*Milano brucia*) è opera del "gruppo" formato da alcuni studenti universitari chiamato *il deboscio*, nome derivato da una distorsione delle parole *deboscia* ("sregolatezza", "vita licenziosa") e *debosciato* ("dissoluto"). Con questa canzone è nata la figura stereotipica della ragazza di Milano sui vent'anni che è benestante, conosce perfettamente i *trend* correnti, sa quali sono i modi di comportamento accettati e in voga, i locali popolari da frequentare ecc., e perciò pensa di essere persona di buon gusto e molto raffinata, mentre è, in realtà, solo una ragazza pseudo-sofisticata. *Milano is burning*, che prende di mira proprio quel modo di vivere che attribuisce troppa importanza alle apparenze e che è troppo concentrato sulle esteriorità, all'interno del quale Frangetta espone proprio questi suoi pensieri e la sua vita, almeno a suo avviso, molto "di stile", ha un testo insieme cinico, sarcastico e satirico, e presenta in modo indiretto un certo "specchio distorto" agli ascoltatori. Dopo la sua uscita, la canzone ha raggiunto una popolarità tale che sul suo modello sono poi nate, in breve tempo, numerose composizioni simili su varie altre città italiane, tra cui anche Torino. I titoli e i testi di queste canzoni erano naturalmente adattati sempre alle località in questione: *Roma is burning, Firenze is burning, Napoli is burning, Torino is burning* ecc. È uscito poi, col titolo *Italy is burning*, anche un album in CD, una *compilation* contenente le varie composizioni nate.

51 Culichia, *Istruzioni per l'uso… op. cit.*

52 Barbero, *op. cit.*, 39.

53 Bassoli, *op. cit.*

Ágnes Takács

Classroom theatre as a liminal space

Theatre for specific age groups

The genre of theatre for specific age groups is often connected with two basic features. First, there are a number of concepts which it encompasses, and the distinction between some of them is blurred. Second, the existence and necessity of this genre is paradoxical in itself, giving rise to heated debate.

The term Youth Theatre is often discussed in the context of the genre of theatre for specific age groups. The former is often missing in Students' Theatre in Hungary because the activity which these companies do is nearly the same. Alan England borrows the definition of Youth Theatre used by the Standing Conference of Young People's Theatre (SCYPT) as "theatre done by young people themselves, usually led by a teacher or under the auspices of a Young People's Company".[1] Those who engage in theatrical activity are principally children in this case. This is the main characteristic which distinguishes Youth Theatre from theatrical groups that target particular age groups (Theatre for Children, Children's Theatre, Young People's Theatre, Theatre for Young Audiences, Educational Theatre, Theatre in Education). England draws a further distinction between companies which aim to entertain or educate. England accepts the position represented by SCYPT that Children's Theatre is "work done by professional actors whose primary aim is to entertain children in the theatre form" and that Young People's Theatre is "the umbrella for all work done by professional actors for young people and children with an educational purpose".[2] The difference between Educational Theatre and Theatre in Education (TIE) – both fall under the category of Young People's Theatre – lies in their educational aim and in the number of participants. While Educational Theatre exists for teaching purposes – something new for theatre for a large number of people – the primary aim of TIE is to use theatrical tools to teach something new to a small group of participants.

Shifra Schonmann approaches this issue in a different way. She approaches Theatre for Young People (TYP) from the age-range point of view, so the audiences of this theatrical formation are between four and sixteen years old.[3] Matthew Reason

also discusses Theatre for Children from the viewpoint of the audience. Reason does not mention different age groups; his research concentrates on the reception of a theatrical event: "Theatre for children, that is theatre written, directed and produced for young audiences."[4]

The paradox of this theatrical genre derives from how childhood is viewed. These performances carry the general assumption of knowing what the audience needs. England points out this problem: "Its purveyors are often tempted to make assumptions about the developmental needs and capabilities of recipients."[5] This viewpoint often leads to a neglect of these very recipients and to simply unworthy performances. These undeserving theatrical productions generate a lack of prestige which generally characterises theatre for specific age groups. It seems that these theatre makers do not offer something of value. Michael Billington emphasizes this phenomenon: "I begin to doubt the whole notion of a special ghetto area called 'Children's Theatre'. That belongs to a fast-fading, stratified culture on which serious things were for grown-ups, and children, supposedly innocent of the world, had to be fed an anodyne substitute devoid of sex, violence, death and harsh reality."[6] Billington draws the conclusion that "the best theatre is that which adults and children can enjoy simultaneously."[7] This assertion also means that the existence of theatre for specific age groups is unnecessary on the theatrical map.Schonmann, Reason and János Novák are not of the same opinion as Billington. They represent the viewpoint that a child has different questions and different problems at different ages, which it is important to take seriously. According to Schonmann, performances for young people have basically derived references from the adult world.[8] Reason answers the question 'why should children experience theatre' from another point of view: "for all the reasons adults should experience theatre" and reflects with a question: "does theatre for children really need to continually assert specific justifications for its very existence?"[9] Novák draws attention to the fact that no age group is inferior to another and none of the theatrical performances for these groups are more unworthy than others.[10] This opinion can be traced back to the view that every age range has serious questions and problems which can be reflected on by a theatrical performance.

To conclude from these issues, I recommend the use of the term 'theatre for specific age groups' to avoid the inconsistencies and overlaps in the net of concepts. This expression can represent the fact that different age groups need a different kind of theatrical performance which can reflect on different kinds of questions. It also refers to theatrical performances, which can use any tool of theatre (dance, music, and puppetry), the audience of which is not adult, and which is done by professional

theatrical staff. The purpose of 'theatre for specific age groups' can be education and entertainment as well.

Theatre for adolescents

It follows from these problems that the genre of performances for an adolescent audience is also debatable. Nevertheless, the necessity of this genre is not only a theatrical question, but also one of socio-culture and developmental psychology. The age and the social event from which an individual can be regarded as an adult vary in different cultures and at different historical periods.

According to Schonmann, the audience of Theatre for Young People can be up to the age of sixteen. In contrast, Moses Goldberg, who accepts the theory of the importance of different theatrical forms for different age ranges, extends this age up to eighteen and describes performances from the perspective of developmental psychology. He maintains that "Young people of fourteen to eighteen also need recognition but also need to accept the limitations of being human. The choices with which they are faced may be between different kinds of good and different kinds of evil. Actions can be both good and bad. 'Great analytical plays' are now appropriate, which show people making individual choices and which stimulate the formation of concepts. The big questions raised should be about the human condition itself."[11]

The necessity of theatre for young people is also questioned in Hungary. Tamás Vekerdy suggests that spectators over fourteen can appreciate theatre for the general public. István Nánay accepts the necessity of theatre for young people. However, he points to the eventuality or the lack of this genre in Hungary.[12]

It seems that the genre of theatre for young people is characterized by a question mark. This may be due to the recognition of the fact that adolescents can neither form the audience of theatre for children any more, nor attend all performances for adults yet. So it appears that the "neither here nor there" state not only represents a feature of theatre for young people, but also emerges in connection with pubescents on the cultural and social levels alike. This transition state between childhood and adulthood, which appears in theatre for children and young people alike, resembles the middle phase of rites of passage. Victor Turner calls these transition-state people "threshold people". He claims that "Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial."[13]

Liminality and society

Turner is often associated with theatre theory as a result of various "performance studies" conferences organized by Richard Schechner. Turner himself was a cultural anthropologist who lived with the Ndembu tribe in Zambia between 1950 and 1954. He then refined and completed the analytical system created by Arnold van Gennep in light of his own experience. Van Gennep regards those events of life which, in some way, open up a new world for an individual as the 'experience' of a threshold; consequently, he denotes every transitional state of life (marriage, funeral, and rites of initiation) as *limen*, which means 'threshold, margin'. Turner accepts van Gennep's triple system, but he only retains the term 'liminal,' meaning the middle phase.

Turner renames the first phase of rites of passage 'separation'. According to Turner, "The first phase (of separation) comprises symbolic behaviour signifying the detachment of the individual or group either from an earlier fixed point in the social structure, from a set of cultural conditions (a 'state'), or from both."[14] Separation does not only mean social distance, but also comes into being in time and space. Neophytes are also separated from others physically, and that is why they change the nature of time: they step over to sacred time and space; i.e. they separate themselves from the profane world.

Initiands in the liminal phase or in transition pass through this time and space. According to Turner, "During the intervening 'liminal' period, the characteristics of the ritual subject (the 'passenger') are ambiguous; he passes through a cultural realm that has few or no attributes of the past or coming state."[15] The neophytes also fight for a new social role or status during this period because the success of proving this will form the condition of proceeding. Defection from the previous social role is important for the 'communitas' as well. Turner names the social togetherness which comes into being during the liminal period as 'communitas'. Neophytes split with the social structure, and they arrive at a special homogeneous state where they are the equal participants in a community experience. Turner's concept of 'communitas' can be tied to 'flow' as described by Mihály Csikszentmihályi. Community dissolves in action during the 'flow' based on a very "here and now" experience. Turner also elaborates on the attributes of liminal entities. The characteristics of liminality are sexlessness and anonymity and "attributes that distinguish categories and groups in the structured social order are here in abeyance; the neophytes are merely entities in transition, as yet without place and position."[16] Other features of liminal entities are

submissiveness and silence because they "have to submit to an authority that is nothing less than that of the total community"[17] Turner highlights the importance of speech, equating it with power: "speech is not merely communication but also power and wisdom."[18]Van Gennep's term for the last period of rites of passage is the post-liminal phase. Turner renames this phase 'reaggregation or reincorporation': "In the third phase (reaggregation or reincorporation), the passage is consummated. The ritual subject, individual or corporate, is in a relatively stable state […]."[19]

Liminality and theatre

This triple system also appears in studies on theatre for children and young people. According to János Novák (director of the Kolibri Theatre for Children and Young People in Budapest), these three phases can be observed in the process of theatre for babies. The parents become active participants in the performance while mediating between infant and stage. This mediation could be a rediscovery of the world for an adult spectator like a ritual process for liminal entities. The infant audience member can also be an initiand because these performances are the first steps to becoming a theatre-goer.[20]

Gábor Takács interprets the Theatre in Education (TIE) program as a social performance,[21] so he claims that separation represents defection from the school milieu, participation in the TIE program constitutes the liminal phase, and reincorporation is a return to school, to society with new questions and new answers.

So Turner's model of rites can (also) be tied to the interpretation of theatre for young audiences. But the connection between the Turnerian sense of liminality and theatre for pubescents may be closer to these interpretations by Takács and Novák.

Erika Fischer-Lichte conceptualizes theatre as a 'cultural performance' which has long been interconnected with identity: "I do believe, and shall argue, however […] that it is not only the rites of transition which represent a genre of cultural performance which is particularly concerned with formation and transformation of identity, but theatre too."[22] Fischer-Lichte refers to the three phases of rites of passage as separation, transformation, and incorporation. She approaches initiands according to the process of transformation because neophytes assume a new identity as a result of specific performative acts and they return to society with this change. However, Fischer-Lichte does not regard theatrical performances as rites of transition; she states that theatre can be interpreted as a liminal space. As she observes, "Whilst in rites of transition it is generally the 'actors' who are to be transformed, in theatre, it is

principally the *spectators* who are exposed to the possibility of change in identity and this happens in a process where, before their *gaze*, the actors seem to take on the identity of role figures which they in fact only bring forth through performative acts. […] In this sense, theatre can be described as a liminal space."[23] Fischer-Lichte's *History of European Drama and Theatre* defines theatre as a liminal space and analyses European drama as proceeding from identity change.

Accepting Fischer-Lichte's statement and regarding theatre as a phenomenon which generates identity change as well as considering the pubescent years as a period of searching for identity and solidification of self-image, it becomes evident why we need theatre for young people (and why it is important to analyze these performances). Watching a performance makes adolescents, who are looking for themselves, rethink their identity. Performances for young people not only make the audience think in general, but also highlight topics which can be interesting and determinant for pubescents. These themes may include suicide, belonging to a community, the necessity of deliverance, xenophobia, pederasty, and dependency. Actors in these performances embody roles, the identities of which are initially questionable for the audience. Theatre for young people never supplies resolved answers, but it always asks questions and provides clashing options/offers contrasting views. So these performances encourage pubescent audiences to ask themselves questions and to find their own identity.

The classroom as a theatrical space

Classroom provides a space for young people to question and experience theatre: the space where adolescents spend most of their time. The creators of classroom theatre performances knowingly chose the school for their performances so that the imaginary world and the reality by which the spectators are surrounded can run into one another. This transformed space opens the spectators' eyes to a problem which is tied to the school situation in nearly every case. Adolescent audiences come into contact with a phenomenon which generates identity change not only because of the central problem, but also because of the special space. They arrive at the borderline of art and life, as Fischer-Lichte points out in her subsequent book, *The Transformative Power of Performance: A New Aesthetics*.[24] However in the case of classroom theatre, "betwixt and between" is not generated by the performer's body, but by the altered/different meaning of classroom space.

The classroom as an educational space

A performance of *Antigone* directed by Attila Gigor has also altered the meaning of classroom space. This tragedy by Sophocles is the first on the required reading list in Hungarian secondary schools; therefore, students usually do not like it. The play reaches pupils in a new translation by Zsolt Máthé. The *mise en scène* encourages autonomous thinking and the pledge for an opinion of one's own, and it uses the most common classroom arrangement in Hungary. As an educational space, the classroom often constitutes a subject of studies in environmental psychology, education and the history of education because the arrangement of space reveals how students live there and may correlate with efficiency, environmental competency and preference of locality. The central element of this arrangement is the teacher's desk, which is always opposite the students' desks, and often it is even raised on a platform. The blackboard is behind the teacher's desk, so that everybody in the classroom can see it. Students take a seat side by side and end to end, but they never sit facing each other. The pupils' seating arrangement is determined by virtue of pedagogic principle at the beginning of the school year, and it is usually maintained throughout the school year. This arrangement is based on the educational concept of Comenius, and its purposes were firstly to provide space for large numbers of students, to locate the teacher in the middle and, finally, to enable him or her to supervise them.[25]

The classroom as a liminal space

We can move closer to the notion of "betwixt and between" described by Fischer-Lichte, if we apply the system created by Patrice Pavis to our understanding of the classroom theatre space of Antigone. Pavis suggests three ways of describing theatrical space: "objective, external," "gestural" and "dramatic space". In his system, "Objective, external space is visible, often frontal space that can be filled and described"[26] and it consists of three elements: "the theatrical site," "the stage space," and "liminal space". According to Pavis, the theatrical site is the "building and its architecture,"[27] which has meaning for the spectator, even influencing his or her interpretation. In the case of classroom theatre performances, the school building itself becomes a theatrical venue. Thus a school building (everyday space) and theatre building (festive space) merge into each other, and that is why a

"betwixt and between" evolves for the spectator. The audience does not move apart from the everyday space to a sacred one, so the meanings of these two places are superscribed onto each other.

In Pavis's system, the stage space is "used by the actors and technical staff,"[28] which is clearly separated from the auditorium. The marked place of the separation of the auditorium and stage is a liminal space. These two spaces cannot be separated from each other in the classroom theatre performance of Antigone, so the liminal space ceases to exist because, according to Pavis, separation is its kernel.

Gestural space is assigned by "the presence, stage position, and movements of performers".[29] During the school performance, the actors occupy their own separate space, and they only step out of it at certain particular points in the play. The actor who embodies Creon is situated in the centre of this space; he is always next to the teacher's desk. Other performers (can be) near this desk if they want to speak with Creon. Antigone and Ismene stand farther from the teacher's (Creon's) desk, but they surround it. When Antigone is banished to "the cavern," the actress playing this role sits at the back desk: this way Antigone is no longer close to power and is relegated to a place from which she cannot influence the community.

Haemon and the Messenger frequently enter the space between desks because they report public opinion and news from the outside world to Creon in the royal palace.

The Taleteller/Narrator says the lines of the chorus and plays the role of a mediator between audience and performance. The actor who embodies the Narrator is located between the students' desks and teacher's desk. He follows the tragedy with the spectators, but he sometimes interrupts the performance with his critical remarks.

The Narrator is important not only because of his own mediating role, but also because he functions as the master of ceremonies in the theatrical event. He is the first to arrive in the classroom, and then he introduces the myths of Thebes to the spectators. The Narrator's explanation and drawings on the blackboard refer to previous events – they help to tell about happenings in another place and time; this thus fits Pavis's definition of dramatic space.

The Narrator, after reviewing the myths of Thebes, asks the participants to stand up for a minute of silence in honour of heroes. With this act he detaches students from everyday life, and he carries them to the fictional world which is not strongly separated from reality. The Narrator then carries students from the theatrical world to the real one because actors leave the classroom one by one while the Narrator is

singing. Invoking the three phases of rites of passage, this classroom theatre space becomes a "betwixt and between," where art and reality cannot be separated from each other. The *mise en scène* draws the attention of the participants to their everyday reality, to that hierarchically structured world, which is also mapped in the arrangement of the classroom.

This last song emphasizes the correspondence between the authoritative methods of Creon and the common arrangement of the classroom and the school system, which does not ask students for their opinion. The lyrics of the song point to the quiet, seated situation of the students, their seclusion and isolated existence at school, and the teacher, who pays no attention to the students.[30]

After the performance, there is a session which drives the participants out of the "betwixt and between" space which has been created and which they can reach by the occasional intersections of the various spaces. The students' desks are arranged facing each other during this conversation. Participants ask the actors questions about the story and (hopefully) about their identity with the help of their drama teacher. Students thus return to (or reincorporate into) society and everyday life with a changed approach.

To summarize, we could say that the classroom theatre space of Antigone can be seen as "betwixt and between" in the sense of Fischer-Lichte's theory. Intertwining everyday (school building, classroom) and artistic (theatre, "royal palace") spaces could motivate spectators to rethink their attitude, so the performance can be interpreted as a part of a phenomenon which generates identity change and the space of classroom theatre can be defined as a liminal space.

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9   Reason, 15.

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26 Pavis, Patrice: *Analyzing Performance: Theatre, Dance, and Film*, Trans. Williams, David. Ann Arbor, Mich., The University of Michigan Press, 2003, 151.

27 Ibid.

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