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Списание за компаративна книжевност и културолошко истражување

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Dubravka Djuric

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**CULTURAL STUDIES AND STUDIES OF POETRY AND VISUAL
ART: AMERICAN LANGUAGE POETRY AND BRITISH FEMINIST
ART HISTORY**

Key words: cultural studies, experimental poetry, feminist art history

Cultural studies has only recently become a part of literary studie. For this reason, I would like to point to the paradigm shift which occurred not only in American literary/poetry studies, but also in art history during the 1990s. This paradigm shift advocates the replacement of 'pure' literary study or 'pure' art history with, as Anthony Easthope has stated, "the more comprehensive analysis of ... signifying practice" known as cultural studies.

Poetry and cultural studies in the USA

Although cultural studies was developed out of literary studies, it was not easy for it to find its way back to the field of literary studies. Maria Damon and Ira Livingston co-edited the reader *Poetry and cultural studies*, which appeared in 2009. In the introduction, they explain that the book was imagined but could not have been published in the 1980s and 1990s, the time which is considered to be the golden era of cultural studies. The reason is that cultural studies in the classical neo-Marxist Birmingham-school sense focused its attention on the phenomena that have been considered to be outside the interest of academia such as clothing

styles, affect, advertising, and film. They emphasize that with the exception of Antony Easthope's now famous book *Poetry as Discourse* from 1983, the Birmingham group devoted much less attention to poetry than their precursors from the Frankfurt School. According to Damon and Livingston, they had not been interested in poetry because both "groups narrowly identify poetry with high cultural lyric. In the earlier period of critical theory, major works by Adorno and Benjamin engaged poetry exclusively as lyric, and Adorno in particular wrote about its complex relation to society and politics via the dialectical concept of negativity. For Adorno, the lyric and its staging of individual consciousness, contemplating either

nature or fantastic utopian or dystopian scenes, acted as a counterpoint to capitalist economy and its various kinds of ‘dark Satanic mills’ that consumed mass human energy and spat out mass culture along with other commodities” (Damon and Livingston 2009, 14). By contrast, British cultural scholars, such as Raymond Williams, took the methods of close literary study and used them for their analytical approaches to neglected aspects of mass and popular cultures, especially as practiced by traditionally neglected or oppressed people. Damon and Livingston think that these authors “tended to characterize poetry by the ways in which it (as well as other high-cultural institutions) functions ideologically to enable the exercise of state power and assimilation or resistance to it. Because they focused on popular and mass culture and youth subcultures, they rejected older arguments for the social relevance of poetry, which they experienced as the conservative legacy of Matthew Arnold, F.R. Leavis and T.S. Eliot” (Damon and Livingston 2009, 15). The Frankfurt school was also suspect, because its scholars mostly posited poetry’s usefulness as a counterbalance to degraded social life under urbanized industrial capitalism’s spell of banality.

Instead of fetishizing Western high culture, something done in literary studies, or fetishizing the so-called primitive or pre-modern, something done in anthropology, cultural studies tended to focus on mass and popular culture, ethnic and youth cultures, subcultures, as well as the culture of everyday life in the imperial West and the postcolonial world. But it was not done in a way that romanticized oppositions of tradition and modernity.

It is important to emphasize, as Damon and Livingston do, that cultural studies rewrites the category of the aesthetic, placing it in active engagement with political, social, and economic realms. At the same time, it displaces aesthetic judgment as the centerpiece in analyses of expressive culture. This revision makes aesthetic judgment and the category of aesthetics itself, as well as multiple attendant political and social implications, important objects for analysis rather than givens. It could be said that cultural studies “tends to defer the project of aesthetic judgment generally as an impediment to studying the use-value of cultural productions. If we defer asking how good a poem is, we can begin to ascertain what it is good *for* and how and for whom. One can begin to assess (in Jane Tompkins’s formulation) what ‘cultural work’ it performs” (Damon and Livingston 2009, 2) Damon and Livingston also stated that

In affirming mutual reciprocities, frictions, and contradictions among the aesthetic, political, social, and economic realms — and in rejecting aesthetic judgment as the primary way of determining an artifact’s value for study — cultural studies tends toward presentism and activism, which is to say that it is concerned explicitly and inerrantly with the stakes of its own activity in the present (for example, its own production of cultural value), even where its objects of study come from the past. (Damon and Livingston 2009, 2)

Now I will briefly point to Christopher Beach’s *Poetic Culture: Contemporary American Poetry between Community and Institution*, published in 1999. Explaining the

intention of his book, Beach writes that it is remarkable how little has been written about ethnographic, sociological, or cultural dimensions of contemporary poetry. The reason for this was, according to him, that we still live in the post-Romantic age in which the assumption is most frequently made that poetry is a type of aesthetic production with a secure status independent of historical, social, and economic contingencies. The other main reason is that poetry is still considered to be “an exclusively ‘high cultural’ phenomenon (cut off from, or even in competition with, such popular media as television), the methods of cultural studies that have been used to interrogate modes of ‘popular culture’ (film, television, popular music, novels) have not yet been applied in any systematic way to poetry” (Beach 1999, 2). Beach insists that poems are not written in a historical vacuum, thus they cannot be evaluated in it. Instead, he claims that “We need to understand the cultural circumstances within which the production of poetry takes place, both on the level of communities within which poets write and on the level of the institutions that organize and disseminate that writing” (Beach 1999, 5).

Cultural studies and the language poets’ post-formalist approaches to poetry

Cultural studies impacted the writings on poetry within the so-called community of poets and theoreticians known as the language poets. Summarizing the efforts of the language poets, feminist language poet and theoretician Rachel Blau DuPlessis wrote that certain “poet/critics have long offered post-formalist contextualizing

theories of the poetic text. Barret Watten has foregrounded the idea of a cultural poetics as a reading and producing strategy” (DuPlessis 2001, 7). In his book *Total Syntax*, published in 1985, Watten reread and repositioned Russian formalism, reclaiming it from neo-formalist New Criticism in favor of formal invention and precision. Watten introduced a neologism “social formalism” in the title of his article “Social Formalism: Zukofsky, Adreus & Habitus in Contemporary Poetry”, published in 1987, trying to locate how the social exists in and through its textual forms. Recently, he explained that his intention in the book *The Constructivist movement: From Material Text to Cultural Poetics*, published in 2003, was to “address the gap between constructivist aesthetics and a larger cultural poetics” (Watten 2003, xv). By ‘constructivist aesthetics’, he means “the imperative in radical literature and art to foreground their formal construction”, and ‘cultural poetics’ according to him, can at least be defined “as the reflexive relation of artistic form and cultural context” (Watten 2003, xv). His essays aimed to “cross the chasm between works of literature and art and historical and cultural contexts: in an aesthetic sense, they entail an opening of form to contexts as a necessary development in the arts; in a critical sense, they address the rift between the purported autonomy of literature and art and cultural studies methodologies” (Watten 2003, xix). Watten gives several meanings of the term ‘constructivist moment’, of which I will mention only one. According to this meaning,

The constructivist moment ... is positioned within a movement from the material text, seen

as a consequence of the larger goals of radical art to lay bare the device of its construction, to a wider cultural poetics. The concept of the material text is the site of a strategy to return to what had once been an unquestioned locus of critical value, literature, to the material forms of culture. (Watten 2003, xxiii)

Introducing *The Politics of Poetics Form: Poetry and Public Policy* in 1990, editor Charles Bernstein explains that texts gathered in this book investigate the “ways that the formal dynamic of a poem shapes its ideology, how radically innovative poetic styles can have political meanings. In what way do choices of grammar, vocabulary, syntax, and narrative reflect ideology?” (Bernstein 1990, vii). Poets/theoreticians investigate “the politics of the writing process”, “the politics of the reading process”, “the politics of the market (publication, distribution)”, and “the politics of poetry (group/scene/community/individual and the relation of these to other institutions)” (Bernstein, 1990, vii). In the text “Comedy and the Poetics of Political Form”, published in the same book, Bernstein explains that he wants to see the “formal dynamics of a poem as a communicative exchange, as socially addressed, and as ideologically explicit” (Bernstein 1990, 218). He proposes the “project of particularizing, historicizing, and ideologizing the interpretation of poetry”, which must address “itself to the stylistic features of the work” (Bernstein 1990, 221). He explains that this means refusing to interpret formal dynamics as divorced from the historical and theatrical arena in which it is situated. In a text published later, “The Revenge of the Poet-Critic, or The Parts Are Greater Than

the Sun of the Whole” (from the book *My Way: Speeches and Poems*, published in 1999), Bernstein claims that speaking of “politics of poetry” means that he wants to address the politics of poetic form, not the efficacy of poetic content. According to him, poetry can “interrogate how language constitutes, rather than simply reflects, social meaning and values” and stresses that

When a poem enters into the world it enters into a political, in the sense of ideological and historical, space. By refusing the criteria of efficacy for determining the political value of the poem, we confer political value on the odd, eccentric, different, opaque, and maladjusted — the nonconforming. We also insist that politics demands complex thinking and that poetry is an arena for such thinking: a place to explore the constitution of meaning, of self, of groups, of nations, — of value. (Bernstein 1999: 4)

Before explaining the term “social philology”, used in the book *Gender Races and Religious Cultures in Modern American Poetry 1908-1934*, Rachel Blau DuPlessis describes her approach as post-formalist, materialist, contextualist, and culturalist. In the method she calls social philology, she appropriates the Anglo-Saxon New Criticism methodology of close reading to “examine in poetry the textual traces and discursive manifestations of a variety of ideological assumptions, subject positions, and social concepts concerning gender, race, and religious culture” (DuPlessis 2001,1). She explains that

A social philology claims that social materials (both specific and general politics, attitudes, subjectivities, ideologies, discourses, debates) are activated and situated within the deepest texture of, the sharpest specificities of, the poetic text: on the level of word choice, crypt word, impacted etymologies, segmentivity and line break, stanza, image, diction, sound, genre, the 'events' and speakers selected inside the work (enounced), and the rhetorical tactics of the thing on the page (enunciation). ... So by a social philology I mean an application of the technique of close reading to reveal social discourses, subjectivities negotiated, and ideological debates in a poetic text. (DuPlessis 2001, 12)

Now I will turn to the British feminist art historian Griselda Pollock and her work.

Cultural studies in the field of British feminist art history

Griselda Pollock's text "Feminist interventions in the histories of art: An Introduction", published in her book *Vision and Difference: Femininity, feminism and histories of art* in 1988, is one of the most important in the context of feminist cultural studies. She explains that with "feminist interventions in the histories of art", she implies that "we should be studying the totality of social relations which form the conditions of the production and consumption of objects designated in that process as art" (Pollock 1999, 3). Pointing to the work of Raymond Williams, she proposes that the work of art should not be treated as an object, but we should rather consider it as a *practice*. According

to Pollock, Williams advocated analyzing first the nature and then the *conditions of a practice*; in considering the art, we should thus "address the general conditions of social production and consumption prevailing in a particular society which ultimately determine the conditions of a specific form of social activity and production, cultural practice" (Pollock 1999, 4). We should see art as a *social practice*, as a totality of many relations and determinations, that is, pressures and limits. Pollock advocates feminist historical materialism that does not merely substitute gender for class, but deciphers the intricate independence of class and gender, as well as race, in all forms of historical practice. She suggests shifting the paradigm of art history, which will involve much more than adding new materials (women and their history) to existing categories and methods. The new paradigm will lead to the new ways of conceptualizing what we study and how we do it. According to Pollock,

Understanding what specific artistic practices are doing, their meanings, and social effects, demands a dual approach. First the practice must be located as part of the social struggles between classes, races, and genders, articulating other sites of representation. But second, we must analyze what any specific practice is doing, what meaning is being produced, how, and for whom. ... Cultural practices do a job which has a major significance in the articulation of meanings about the world, in the negotiation of social conflicts, in the production of social subjects. (Pollock 1999, 7)

Griselda Pollock insists that “feminist interventions demand recognition of gender power relations, making visible the mechanisms of male power, the social construction of sexual difference and the role of cultural representations in that construction” (Pollock 1999:9).

Conclusion

At the end of this article, I will pose two questions that should be asked when we write about poetry and art. The first is. can works of literature or visual art be judged on their own terms, according to exclusively literary or artistic criteria? And second, what is the relationship between judging literature or art and publishing/exhibiting institutions, the educational system, and the wider political culture?

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Дубравка Гуриќ

Културолошките студии и истражувањата на поезијата и визуелните уметности: поезијата на американски јазик и британската феминистичка историја на уметноста

(Резиме)

Овој труд го проследува начинот на кој културалните студии си го трасираа патот и ги трансформираа студиите од областа на поезијата во Соединетите Американски Држави. Американските поети од 1980-тите години – Берет Ватен, Чарлс Бернштајн, Мајкл Дејвидсон и Рејчел Бло Ду Плезис развија материјалистички, постформалистички и контекстуалистички приод кон поезијата. Мојата дискусија се фокусира на ставот на Ватен за „конструктивистичкиот момент“ кој се однесува на „јазот меѓу конструктивистичката естетика и поголемите културални проекти“, како и на сознанието на Ду Плезис за социјалната филологија под којашто таа ја подразбира „употребата на техниката на читањето одблизу за откривање на социјалните дискурси, субјектите околу коишто се преговара и идеолошките дебати содржани во еден поетски текст.“

Завршно се посочени начините преку кои културолошките студии навлегоа во полето на британската феминистичка историја на уметноста. Освртој врз делото на Гризелда Полок и на нејзиниот термин „феминистичка интервенција во историјата на уметноста“ ја посочува уметноста како социјална практика. Историско-феминистичкиот материјализам којшто таа го заговара ја „дешифрира комплексната независност на класата и родот, како и на расата, во сите форми на историската практика“.

Клучни зборови: културолошки студии, експериментална поезија, феминистичка историја на уметноста



**THE CONCEPT OF THE *EUROPEAN POLITICAL IDENTITY*
AND THE BORDERS OF EUROPE: REAL, IMAGINARY AND
IDEOLOGICAL¹**

Key words: Europe, the Balkans, identities, borders, heterogeneity

The protohistory of Europe is a protohistory of a *nameless continent* (Denis de Rougemont) populated gradually, civilised and brought to life by people, ideas and crafts, coming from the coast of the Middle East. The Renaissance spiritual geography saw it and described it as an expanding continent, as a head (“le cap”) or a brain of a large body whose ambition did not end only in the desire to be a ‘*starting point*’ (an arche for all discoveries and colonisations) or a *centre* (the centre of the centre = civilisation), but also a *final point* (telos = horizon or limit to all technical achievements). Even though it appeared in the 8th century, the term “Europenses” remained for a long time in the area of allegory, up until the 14th century

when the atrophied vision of Europe was renewed, of Europe as a ‘family of nations’, as a continental community united in the common fate – defense against Islam. But, instead of unity, the vision produced a myth which created a vacuum (chasm) in the heart of Europe fortifying the belief that in the Great Whole there is a Small Part which does not belong to it entirely, since it is, at the same time, both inside and outside of it, similar yet different. Known as the Balkans, this part was treated not only as a territorial subregion, but as a ‘Kingdom of Shadows’, as a zone of the symbolic unconscious of Europe which produced the analogy with the Freudian understanding of the *non-identity of the identity*. It makes me wonder if there is at all a convincing holistic view of a European history in which – at least once – the Balkans will not be seen as the Id of the Western European Ego, as an *internal Other* who “forgets nothing and learns nothing, still fighting battles of centuries, while the rest of Europe is busy with the speedy

¹ This paper was submitted at the international conference *Europe of Nations – Myths of Origin: Modern and Postmodern Discourses*, held in Aveiro, Portugal, in 9, 10 and 11 May 2011.

process of globalisation” (Žižek, 2001:152). Most probably not, although, as a *composite of different identities* which mutually complement each other in an *identity of differences*, the Balkans is, at the same time, both a centre and periphery, both an *ergon* and *parergon* of what is called the European spirit and civilisation.

In the theoretical discourse of Europe, in previous years, the predominant opinion is that the inquietude characteristic of our epoch, draws its excitement from the dilemmas related to the category of *space*, more specifically with a *spatial historiography* foretold in the books of Michel Foucault who, although implicitly, still categorically demonstrates his theoretical consciousness of the importance of cross-referencing history, biography and society. ‘The space in which we live – writes Foucault *-in which erosion of our life, our time and our history takes place*, this space which gnaws at us and hollows us out is, in itself, a heterogenous space’ (Foucault, 2007: 35-36 – my italics). With this, Foucault also proposes the question of the place and the role of social subjects in a wider geographical contextualisation. If we take into consideration the numerous historical periods which simultaneously, successively or dispersively have passed through the region of the so-called South Eastern Europe, then it is clear why the complex ethnic and religious mixture of the Balkans could provoke comments which diagnosed some sort of a ‘handicap due to heterogeneity’. But, this relative ‘handicap’, which makes the region more like the East than the West, is a specific characteristic, inherited from the Ottoman (and actually from the time of the Roman and Byzantine) empire, and is

contrary to the concept of mono-national states taken from the countries of the Western world. That is why perhaps some British conservatives are right (or close to the truth) when they say that continental Europe today functions as a new version of the Balkanic Turkish empire, with Brussels as the new Istanbul, as a centre of power which creates spatial ghettos within Europe, provoked enough to bring into question even the stability of its borders. In all truth, recent history has not tried to refute this supposition, but the future cannot be that grim. This is so because of a number of reasons but, most importantly, because of the fact that the citizens of South East Europe know the lesson on borders too well (those public ones which guarantee their and the sovereignty of their neighbours) and limitations (those imaginary, symbolic and policitally extorted limitations).

Namely, as generators of meanings, *borders* for people of South East Europe, have the face of Janus. Their double, inside/outside nature means that they both unite and divide two sides. They are, at the same time, both a *limitation and a closeness*: limitation of the Self and the Otherness, but also their bonding in a real geographic *chronotope*. Yet, instead of the desired and logical process of hybridisation, borders often produce gaps of cultural and political antagonism. They are negotiated over for a long time from the position of power and authority (as in the case with my country’s name, Macedonia), but that is another, very sensitive and painful topic....That is why I will return to the concept of the *European political identity*, which I introduced in the title of my presentation.

In 1999, at one of his public academic lectures, the French theorist (Étienne Balibar) said that the fate of the *European identity* today will be decided on the Balkans and that there *are* two possibilities: ‘either that in the Balkan situation, Europe will recognise...the *image and the consequence of its history* and will do something in order to face it and solve that problem..., or it will refute that confrontation, stubbornly believing that the problem is merely an *external obstacle* which should be overcome by external means, including colonisation....’ (Balibar; 2003: 27-28; my italics).

Five years later, as part of the seminar entitled *Symbolic Geographies of Europe*, the Bulgarian theorist Marija Todorova clarifies that besides the national, she finds the *regional identity* very important as well because, as macrostructures, regions – very often – surpass even the supposed spatial boundaries. Namely, as a subregion of the Euro - Asian continent (where complex historical interactions between three monotheistic religions have taken place: Christianity, Islam and Judaism), today’s European Union (also known as Visigothic Europe) is not just a ‘region of nations’, but also a centre/pivot of world colonisation and industrialisation (Todorova; 73/19, 2005; <http://www.fabrikaknjiga.co.rs/rec/73/81.pdf>).

Todorova clarifies that the concept ‘South East Europe’ (known as the Balkans) has a negative connotation in the public. It has even become a ‘mental empty space’ in the diplomatic vocabulary of some recent politics². But, such

2 Namely, in the beginning of 1997, the State Department ordered the American embassies to be careful about the feelings of the citizens of Eastern Europe which, for the concerned American diplomacy is inevitably transformed

thinking (and stigmatising!) is evidence enough that there is a need for a (re)integration of this subregion within the political borders of Europe, in its democratic public space, in which there is a continual meeting amongst cultures. Without this meeting there is no progress in humanity, or the political thought in Europe, because each *quest for an identity* also confirms the consciousness of *one’s own insufficiency*. Let me try to clarify this.

In order for us to understand ourselves, we need the Other, his/her view and his/her readiness to acknowledge and tolerate our *diverseness*. It is this *diverseness* that is one of the most sensitive questions on the Balkans (particularly for us, Macedonians), due to the continuous pressure by one particular country member of the European Union (our southern neighbour, the Republic of Greece), whose intensified discourse of cultural monism denies the constitutional name of my country, Macedonia. Needless to say, the abovementioned *diverseness* does not only entail a difference in attitudes, but also a chance to transform the two-decade long dispute into a compromise, because only the acceptance of *diverseness* (even the acceptance of differences in opinion) is the key to understanding and implementing an ambitious political project in creation – creating a *European cultural identity*. Understood as a universal, postnational or, if you allow, an *ubernational entity* it will realise the idea of an

into *Middle* (a term in use since before World War II). ‘In that way an interesting situation is created – Todorova points out – we have a continent called Europe, its centre which is not quite Europe and is called Middle Europe(...), its West which is considered to be the real Europe and the East is gone ‘ (Todorova; 73/19, 2005).

open dialogue between the East and the West, the North and the South, the Balkans and Europe – as our, common (Euro)destiny.

Although I am aware that there is no political concept free of controversy, I accept Thomas Meyer's statement who, in his work entitled *The Identity of Europe* says: 'the EU is a creation which, at best, can be met with rational approval or a desire for an agreed participation, *but not with an emotional identification*. The identification with the Union as a unit/structure/element of political activity will, probably and to a great extent, be *only of a reflexive nature, just like the postmodern form of political identity*' (Meyer, 2009:54, my italics). This convinces me that the acceptance of the European Union as a common perspective of different nationalities does not mean the rejection of the term ethnicity. On the contrary, it would be ideal if the diverseness of national identities were to be inscribed into this universal and global concept because it is only in this way that the different European ethnicities could incorporate themselves in the *ubernational perspective of the European cultural identity*. The chance for the small and, I would say, somewhat forgotten Balkan nations, lies precisely in such a *global* concept. Actually, its creation also confirms the idea that the *space* of Europe – its borders – structured as a net of relations and meetings, is the most important issue in the cognitive sphere of the postmodern world in which *culturally diverse identities* coexist. Unfortunately, the reality is different. Namely, while we are persistently trying to prove that we belong in the great European society (waiting for the answer to the hypothetical question: are we, the discriminated living subjects of the Balkans, part

of the idea for a European 'civil' project), Europe seems to still have doubts as to whether we belong to the common culture and civilisation. The reasons for this segregation stem from a stereotypisation over the centuries which has suppressed the fact of the roots of the European culture. Therefore, I will not fail to mention that it must not be forgotten that the Balkans is the very place where, in the ancient times, we witness the appearance and development of the greatest humanist disciplines such as philosophy, literature, democracy, all of which formed the European spirit and mentality.

But, Europe seems to constantly forget this. Reminding us over and over again that it can reestablish the liberated visa regime, as a wall towards the membership in the great family of nations, it tells us that we can still participate freely only in the electronic net. So, if in the 21st century *this type of freedom only* can be sufficient for anyone then we, the 'limited' subjects from the Balkans, are truly happy people who, in the absence of a real, create a virtual projection of a *liberated-from-the-root-philosophy-of-the-tribal-myth* world. Gilles Deleuze defined this freedom as 'spiritual nomadism' and Hakim Bey described it as 'cosmopolitanism without roots', but both definitions contain, for us, an essential paradox related to the question of borders and identity, taking us back to the beginning of this essay, without a solution for the square surface of the circle. ..

Now I wonder whether this is the way which should prepare us all for the new *transnational identity*, the new postnational *civil status* (citizenship/citoyenneté)? If so, then, we, Macedonians are perfect for the adoption of a

decentralised view which would begin a creative destruction of the *European consensus*³ – not by war or aggression but by creative imagination, cultural diversity and spiritual inheritance of which we should not be ashamed in front of the world. Only so, through a critical attitude towards the standards of the imaginary *European cultural identity* (as a *political entity in creation*) could we realise the long desired dream of returning the Piece to the *Whole*, in which Europe could establish a dialogue with its own interior, its somewhat forgotten Self, without traumas or complexes, without fear of altercations...

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³ See the text 'European Creolisation' by the Italian theorist, Armando Gnisci, published in the magazine 'Naše pismo', Skopje, 2004, no.10, pp. 26-68.

Ангелина Бановиќ-Марковска

**Концептот *европски политички идентитет* и границите на Европа:
реални, имагинарни и идеолошки**

(Резиме)

Југоисточниот дел од Европа познат под името Балкан, не ретко е препознаван и како *Id* на западноевропското *Ego*. Неговата геополитичката положба која го прави поблизок до Истокот отколку до Западот, ја допушта таа аналогија со Фројдовото сфаќање за неидентичноста на идентитетот виден како композит од *различни истоветности*. Тие се надополнуваат меѓусебно во *идентитет од разлики* што го прави Балканот – истовремено – и центар и периферија, и *ергон* и *парергон* на она што се нарекува *европски дух и цивилизација*. Вградено во стандардите на Унијата, тоа ги дава темелите за новиот политички ентитет во настанување – *европскиот културален идентитет* – чиј наднационален, хетероген и „повеќегласен“ концепт треба да ги надмине ограничувањата на националните култури. Но пред да се случи тоа треба да се проучи неговиот јазик, да се деконструираат постојните стереотипи за да се реализира долгопосакуваниот сон кој ќе му овозможи на *Делот* враќање кон *Целината*. Така Европа ќе може да воспостави дијалог со сопствената внатрешност, со своето подзаборавено себство. Без трауми и комплекси, без зазор од алтеракции...

Клучни зборови: Европа, Балкан, идентитети, граници, хетерогеност

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**RE(CLAIMING) SILENCES, ENGENDERING RACE:
WHAT BELL HOOKS AND WALT WHITMAN SHARE IN COMMON**

Key words: black feminism, American nationhood/citizenship, ‘engendering race’, sites of memory, bell hooks, Walt Whitman

Poetry sustains life. Of this I am certain. There is no doubt in my mind that the pain of poverty whether material or emotional lack can be eased by the power of language. I know this intimately. For in that misunderstood childhood of mine, I found that sanctuary in poetry. It restored me, allowed me to come back from the space of woundedness and sadness to a recognition of beauty.

bell hooks (1997, 1999: 14)

Cultural theorist and leading voice of black feminist scholarship, bell hooks (aka Gloria Watkins) dreamt of a life marked by poetry. In her second attempt at autobiographical recollection of a life lived in the segregated vistas of late twentieth-century American society, aptly titled *Wounds of Passion* (1997, 1999), hooks recalls the first time she heard the African American poet Adrienne Rich read. What hooks had heard, namely, the pain Rich’s engulfing timbre unearthed, shattered her preconceived notions about the possibility of a life lived in poetry. For Rich’s words enacted a warning, one hooks was unprepared for. Finally, young Gloria Watkins (bell hooks’ given name) was forced to realize how futile her life’s dream had been right from the start – who would want

to listen to a black woman’s lines in a society where her existence as a citizen is questioned on a daily basis? And yet hooks did not want to give in on her dream; she understood then, perhaps better than ever before, the need to reclaim a space within American life so that her poetry, and that of other minority voices, may be heard and listened to. She had to bring to light a ‘site of memory’, which in turn, would allow her to live out her long-awaited life in poetry. Hence, the writing and subsequent publication of *Ain’t I a Woman: black women and feminism* (1981).

What began as a graduate student’s project at setting the record straight once and for all, speaking for those who were denied the right of voice and (re)presentation, turned into a foundational text for black feminist scholarship.

Hooks' work of historical recovery took more than a decade to reach an audience; however, when it did arrive, onto the bookshelves of American libraries and bookstores, it unleashed the possibility to have black women poets, minority writers, housewives, working class mothers, live a life that is recognized, admitted to, re-membered. *Ain't I a Woman* brought to the table a new way of thinking about America, the not-so-beguiling 'melting pot' nation of phantasmagoric opportunities for those that have it in them to succeed. Hooks' recovery narrative tells a different story of the Promised Land's mythical existence. She treats American citizenship as a highly racialized and gendered (social) project. By examining the various ideological and political strategies that white women reformists employed throughout the late nineteenth- and early twentieth-century, in order to aver all rights of citizenship for themselves, hooks allows for a broader understanding of the distinct ways through which race and gender discourses engage the dynamics of equality and citizenship in American society, and vice versa:

Every women's movement in America from its earliest origin to the present day has been built on a racist foundation – a fact which in no way invalidates feminism as a political ideology. The racial apartheid social structure that characterized 19th and early 20th century American life was mirrored in the women's rights movement. The first white women's rights advocates were never seeking social equality for all women; they were seeking social equality for white women. Because many 19th century white women's rights advocates were also active in the abolitionist movement, it is often assumed they were anti-racist. Historiographers and especially recent feminist writing have created a version of

American history in which white women's rights advocates are presented as champions of oppressed black people...In actuality, most white abolitionists, male and female, though vehement in their anti-slavery protest, were totally opposed to granting social equality to black people. (hooks, 1981, 1999: 124)

Reading hooks' work of historical remembrance, we come to realize that neither 'race' nor 'gender' as latter-day social categories can stand on their own so as to (re)present fully the diversity of American nationhood. Letting the silences speak by opening up a forum for a new, challenging discourse on engendered race, hooks questions the validity of 'reclaiming a creative space of one's own' in the first place. *Doesn't this practice help perpetuate an already too familiar set of elitist activities? Isn't the exclusivity of a 'creative space' a far cry away from the illiterate reality of nameless protagonists (present and past) whose circumstances prevent them from celebrating /actualizing their identities?* Not entirely.

Cultural historian Pierre Nora allows for a reading of 'historical truths' and 'remembered events' through so-called *lieux de mémoire*, i.e., 'sites of memory', which he believes to operate "with the sense that there is no spontaneous memory, that we must deliberately create archives, maintain anniversaries, organize celebrations, pronounce eulogies, and notarize bills because such activities no longer occur naturally." (Nora, 1989, 12) Within American social practices, such memory repositories appear a necessity, a final defense against misrepresentation and unilateral polemics in the pursuit of a revisionist historical study. As children of history and memory, *lieux de mémoire*, according to Nora, are unlike any

previously encountered type of history, ancient or modern, since contrary to historical objects, they are without a referent in reality. In other words, they strand as their own double: “a site of excess closed upon itself, concentrated in its own name, but also forever open to the full range of its possible significations.” (24). Bearing this in mind, hooks’ work of historical recovery filtered through the tools of feminist scholarship, emerges as an example of one such ‘site of memory’; moreover, her poignant implementation of the authority of experience, when dealing with race and gender (re)presentations, unfolds an open-ended set of enquiries that are not meant to be fully resolved. On the one hand, what are we to make of the ‘silences’ her work has so successfully ‘voiced’? On the other hand, when such silences fall, when they are no longer veiled, what purpose, if any, do they serve? Are they really empowering for their lack of previous recognition or for their claim to provide revelatory insight into past historical moments? Consequently, could they form other ‘sites of memory’, which in turn would help voice the ‘otherness’ of thus far undesirable lifestyles or unwelcomed experiences? *Could they speak to one and many, equally and simultaneously?*

Hooks’ *Ain’t I a Woman*, though thoroughly insightful and first of its kind (as far as writings on the condition of African American women’s history are concerned at least), is not alone in voicing these questions. Silences have provided storytellers with opportunities continuously throughout human history. Homer’s *The Iliad* and *The Odyssey* gain their creative power from the untresspassed silences of antic Greek beliefs; *The Old* and *The New Testament* reinforce the mysticism of varied

Christian faith(s) by opening up their pages to the silences of God’s ways. And the list goes on. Nevertheless, when it comes to the imaginative investment and creative wits of American artists, none come close to hooks’ explorative style as the poet Walt Whitman.

A strange paring the two may prove to be (and indeed I have often asked myself what it is about their respective work that makes me think of it as being linked by the ‘engendered silences’ of American citizenship), Whitman’s nineteenth-century sentiments of American nationhood appear strikingly out-of-touch when paired up with the life-shattering lessons that hooks’ late twentieth-century work conveys. For one, Whitman’s America is characterized by a prevailing sense of oneness. In “Our Old Feuilleage” (1860), Whitman’s America is portrayed as a unifying entity that permeates the multi-social/ethnic/racial commonalities of its citizens. Equally possessed by Northerners and Southerners (even Kanadians!), Whitman’s American identity brings together the diverging and sometimes lethal aspirations of its people; it nullifies the boundaries of race, class, gender that inhabit the reality of American life, so that American citizens are always one and all, united in their belonging to an idea of a belonging. On the other hand, as a black feminist critic hooks does not allow herself such dangerous/anachronistic indulgences. Her America is not a bounded collective identity; her work points to American reality as a set of multiple, shifting, and contingent identities that are in need of recovery, since the white supremacist patriarchal power structure, which polices American citizenship and nationhood, disavows the cultural and lawful validity of their existence. Yet, both Whitman and hooks are concerned with

(re)presentations of American citizenship. Both writers understand that to (re)present America is to (re)present/theorize identity, belonging, history, culture, and place; and the ‘silences’ of identity, belonging, history, culture, and place; and the ‘reclaiming of silences’ – both authorized and subversive – of identity, belonging, history, culture, and place.

Let us examine Whitman’s “Drum-Taps” (1865). The poems in the chain offer an unnerving, singular portrayal of war. The war in question is not one of mythical proportions; quite the contrary, the poet tends to the reality surrounding the events of America’s Civil War (1861-1865). Whitman treats this war as a tangible ‘civic ritual’, that is, a political space where concerns about national identity and cultural aspirations are confronted with all-too-palpable anxieties regarding gender and sexuality, which in turn, proves challenging to the nineteenth-century paradigmatic way of thinking about foundational/relevant cultural values and beliefs. His project, therefore, appears to be a dialectal one. Amidst the portrayal of America and its lands as the ultimate battlefield, the poet evokes themes of individualism, self-actualization, and the acquisition of power, while presenting the contingent impact of the soldiers’ communal identities on their war-time ability to transpire these themes. With the poems unfolding, Whitman’s direct account of America’s Civil War continues to interrogate the notion that war/wartime violence validates itself as a necessary civic act (albeit one of devastating results), a needed dispensation ‘to rescue’ the American soul from encroaching destruction. Soldiers on both ends of the North-South divide are seen to be sacrificing their lives ‘to save’ America for posterity. While performing out

their civic duties, even though their immediate beliefs/concerns may come across as conflicting, oppositional, the soldiers are granted a unique right to form lasting bonds of friendship, often culminating in expressions of valiant same-sex affection.

As a result, the ‘civic ritual’ of wartime violence in Whitman’s “Drum-Taps” ascertains a cathartic actualization for the American self (as in the soldiers’ self-actualization). It severs the social constraints otherwise placed on the relationship existing between ‘the nation’ and ‘the citizen as a subject’ within the overtly visible terrain of policed sexuality and desire confounded in the reality of American life. In that respect, Whitman’s depiction of American citizenship in the long poem as well as in other corners of *Leaves of Grass*, captivates an act of (if not historical recovery, which is the case with hooks) poetic inscription; the poet ‘claims the power of silences’ by using the immediacy of wartime violence to ‘speak of’ shared practices and symbols that are denied to the (re)presentations of national identities. Thus, “Drum-Taps” constitutes a dynamic site of poetic inquiry into the nature/nurture of American citizenship, gender and social power. Writing of the debilitating effects that war exerts on the American land, Whitman calls upon the power of the actuality of wartime experiences, and how they prove to challenge the dominant culture’s patriarchal stagnancy by exposing the staged fallacy of its discourses and their claim on the American self.

Following a similar vein, cultural theorist bell hooks examines the hitherto historical recording of African American women’s struggle to claim the right of citizenship and all the confounding restrictions that go with it. *Ain’t I a*

Woman, her historically-specific analysis of nineteenth- and twentieth-century American social relations, (re)presents not only an act of agency, but also of translation from private experience to public narrative. As a cultural theorist and a black feminist, hooks scrutinizes the effects normative (re)presentations (such as white is good, black is bad, black women are culturally inferior, white women are true women, etc.) have had on American individuals' lifestyles. According to hooks, their enactment as dangerous abstractions (whose influence needs to be accounted for if a social group the individual belongs to, for example, black women, is to effectively manage the irreconcilable tensions that surface as a result of its interactions with other social groups) threatens to recognize the reality of people's day-to-day existence and their experience of oppression along multiple, intersecting, and competing axes:

In America, white racist ideology has always allowed white women to assume that the word woman is synonymous with white woman, for women of other races are always perceived as Others, as de-humanized beings who do not fall under the heading woman. White feminists who claimed to be politically astute showed themselves to be unconscious of the way their use of language suggested they did not recognize the existence of black women. They impressed upon the American public their sense that the word "woman" meant white woman by drawing endless analogies between "women" and "blacks". (hooks, 1981, 1999: 138).

Whiteness is a contesting site of inquest for hooks; it is a 'civic ritual' not too dissimilar to Whitman's inference of America's Civil War as one such political space. Hooks approaches whiteness treating it as a tangible social

construct, with its rules and regulations, employed by white men and white women in America's white supremacist patriarchal power structure in order to create a political space where racial/gender status is used to grant and/or deny citizens certain (internationally) recognized civil liberties (for instance, access to good public education, professional training, nurturing and affordable health care system, housing opportunities in once uni-racial neighborhoods, stable paying jobs, etc.).

Writing about African American women and their silenced history, hooks works through the social category of gender, since this category characterizes a significant component in/for the presentation of her subjects' existence as racially marked citizens. Fellow social historian and feminist critic Joan W. Scott has also examined the postmodernist conception of gender, as one of the more recently added categories of social discourse. In *Gender and the Politics of History* (1988, 1999), Scott outlines the main postulates a historian like herself attributes to the social category of gender. Rejecting the fixed and stagnant quality of the man/woman binary opposition when approaching gender in social terms, Scott defines gender "as a constitutive element of social relationships based on perceived differences between the sexes, and... a primary way of signifying relationships of power." (42). This unique position which gender assumes as a social category allows hooks to relate to it, through her work, as a means of decoding the meaning of 'racialized citizenship' in American society, and at the same time, a way to bring forth a scholarly initiative, which will then help others understand the complex connections existing among various forms of

social interaction within the confines of America's patriarchal order:

If women want a feminist revolution – ours is a world that is crying out for a feminist revolution – then we must assume responsibility for drawing women together in political solidarity. That means we must assume responsibility for eliminating all the forces that divide women. Racism is one such force. Women, all women, are accountable for racism continuing to divide us. Our willingness to assume responsibility for the elimination of racism need not be engendered by feelings of guilt, moral responsibility, victimization, or rage. It can spring from the heartfelt desire for sisterhood and the personal, intellectual realization that racism among women undermines the potential radicalism of feminism. It can spring from our knowledge that racism is an obstacle in our path that must be removed. More obstacles are created if we simply engage in endless debate as to who put it there. (hooks, 1981, 1999: 158).

Furthermore, hooks' work creates a platform for today's cultural theorists, enabling them to engage and combat the unspoken acceptance and affirmation of culturally determined roles, imposed on people's individuality by various mechanisms of compliance (governmental decisions, communal practices, tradition and gossip). Accordingly, hooks 'reclaims the silences' of American slavery, American patriarchal social structure, American Civil Rights policies, American feminist thought, by recovering the silenced history of a minority group that has struggled to ascertain the basic rights of American citizenship.

Hence, the cultural criticism of bell hooks and the cultural poetics of Walt Whitman encourage us to reevaluate constantly our own definitions of humanity, of a self, of a voice, of a consciousness. Their work propels us to question the tools we employ to (re)present humanity in a segregated world, through the now distinctive categories of race, class, ethnicity, gender, sexuality, religion, which stand to mark our furthering apart rather than coming together as one, one great world of plenty. They ask of us to rethink the way(s) we celebrate the differences and/or the universalities of our traits.

Do we allow for a comparative approach or do we work within a specialized field, and from time to time compare notes with the other teams? Do we generalize based on a number of case studies, or do we allow for an interdisciplinary approach, and if we do, do we give the right of way to the literary or the social sciences? Do we interrogate the categories themselves as they are being defined or reshaped by our findings or do we allow for a fluidity of dialogue between them?

In the wake of 'the changing times' of present-day life, when most people turn to mass-produced metaphors, images, archetypes (in other words, commodified cultural indicators), in order to find valediction for their choices, their struggles, their unsheltered existence within a global(izing) mass-culture, Whitman's nineteenth-century verse and hooks' twentieth-century black feminist scholarship put forward alternative creative responses to the devastating impacts of nationally-bounded citizenship. They demonstrate the value of unstable, decentered 'sites of memory' that engage citizens in a multi-vocal discourse, listening and commenting on each other's different views and understandings.

They demonstrate the value of gendered interpretation of racialized subjects (and vice versa) when confronting age-old arguments of racial superiority, biological determinism, and a hegemonic sexual regime. The '(re)claimed silences' of their respective works demonstrate the unflinching diversity, enlivening complexity, and unquestionable beauty of American engendered identities.

As an Americanist via a Comparative Literature Charter, I have always been interested in the relationship language and memory partake on in the making/unmaking of narrative 'voices', especially if their 'historical counterparts' had been denied existence, had been 'shoved under the rug' so to speak. In view of that, it seems to me that both hooks' narrative technique and Whitman's poetic dictum ask of their readers to question, persistently, the presence of a selfhood and its positionality inside an individual, a community, amidst a social practice, or as part of a text. Moreover, their writing beckons us to investigate further how 'gender' and 'race' as latter-day social categories shape language and memory, how they influence a subject's discursive life, how they help 'bear witness' to the construction of a self. In that regard, I wonder how successful the cultural 'translation', '(re)claiming' of a silenced self could be once it becomes an integral part of the public (popular) narrative? What are we to make of (the silenced self's) re-done identity? How do we approach its study? Examining one's own history and tradition in isolation only produces additional endocentric theories of 'the self' and 'the nation' (that the self belongs to), something that no scientist of the past creating in the present, for the future, should concede to. America has long

been perceived by the outsider's inwardly gazing eye as a human 'melting pot', a place where different races, various ethnic groups, are to experience a liberated life in a constant pursuit of private and communal happiness. Presently, America *does* exhibit the demographics of a fairly rounded (re)presentation of the world's races, ethnicities, classes, gendered identities. And it may, therefore, be perceived as the perfect battlefield for their redefinition and refiguration, particularly when the case of gender and race is at stake.

Conversely, the solidification of this myth has been challenged by recent American Studies scholarship, which in turn, rejects its contextual fundamentalism, proposing instead a demystification of the 'shared culture' image, so that once marginal/insignificant/irrelevant voices carry out the now dehierarchized and denaturalized investigation of the 'national culture' as a fragmented whole. Working within/through the separate trajectories of American Studies scholarship, Houston A. Baker, Ramón Gutiérrez, Kevin J. Mumford, K. Scott Wong, George Lipsitz, Barry Shank, Mark Hulsether, José David Saldívar, to name but a few, deconstruct the traditionally accepted notion of America as a unified, monolithic national culture. Their theoretically informed studies, respectively, evaluate the intricate relationships existing among landscape, people and technology in the larger American experience, ascertaining the importance of a continuous re-assessment and re-development of these relationships and their subsequent relational impact on American Studies scholarship as it strives to engage with in-depth analyses of culture concepts and culture studies. In this

respect, hooks' work of historical recovery and Whitman's verses of engendered nationhood offer the aforementioned scholarship a revisionary way of approaching the study of America's 'fragmented nationhood'. Namely, to (re)claim silenced voices is to be in a world whence academic predications connect with separate human experiences, while weaving out a fluid nexus of relations and transactions that actively engage their subjects.

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Бела Глигорова

Пре(повикување) на тишините, родовост на расата: што имаат заедничко бел хукс и Волт Витмен

(Резиме)

Целта на ова промислување е да се отвори дијалог меѓу два века на американското национално себе-презентирање, односно себство. Во една родово-расна јукстапозиција, овој текст ги посочува неочекуваните места на меморија на бел хукс, современа американска теоретичарка, и Волт Витман, бардот на американскиот 19-ти век. Притоа, се поставува прашањето – дали овие мемориски места (теоретско-поетски) се вистински претставници на американското граѓанство и неговите структурно-социолошки мени во последните двесте години? Дали станува збор за места на колективната меморија, едновремено партикуларизирани и амблематски? Кој е нивниот опсег? Кој е нивниот глас?

Клучни зборови: црн феминизам, американска/о националност/граѓанство, 'родова раса', места на меморија, бел хукс, Волт Витмен



**ON THE DEMISE OF THE YUGOSLAVIAN MYTH
THROUGH THE DECONSTRUCTION OF A STATE¹
(a Macedonian Experience)**

Key words: Yugoslavian myth, deconstruction, nation-narration

Almost the whole of the XX century marks this region, where my Macedonia is situated as well, with a common inheritance – Yugoslavia, and for that reason it is easy to perceive it, even now, as a whole, both historically and geographically, and most of all, culturally.

No matter how strong the nostalgia is in some circles for that period of living and existing together, that “common” Balkan history stopped existing in the 90s of the XX century, while some believe that it happened even earlier than that. Actually, the cultural and intellectual elite played a rather significant role in the creation and break-up of that former Yugoslavian state, which still exists only in the temporary name of

my Macedonia (the Former Yugoslav Republic of Macedonia – FYROM)².

² The cultural argument claims that it was the **unattractiveness of the idea of Yugoslavia** (as it was formulated in the XIX century by the cultural elite) that was the main reason for the break-up of Yugoslavia. The idea of Yugoslavia was, in fact, a nationalist project, which set off from the premise that the south Slavs were one and the same peoples, and because of that it would be desirable and logical for them to live together in one state, and that idea was supported by the pan-Slavic and other racial theories. However, the idea of Yugoslavia, which began as a nationalist idea in the creation of a national state, later turned into an idea of multiculturalism, i.e., an antinationalist idea in the cooperation of similar (yet, separate) peoples – first, Serbs, Croats and Slovenians, and then, after 1945, Macedonians and Montenegrins, and from 1960, Muslims (i.e., Bosniacs), Albanians. The same cultural and intellectual elite that created and launched the idea of Yugoslavia later developed other ideas and negated the existence of cultural similarities. Despite the fact that we are aware that the question: *Why would we be a minority in a large state when we can be the majority in a small one?* destroyed Yugoslavia, from today’s perspective we

¹ The essay is written/read on International Conference «EUROPE OF NATIONS, Myths of Origin: Modern and Postmodern Discourses», University of Aveiro, Portugal, 9-11 May, 2011.

The novel *Dzahiz and the Dog Terminators*³ (*Dzahiz i istrebuvacite na kucinja*) by Pajo Avirovik, who happens to be a career diplomat⁴, as well as a writer (Skopje: *Detska radost*, 2005) openly talks about the demise of the myth about Yugoslavia⁵, as well as the new

comprehend the fact that Yugoslavia broke up neither as a result of the hatred among its peoples, nor as a result of the fall from power of a given political dictatorship, but rather due to the break-up of the international order that had strongly affected the unity of that country (see Dejan Jovik. *The Reasons for the Break-Up of Socialist Yugoslavia: A Critical Analysis of Existing Interpretations*. – Skopje: *Templum*, 2003). Or, as Rajko Murshik, who feels that Yugoslavia broke up because essentially: *it could not become a democracy once its “self-governing” economy fell apart, its socialist ideology, as well as the system that protected the uniqueness of its constitutive federal units. Nationalism was not a reason but a consequence of the fight for “Tito’s inheritance”. The wars in the former Yugoslavia were not ethnic ones; they were wars for territorial expansion, which the Serbs began in the name of “Yugoslavia* (2002: 83) concludes. See Rajko Murshik. „Jugoslovenska mračna strana ljudske prirode: pogled iz slovenačke slepe mrlje“ in *SUSEDI U RATU: jugoslovenski etnicitet, kultura i istorija iz ugla antropologa (NEIGHBORS AT WAR: Anthropological Perspectives on Yugoslav Ethnicity, Culture and History* (2002: 82-108).

³ The title of the novel is related to Dzahiz, an Arabian writer and thinker from the IX century. This name appears as part of the final term paper of Petar Adamovik, the main character, which deals with an analysis of Dzahiz’s work *The Book of Animals*, with a critical look at the chapters on two types of animals: man and dogs (2005: 142-149).

⁴ At the moment, he is the current ambassador of the Republic of Macedonia in the OON, while his previous diplomatic duties include acting ambassador in the Macedonian office in Paris (2005-2006), and ambassador in Israel (2009-2010). This is his first and, at the moment, only novel, which received the award *Novel of the Year* in 2005, awarded by the daily newspaper *Utrinski vesnik*.

⁵ In fact, this is one of the few books that deal openly with precisely the idea of Yugoslavianism as a specific myth, which even remains outside the idea of Slavism. *The image*

map of the Balkans, and the world in general. *Avirovik chooses an older, yet tried, literary technique called “a likeness of the original” – a substitute of the personal identity with the identity of the fictional character, Petar Adamovik, who, besides the initials of his first and last name, is also given his otherness, his “difficult schizophrenia” ... avoiding, in that*

*of Slavism in Macedonian literature is ambivalent in character, on one hand, it represents something else, and, up to a point, something foreign, while, on the other hand, it represents itself, its east (istok) (which in old Slavic means “source”), its roots and a significant, fundamental layer of its own identity. For these reasons, the image of Slavism in Macedonian culture is a complex phenomenon, which unites an image both outwards and inwards, towards the other and towards itself, an image towards what is foreign, but also, towards its own. See Sonja Stojmenska-Elzeser. *Comparative Slavistics*. – Skopje: Institute for Macedonian Literature, 2005, 193. Actually, the existence of so many studies, such as the one by Marija Todorova *Imagining the Balkan* (Skopje: Magor, 2001), as well as the one by Roland Inden (*Imagining India*. – Oxford and Cambridge: Blackwell, 1990), or that by Thierry Hentsch (*Imagining the Middle East*. – Montreal and New York: Black Rose, 1992), or by James G. Carrier (*Occidentalism: Images of the West*. – New York: Oxford University Press, 1995) encourage the attempt to talk about the complexity of the “Slavic world” in a similar manner. Stojmenska-Elzeser’s aforementioned book is just a small contribution in this direction, as was my attendance at the Международный научный симпозиум «Славянские языки и культуры в современном мире» (Москва, Филологический факультет МГУ им. М. В. Ломоносова, 24–26 March, 2009), which encourages thinking about the subtle relationship towards Slavism and the complexity of the “Slavic world” in the Macedonian cultural environment. (See Мойсова-Чепишевская, Весна “Номадизм диаспоры в лучах аквамарина” во *Славянский мир в третьем тысячелетии*. – Москва: Институт славяноведения РАН (ГАСК), 2009, 295-300). (*Diasporous Nomadism Irradiated with Aquamarine*)*

way, the issue of his own real existence, and I would add, the issue of his identity (Banovik-Markovska: 2007, 49). In fact, P.A. himself is led by his father's maxim (his father, the professor who the novel is dedicated to). This maxim, with a post-rock-and-roll dilemma: *We did not enter communism; at least leave the transition!* notes that being an immigrant in a foreign country is fate, while being so in one's own country – a curse. According to Stojan Sinadinov, in his article in the *Forum Plus*, the novel *Dzahiz and the Dog Terminators* carries the generational belonging of those born in the mid-60s of the last century (which I myself belong to), and which today is facing the classic issue: *too young to die, too old to rock and roll. Narrating personal experiences (frequent relocations, problems with temporary visas, visits in foreign countries and cities, coping with different languages and cultures)*, this novel deals with *the most elementary nuances of life, identity, belonging, migration, home ...* (Banovik-Markovska: 2007, 49). Thus, the main character learns from a very early age that he is the only one in his class whose last name ends in “ik”, while all the other last names end in “ski”, and a few in “ov”, and answers the question concerning his nationality, off the bat – I am Croatian! Actually, as Avirovik narrates, through his character Adamovik, the question catches him unawares, and so he remains a Croat up until the third grade when his father explains it to him: *Listen, sweetheart, next year when the teacher asks you what your nationality is, you will tell her that you are – Serbian. My grandfather is indeed from Croatia, but we are Serbs from Croatia. And now, listen to me carefully. My mother is Macedonian, my father is a professor*

*of Macedonian, your mother tongue is Macedonian, and your country is Macedonia. Now, you will say that you are Serbian for my grandfather, **for our ancestors and our family history**. But remember: one day when you grow up, there is only one country you will be indebted to: that is Macedonia. (...) In fact, son, we are all Yugoslavians* (2005: 98, the parts in bold are mine). There is one other moment which serves to further complete and complicate the image of the real Yugoslavian in this novel by Avirovik. He reveals yet another subtlety in the formation of Adamovik's father character: *My father spoke Albanian so well that even the Albanians thought he was Albanian, and he did not feel the need to explain things that could not be explained: such as, how a Serb, a professor of Macedonia, spoke Albanian so well. And I was happy. If father could be Albanian, I could be Croatian. We were even* (2005: 109). And, as the cherry on the cake, there is the episode where Adamovik reveals that he wants to study Oriental studies, in Sarajevo, no less. When asked whether his choice is related to his roots, his heritage, that is, if there is anything Turkish in his distant past, he answers: *Certainly no more than there is in yours. My grandfather came to Skopje from Zagreb, from the other side of Austria-Hungary; I probably have something Austrian in me, but I am not running away from anything Turkish either. I like Turkish coffee, Turkish pleasure, Turkish folk dances, Turkish people, Turkish baklava ...* (2005: 136).

Through the veil of the memories of the injury, and the later stages of youth, Avirovik makes use of a relaxing, unpretentious act to speak openly about the absurdity of the Balkan conflicts, about the tragic life stories of

Yugoslavians, as well as the warmth of the ordinary people. Meanwhile, at no time does this novel manipulate with nationalism, and it sheds light both on the ugly, as well as on the positive traits of the Balkan, and Yugoslavian, mentality. Here he also poses the question of the logic, of the reality of the existence of Yugoslavia, setting off from the evidence presented by history itself which sees states as dreams before they are historically and geographically marked as states. This novel also displays a dose of bitterness, and pain, and brokenness, powerlessness and a heavy dose of sarcasm and revolt.

Kramarić openly poses the question in his text, *The State: text or dream*⁶: can “communism”, and even “Yugoslovenism” in the Macedonian case be reduced to “style”, that is, *to that specific form of self-representation in which the Macedonian community recognizes its own, and with that, its only self-representation* (Kramarić, 2009: 159). Because it is that very “communism”, that “Yugoslovenism” which was borne out as “style” from the Macedonians’ real need to provide a suitable answer to every nation’s constitutional dream to be free. These ideas are strongly manifested through the character of the professor of Macedonian in Pajo Avirovik’s novel.

If that is so, then, Kramarić stresses, that answer certainly opens up some new dilemmas (Kramarić, 2009: 159). Did Macedonians

embrace Yugoslovenism so warmly because *in their history they never had so many peoples and creative forces as allies*, as was the case with the Socialist Federal Republic of Yugoslavia (Kramarić, 2009: 171-172)? Was it because Macedonians finally felt that they were not alone, that they finally belonged to a brotherhood that improved their self –confidence and allowed them the opportunity for self-declaration? On the other hand, however, the “communism” and “Yugoslovenism” that Macedonians accepted as a state of a nation being borne out of the act of forgetting, because it arose out of the desire to suppress the union of the Kingdom of Yugoslavia, to suppress pan-Slavism, as well as the Ottoman Empire, Byzantium, and even an antique union, should not *delude us that Yugoslavia is the best solution for the Macedonian state* (Kramarić, 2009: 172). In fact, this should all be seen primarily as the need for some kind of a brotherhood⁷ *taken as a center of the canonic model of unity in western culture, as well as a figure which plays a significant role in the defining of the political units during the*

⁶ Zlatko Kramarić. „Nacija: tekst ili san (na primeru romana Kole Čašule *Iskušnja*)“ (“The State: a Text or a Dream (on Kole Čašule’s novel *Iskušnja* (Temptations))” in *Identitet, tekst, nacija. Interpretacija crnila makedonske povjesti. (Identity, Text, Nation. An Interpretation of the Dark Macedonian History)* – Zagreb: Naklada Ljevak, 2009, 133-183.

⁷ Ever since the victory of communism popularized worldwide the multinational slogan “brotherhood and unity”, the idea of multinationalism is always seen in connection with communism, conclude the editors Joel Halpern and David Kideckel in the text that provides the introductory notes on the reasons for the demise of Yugoslavia. So, that idea of “brotherhood and unity” is carried out as a part of the communist dogma and forced upon the Yugoslavian peoples without allowing them the opportunity to either reach that concept independently or even think about the ways with which they will celebrate that concept of “brotherhood and unity” (2002: 30). See *SUSEDI U RATU: jugoslovenski etnicitet, kultura i istorija iz ugla antropologa. (NEIGHBORS AT WAR. Anthropological Perspectives on Yugoslav Ethnicity, Culture and History.)*

whole of the west European history (Kramarić, 2009: 172)⁸. In this view of things there are open dilemmas as to the duration and extent which that Yugoslavia is needed in Pajo Avirovik's novel. So, on learning that the Slovenians have left the congress in Belgrade⁹, with the added comment of the neighbor that no one need be forced to remain in Yugoslavia, or simply, if they do not like it, they can leave, the professor of Macedonian concludes, peacefully, with a folk saying: *Nobody is going or coming back from anywhere ... Slovenia shall remain where it is, and we shall remain where we are. They will make washing machines, we will make ajvar and ... that is that. (...) ...I do not much understand politics. I just know that ... Tito is dead, and so is the Turkish sultan. (...) What I want to say is that when the father dies, the children must continue to live on and to worry about their future themselves* (2005: 152-153, the parts in bold are mine).

⁸ Based on this, *Derida concludes that brotherhood as a principle of political unions is the foundation for the understanding of all fundamental concepts in modern politics – sovereignty, power, representation, national state, territory, ownership, democracy ...* (Kramarić, 2009: 173)

⁹ *Ethnically homogenous and linguistically different from the rest of Yugoslavia, Slovenia was the only republic in the federation that could produce a separate nation-state. In the remaining five Yugoslav republics the ethnic make-up was varied, like a Siamese quintuplet with joint vital organs, they could not separate without the risk of fatal consequences. Slovenia, however, Beti Denič concludes, was significant for the political balance it provided the federation* (2002: 60-61). See Beti Denič. „Rasturanje multietničnosti u Jugoslaviji: mediji i metamorfoza“ (“Breaking up the Multiethnic Character of Yugoslavia”) in *SUSEDI U RATU: jugoslovenski etnicitet, kultura i istorija iz ugla antropologa* (2002: 60-81) (*NEIGHBORS AT WAR. Anthropological Perspectives on Yugoslav Ethnicity, Culture and History*).

Bearing in mind that the Yugoslavian brotherhood has been politically dead for two decades now, the Macedonian people have the need for a new brotherhood, that is, they have the need for a new myth, which in the last several years is being built upon the archeological findings in modern Macedonia, connected to antique Macedonia. However, this act of de-Slavism, which is, at the same time, in fact, an act of de-Yugoslovenism, should not be perceived as a process linked exclusively to the Macedonian state. Namely, there is something about such an act of de-Slavism, but this time, among the western Slavs, in the work by Angelina Penceva¹⁰. *The conscious removal of the Czechs from a Slavic self-identification*, she says, *is not patented to today's post-totalitarian era and the era preceding total globalization*, but rather an idea launched by Karel Havlicek Borovsky as early as in the mid XIX century (2010: 325). What needs to be specially pointed out is the fact that modern thinkers are all the more openly discussing the narcotic influence of the so-called **Slavic myth**. The majority of Slavic peoples perceive the state of Slavism as a dark, totalitarian world for the very reason that *the myth itself caused enormous damage, especially to those states that are part of the Slavia Latina peoples/states* (2010: 328), and in that context he mentions Maria Bobrovnicka's *The Drug of the Myth* (1995: Kraków). Thus, awakening from that Slavic narcosis, the Czechs are all the more ready to accept the idea that the Celts are in fact their ethnic ancestors, which, to a point,

¹⁰ Angelina Penceva. “Славянско или централноевропейско: деслвянизирането на западните славяни“ во *Славяните и техните контакти*. – София: 2010, 325-331.

corresponds to the idea of the Ancient Macedonians being the ethnic ancestors of modern-day Macedonians. This is not a topic that the author of *Dzahiz and the Dog Terminators* touches on for the reason that when the novel was written, and published even, this idea was not that big. This idea became especially popular and widespread in the last couple of years, i.e. from 2006 onwards.

Every group of people as a product of the national process of the act of ethnization, Kramarić concludes, quoting E. Balibar, *is now forced to discover their own way with the domination of extraordinariness and the ideology of the identity in this new world of transnational communications and planetary relations of power* (Kramarić, 2009: 175). Bearing in mind the fact that we are still in an unfinished process of creating a nation as a complete or defined subject, such an unenviable position allows for the opportunity of launching a set of definite traditions which have been previously well thought out within the framework of the new totalitarian ideologies, and at the same time creates a powerful discourse of nationalism which finds widespread acceptance among the general public (Kramarić, 2009: 160-161).

The issue of the existence or non-existence of a given nation is an issue of facts. And the facts say that the Macedonian nation exists, whether some like it or not. The issue of the existence of a given nation is not identical to the issue of its origin, and it should not be forgotten that regardless of how a nation came into existence, it nevertheless, exists. Regardless of the fact that the nation, including the Macedonian one, does not represent a physical,

material entity, it does not follow that it is fictitious, a beam of light, just like the state cannot be treated as fictitious, regardless of the fact that it is elusive, that it cannot be made concrete by any of the five senses. Finally, the existence of a given nation confirms my own personal existence, just like my existence confirms the existence of the Macedonian nation. This means that its existence confirms the feeling, i.e., the personal feeling of belonging to a given nation. In fact, if most, especially contemporary authors perceive the nation as a relatively new social phenomenon, then it is completely unnecessary to talk about old and new nations because this is not a biological phenomenon, but rather a social one. The nation is not only a political entity, but a cultural one as well; it is not an issue of biology and geography, but an issue of heart and mind. It is created as a narrative, as a carefully or precisely narrated idea which cultivates the dream of a *myth-historical form*, abstract in its character, but most concrete as an historical concept (S. Gurguris).

Gurguris's idea is strongly manifested in Avirovik's novel as well. Located in a **nameless identity**¹¹ (from the perspective of the Other), at the moment *the Macedonians are placed in a rather painful (collective, and individual) situation of (international) invisibility and frozen and delayed identity which is existing in an unending crisis. This situation has brought about a vulnerable (yet, not unstable or weak in a post-*

¹¹ *The act of creating the subject is not that of birth, but rather of naming. (...) Once the act of naming has been completed, the act of addressing becomes important, i.e., how that name is used. For this reason, the use of the name is set by its bearer in a special relationship towards the person who uses it ("Balkan", 2009: 485).*

structural sense) Macedonian subject says K. Kolozova in an essay she wrote, provocatively titled *On the Demise of the “Balkan” and the Birth of “Southeastern Europe”* (2003: 303)¹².

In his book *Identity, Text, Nation*, Zlatko Kramarić shows how the Others, in whom he recognizes Bulgarians/Serbs/Greeks *have always wanted to colonize or occupy precisely that ‘place’ which Macedonians have answered to for centuries*, i.e. to grab the name Macedonians answered to. For this reason, for him the history of the Macedonian nation is nothing more than a battle to defend that ‘place’ of address because it is a ‘place’ that belongs the most to the Macedonians themselves (Kramarić, 2009: 490). For this reason, *if by any chance we give up on our own name*, concludes Kramarić, *then we cannot negate anything other than ourselves. And in that context, we need to have understanding for those cases when the nation becomes a traumatic object, which does not promote only contentment of the national entity within itself (and contentment for the sake of contentment), but also represents a fear of the*

¹² See Kolozova, Katerina. *Identitet (jedinstva) u izgradnji: O smrti “Balkana” i rođenju „Jugoistočne Europe”* u Dušan I. Bjelić & Obrad Savić, eds. *Balkan kao metafora, Između globalizacije i fragmentacije. (The Balkan as a Metaphor: Between Globalization and Fragmentation)*. – Belgrade: Beogradski krug, 2003, 295-307. Concerning this text by Kolozova, Kramarić makes the following comments: ... *I do not have the tendency to apply the same criteria on the change of “Balkan” into “Southeastern Europe”, and the possible change of the name “Macedonia” into “X” ... I will not be persuaded into believing that the change of the term Balkan into Southeastern Europe, as a large political project – the (re)construction of a new geopolitical and cultural identity – can be compared with the aggression produced by the demands made on a state to give up its name, tradition, identity ...* (Kramarić, 2009: 492).

potential threat to the nation posed by others (Kramarić, 2009: 492, the parts in bold are mine). As Petar Adamovik also says: *It feels nice when you relieve your bladder. (...) As I flush, I wonder why the human mind has not come up with a **mechanism for relieving memories**. You flush and ...pftttttt ... no more memories, it’s all gone, erased. The beauty of relief* (2005: 233, the parts in bold are mine).

The natural instinct for national self-realization, Penceva concludes, *manifests the only possible result: we need to first remain who we are, and then to move towards an ally in order to avoid the real tragedy of internal conflict and loss of identity* (2010: 330). In that context of the new myth connected with ancient times we need to see it as the need for a new myth due to death/the wearing down of the old one, which, we must admit, leads to a kind of de-Slavism. Here we can also see a type of antidote from the fear of the potential threat to the nation posed by the others, which Petar Adamovik, the character in Pajo Avirovik’s novel, strongly feels himself. And it seems somehow fitting and logical that he ends in the way he does. *He could not tolerate that difficult schizophrenia: a Serb by birth, a Croat by accident, a Yugoslav by memory, a Macedonian at heart, a Frenchman in documents*, writes Avirovik. *He had to die, to stage his own death in order **to continue to live freed from his memories**, like Jose Luis Macedonio, with his beloved Mystery* (2005: 267, the parts in bold are mine). For this reason, the following order must never be forgotten that Macedonians are first and foremost Macedonian, then Slav (Yugo/South Slav), then Balkan, then European.

And finally. The words of the professor of Macedonian in Avirovik's novel ring out: *I know that Macedonia will always remain your country. But the times are such as they are, it is better that Macedonia is in you, rather that you are not in Macedonia. To be a foreigner abroad is fate, to be a foreigner at home is a curse. (...) And one more thing: never beat your chest and swear in the name of Macedonia. Only fools do that* (2005: 236-237).

translated by Biljana Naumoska

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Весна Мојсова-Чепишевска

За смртта на југословенскиот мит преку деконструкција на една држава
(македонско искуство)¹³

(Резиме)

Пајо Авировиќ во својот роман *Цахиз и истребувачите на кучиња* (Скопје: Детска радост, 2005) успева низ една лежерна, непретенциозна постапка да зборува отворено за апсурдноста на балканските судири и за југословенските човечки несреќи. Оваа негова проза манифестира едно сентиментално „движење“ на внатрешниот егзил во деконструкцијата на една земја, т.е. на Југославија, при што го поставува и прашањето за оправданоста на постоењето на југословенската нација, тргнувајќи од сведоштвото на самата историја кое на нациите гледа како на соништа пред нивното историско и географско означување како нации.

Златко Крамариќ, отворено во својот текст *Нацијата: текст или сон*, го поставува прашањето: дали е можно, во случајот со македонската нација, да се сведе „комунизмот“ и особено „југословенизмот“ на „стил“, поточно на онаа специфична форма на самопрезентација во која македонската заедница ја препознава сопствената, а со самото тоа и единствената самопрезентација (Крамариќ, 2009: 159). Зашто токму тој „комунизам“/„југословенизам“ како „стил“ се изродил од реалната потреба на македонскиот народ да даде соодветен одговор на конститутивниот сон на секоја нација да биде слободна, од една страна, но и од потребата за некое братство *сфатено како центар на канонскиот модел на заедничкото во западната култура и како фигура која игра пресудна улога во дефинирањето на политичките заедници во текот на целокупната западноевропска историја* (Крамариќ, 2009: 172), од друга. Впрочем ако повеќето, особено современи автори ја сфаќаат нацијата како релативно нов општествен феномен, тогаш е потполно бесмислено да се говори за стари и нови нации, бидејќи таа не е биолошки туку општествен феномен. Зашто нацијата не е само политичка туку и културна заедница, таа не е прашање на биологијата и географијата, туку на срцето и умот. Таа се создава како нарација, како грижливо/прецизно прераскажана идеја која го негува сонот на една *митоисториска форма*, апстрактна како поим, но премногу конкретна како историска сила (S. Gurguris).

Клучни зборови: југословенски мит, деконструкција, нација-нарација

¹³ Текстот е пишуван за Меѓународната конференција *Europe of Nations – myths of origins: modern and post-modern discourses* (09-11.05.2011, Авеиро, Португалија).



GENDER AND ARCHETYPES IN DRAMA

Key words: mythic images, Earth Mother, femme fatale, son-eunuch, drama, uroborical play's setting, dramatic action, dramatis personae-apatropaioi, "family scenario" of sexuality, intertextuality

I am aging and yet in my mother's eyes I am still an infant. I am growing, and yet she sees me as a child. She's the only one to have shed tears for me, shed milk and blood. All have forgotten me, but not my mother. All have abandoned me, but not my mother.

Mother...

I wish that I could take over your death and each accident that might harm you.

My soul speaks of your destruction over me

I sacrifice myself for you, whether you know it or not. (Dr. Aid El Karni, 2008, 9-10).

And thus, all incarnations are woven through Macedonian folk literature, since life is ceaseless and does not dwindle for a moment. The primary female principle, in its basis an iconic representation, bears into the world 'heroes like no other'. To continue the human line, as sung by one song from the Maleshevo region, angels descend from the heavens, to give the mother-to-be 'Is it a bouquet scented? Does it beguile the hearts with its tender scent?' (Lenka Tatarovska, 2006, 17).

The theatrical works by Teki Dervishi¹,

¹ Teki Dervishi is a poet, writer and dramatist (playwright) considered today amongst the most eminent contemporary Albanian authors. Born in Gjakovica (1943), he graduated from the Faculty of Philosophy (Albanian literature) in Kosovo, worked as a journalist in Skopje, for the Albanian newspaper, *Flaka e vëllazërimit* (*The Flag of Brotherhood*). He also engages in criticism for/of the stage, at the same time actively translating into Serbo-Croatian

and Macedonian. At present, he helms the National Theatre of Kosovo, in Prishtina, and is the director of the International Theatre Festival of Prishtina. His plays have been staged at several European theaters, that is, the play *The Hill of Sorrow* (1987) has been translated into Macedonian, Slovene, Croatian, Turkish, German and French. In 1998, his play *Late Coming Bones*, directed by Vladimir Milchin, was staged in Skopje, Macedonia.

The Hill of Sorrow, and by Goce Smilevski², *Conversation with Spinoza (a circus act in five parts)*, are bound by a common (almost identical) dramatic unfolding that maps out the circle of infinite oneness of the uroboric body: the great snake that swallows its own tail. It is the kind of dramatic interplay which maps out the circle of the unbreakable bond between the mother's womb and the bearings of her son's sensuality (as in: body, source of sinning). The lining of the circle marks the infinity of the sensuality's incarnations, its eroticism, its sex; it underlines their collectivity, a oneness with the all-encompassing and all-bearing body of the mother, which in turn, appears as an *apotropaioi* (in its magic, protective function) character positioned at the gates of the dramatic world: at its entrance and at its exit. Namely, at the entrance/exit of being itself: in the interim process between life and death.

Mythic images

The circularity of the dramatic unfolding in both plays undoubtedly corresponds with the

² Goce Smilevski (b. 1975, Skopje) is a writer/dramatist considered amongst the most successful young Macedonian authors. His second novel, *Conversation with Spinoza* (2002), which has been translated into several world languages, and the play *Three Short Dance Steps across the Border* (2006), bearing the accolades of the Austrian PEN Centre, make his work widely received within the international literary and theatrical scene. He graduated from the Department of General and Contemporary Literature, at the Faculty of Philology in Skopje, whilst in the period between 1995 and 1997, taking time to study Czech literature in Prague. He earned his MA from the Department of Gender Studies in Budapest (CEU), as well as earning one at his alma mater in Skopje. Currently, he is employed as an assistant-researcher with the Institute of Macedonian Literature in Skopje.

daimonian, demon-esque face of the aforementioned sensuality, the eroticism and the sex embodied in the ancient, mythic understanding of the female body as a sacred ground, a *temenos*. The female form, in the mythic images of ancient cultures, is often seen as a medial (focal) point, the navel of the world, a shrine to conception and the cyclicity of life's manifestations (changes, metamorphoses). Women were seen as the "idol[s] of belly magic" (Paglia 1990, 9), thus mythic images stemming from (aforementioned) ancient cultures dwell on numerous aspects of a woman's magic presence that results from her validity as a bearer of life (birth mother). At the heart of this divine female principle which underlines the Cult towards the Earth Mother, the first bearer of life, one can find the roots to the mystery of continuous change in all things matter, all things living, life which stems from it and returns to it. Women, thus – through their biological function as mothers (bearers of life), through their womb's susceptibility to the monthly lunar phases, through the metamorphoses of her uterus which receives, engulfs (waxes and wanes), and then expands, now embracing the newly conceived life and its growth – naturally, take the right to embody the divine principle of earth-life-giving-life-holding (life-death-rebirth). Great, frighteningly out-of-reach, as it contains all that it has given life to, she stands tall, high as a mountain, so that in her caverns, walls and ravines, she bears witness (and gives testimony) to the chasm of her sweltering devouring (sluggish and dormant) womb, hiding under the thin layer of its surface. One paradigmatic representation of the deictic relationship Goddess-Mountain, that is the Earth Mother, is

the Phrygian supreme goddess Cybele.³ On that note, the Great Mother, as a primordial symbol within fertility religions, is present throughout all the lands of the Mediterranean basin, namely through the following deifications: the Egyptian Isis, the Cretan and Minoan Gaia and Rhea, the Cyprian Aphrodite, Artemis of Ephesus, Dea Syria, the Persian Iannita, the Babylonian Ishtar, the Phoenician Astrate, the Canaan Atargatis, the Cappadocian Ma, and the Thracian Bendis and Kotys, which amalgamate one into another through the syncretism of the Roman Empire (Paglia 2002, 35). In the Slavic mythologies, this deity finds its counterpart(s) throughout the geographical names given to mountains, as ‘sites of memory’ (Pierre Nora): Baba-mountain, Babuna, numerous derivatives from the form Baba, found within Macedonia and the larger Balkan region (Chausidis 2008).

A universal trait of the Great Mother, “the bi-polar persona of primordial sexual power”, is her dual character: 1) the positive, pro-creative side stemming from the maternal, life-giving aspect, and 2) the negative, destructive side, of blind and furious power, an incarnation of chaos. In mythologies, this destructive aspect of the female divine principle finds many forms. For the North American Indian, it is found in the

³ Nikos Chausidis notes that the name granted to this supreme goddess, Cybele (Meter Cybeleya), literally translates as ‘Mother Mountain’. Juxtaposing this goddess with a mountain addresses the myths dedicated in her honor, as well as the cult sites whence she was worshiped. This points to her function as an Earth Mother, affirming her status by the olden term Cybaba: “made evident in the first centuries of the 2 millennia BCE, through the Assyrian texts found in Cappadocia and Northern Syria (the affix ‘cy’ likens to the Sumerian ‘ci’, meaning earth), (Chausidis 2008, ...).

myth of the toothed vagina (Vagina Dentata), as well as throughout the numerous incarnations of the *femme fatale* persona: Gorgon, Medusa, the Furies, Erinyes, Hecate, the Sirens, the Sphinx, Lamia, Scylla-Charybdis (as a variant of the Vagina Dentata), Empousa the Vampire⁴, Circe, Lilit, Mokosh⁵, Baba Yaga⁶. This toothed and furious face of the female deity castrates, swallows, paralyzes, turns others to stone, hypnotizes and fatally seduces, each time attesting, anew, to the triumph of matter.

Camille Paglia, who speaks against the feminists’ rejecting the character of the *femme fatale* as a caricature and a blight, considers this very character as one of the most fascinating

⁴ The Vampire Empousa, a night wanderer, was said to devour her sexual prey after the completion of the sexual act.

⁵ Mokosh is a Slavic deity with a negative and/or ambivalent personality (an old woman, with a demonic outlook, a hag with a large head, long hair and long arms), often identified with traditional female activities (shearing, spinning, weaving), which in turn would encompass the rest of the biological and social functions attributed to women (giving birth, rearing children, keeping a marriage). Certain medieval sources attest to this deity’s destructive aspects, thus placing her alongside Hecate, such as offering children up for sacrifice, smearing blood all over her idol. See Ivanov and Toporov 1983, 175-197. Slavic Mythologies, 264-265; Ribakov 1981, 379-392.

⁶ A remarkable comparative rendition and reconstruction of the character of Baba Yaga (a hag with one bird’s leg or an iron-made, phallus-oid leg that is sometimes projected through her house-womb that devours children, while traveling in her own giant womb-mortar), as found in Slavic mythologies, is incorporated in the frameworks of the most recent hybrid novel by Dubravka Ugrešić, *Baba Yaga Nestles an Egg* (2008). This scientific rendition has been incorporated within the novel’s frame as its third, meta-narrative text: a commentary given by the folklorist about the whole of the afore-told world in the novel, from the narrative point of the mythic Baba Yaga.

sexual persona, a projecting of the biological reality of women.⁷ Consequently, it stems out from the mystic bond between mother and child. Cosmology looks at this mystic bond alongside the relationship between the Great Mother and her son/a eunuch. Manhood, embodied by the son, stems out from the Great Mother as one of her traits. The sons-priests of their respective Great Mothers (Attis, Adonis, Tamus, and Osiris), according to Neumann are “loved, murdered and buried inside her, so that afterwards they may be born through her.” These Boy-Deities, “phallus-oid husbands to the Great Mother,” which die as they perform their insemination role, are represented with spring’s tender offerings (flowers).

The boys who represent Spring belong to the Great Mother. They are her slaves, her property, as they are her sons. Because of this, they are also the chosen priests and servants, eunuchs belonging to the Great Mother. To her, loving, dying and being castrated is one and the same (Neumann 1949/1954, 46-53).

⁷ Paglia ascertains: “Metaphorically, every vagina has secret teeth, for the male exists as less than when he entered. The basic mechanics of conception require action in the male but nothing more than passive receptivity in the female. Sex as a natural rather than social transaction, therefore, really is a kind of drain of male energy by female fullness. Physical and spiritual castration is the danger every man runs in intercourse with a woman. Love is the spell by which he puts his sexual fear to sleep. Woman’s latent vampirism is not a social aberration but a development of her maternal function, for which nature has equipped her with tiresome thoroughness. For the male, every act of intercourse is a return to the mother and a capitulation to her. For men, sex is a struggle for identity. In sex, the male is consumed and released again by the toothed power that bore him, the female dragon of nature. (1990, 13-14).

Reasoning that the answer to the origins of all must be found in the ‘womb’, Neumann warns that such a womb, such a uterus, is an image, whilst a woman’s loins are just a part of the primordial symbol of the place of origin: “The mothers are not a mother.” The uroboros appears as a circular container, that is, the womb of the mother, but also at the same time, it is a unity of male and female opposites, of the parents of this world, bound in the repetitiveness of their cohabitation.

Every time the motif of incest appears, it is always seen as a precursor to the *hieros gamos*, a holy marriage, whose real form is revealed with the coming of the hero.

Uroboric incest is a form of entry into the mother, of union with her, and it stands in sharp contrast to other and later forms of incest. In uroboric incest, the emphasis upon pleasure and love is in no sense active, it is more a desire to be taken, which sinks into pleroma, melts away in the ocean of pleasure – a Libestod... (Neumann 1949/1954, 16).

This statement by Neumann thematizes the mortal yearning for being at the medial (central) point, the navel of the world, that is, it calls forth the archetypal image of dejected male sexuality, banished from the navel, yet always reaching for a return. Thus, the theme behind the dramatic action of Teki Dervishi’s *The Hill of Sorrow* is set. On the other hand, though Goce Smilevski’s play, *Conversation with Spinoza*, articulates a similar problem, it chooses to place its hero in a condition of paralyzing numbness, entrenched before the smiling (crooked) face of the Gorgon. Faced with the cry/persona of the all-encompassing and all-bearing body of the mother, these two plays by Dervishi and

Smilevski, in its mutual effacement, reveal the Yanus-like face of the son-eunuch, the Great Mother's priest: his face, continuously convulsed and searching, as opposed to his stony tranquility while tomb-ridden. Teki Dervishi points to the unsettled nature of his *hero in the eyes of the mother* (as in: mortal hero, conceived and born by a woman) by marking, indexically, his playful nature. Throughout the course of the nine parts in the play, the hero appears through nine variations (plus one dual one) which mark his presence: The Bull Player, The Journeyman Player, Ljorik the Player, The Mummy of the Player, The Player's Double, Konstantin the Player, Kardich the Player, The Player's Player, The Voice of the Player, Vetan the Player. These variations of his presence only heighten the constancy of his playful nature, as a spinning wheel, that spins off, restlessly, only to find recourse in the solace of the dug-out hole, made out from the "mud of his mother's body". Lifted from this hole, through the sheer force of her will, he lifts himself under the weight of the tombstone, traveling while fastened to its course, as a winged horse (:34-36); constantly in motion, in fact, he spirals throughout the nine circles of the play's labyrinth, so as to return to whence he came from: dust to dust. Fulfilling his destiny as the son-eunuch, lifted and at peace in the service of the Great Mother. On the other hand, Baruch Spinoza, one of the most eminent representatives of Rationalist Philosophy in the 17th century, bed-ridden, awaiting immanent death, in 1677, as seen by Goce Smilevski's play, once again lives out the Hamlet-ian dilemma of his own existence. This play by Smilevski can be seen as an appropriate dramatic dénouement to the narration behind his novel with the same title,

which equally positions the character, through his death-bed impassivity, within the circle of life (birth-death-rebirth):

You are lying dead on your bed and I am slowly approaching you. You look incredibly small, Spinoza, lying on this large red-velvet bed, on this canopied for-poster bed where you were born forty-four years and three months before your death. You are lying on this large red-canopied bed, the only possession you had. Now you no longer possess even the body that is lying on this bed, the body that you perhaps did not even possess while you were alive, while you still inhabited in. (2002:9)

Smilevski's play, singularly and without recourse, positions the philosopher against the clear dichotomy of the 'To be or not to be?' choice, multiplying it five times, as a circus act in five parts. Smilevski's play, like Dervishi's play, conditions the dramatic world between the two poles of existence: the lifelessness of the death-bed impassivity, and the playful nature of being, found in the matrix of life's changes.

Teki Dervishi's *The Hill of Sorrow* (the play's framework)

The framework of Teki Dervishi's play is seemingly simple. It presents the long journey a son takes as an answer to his mother's call. Namely, it deals with keeping a promise, given (by the son) to the mother, which is never quite explained in the course of the play. Still, by continuously evoking the female name Doruntina, in the text's side-notes, the author ascertains his play's folkloristic pretext, as found in the notable Albanian folk song "Konstantin

and Doruntina”⁸ (2001). Also, in the fifth part (act) of the play, among the other player-incarnations of the hero’s character as a dedicated son, we come across his presence as Konstantin the Player. Otherwise, in the Macedonian translation of both variants (bearing the same title), the epic lot is one and the same. There was a mother, with twelve sons (or nine in the second variant), and one daughter who was married off far away. In both variants of the song, the son called Konstantin, avows to the mother (makes a promise, gives his word): *Once you wish to see her,/Once you wish she comes to a feast/ Or for something less festive,/I will go and summon her.* (2001, 135). In the second variant of the song, Konstantin’s commitment is motivated by the very act of having his sister married off ‘far away’, although the mother would not have any of it. In the first variant, however, Doruntina is married off ‘far away’, because too many of her villagers want her, and yet none are worthy of her, so none dare ask for her hand in marriage. Thus, Doruntina gets married off ‘far away’, while the mother is left with the comfort of the son’s promise/vow. War, nonetheless, will bereave the mother of all her sons. Desperate, one day she will cry over Konstantin’s grave: *Three times: ‘My Son,’ she*

cried/ And three times she called out: ‘Konstantin’-/My dear boy, my Konstantin/ Hadn’t you made a promise?/And hid under the dark ground. (2001, 139). Hearing his mother’s cry, Konstantin rises from the grave, his tombstone turns into a horse, “a horse as dark as the night”, which Konstantin mounts and journeys on throughout villages and valleys, over rivers and streams, in search of his sister. When he does find her, without offering her any explanation, he takes her on his horse, and brings her to their mother. The meeting between mother and daughter provides the needed explanation:

- *Who brought you, my dearest?*
- *My brother Konstantin.*
- *Konstantin is dead, daughter*

Together with all the others. (2001, 139).

The meeting between brother and sister, like the meeting between mother and daughter, is a meeting taking place in the last breathing hours, on the death-bed, which marks the again-found familial unity under the shroud of death.

However, as previously stated, in Dervishi’s text, this folk motif is evoked only in references of the side-notes, with the lyrical idiom, in first person singular, by Doruntina, which appears, concurrently, with each new dramatic occurrence. In the main text of the play, as a character neither can we come across Doruntina, nor a first-person dramatis persona (except indirectly, through the coming of a My Double, a dramatis persona which appears in the second part of the play). The focal point in the main text of the play is centered round the agony accompanying the travails (journey) of the character who answers the mother’s call. With this, all aspects of the dramatic structure: the space, time, characters, even the very

⁸ The song’s known two variants can be found in the Anthology of Albanian Folk Songs, *In the Midst of the Sea, One Finds a White Rose* (2001), edited and translated by Dzabir Ahmeti and Vesna Acevska and Sande Stojchevski, respectfully. When looking at the character of Doruntina as a traveling literary motif, I would like to attest to its increasing presence in the most recent Macedonian literary production, which could in turn provide a favorable venue for a mutual comparative study of the intercultural, that is multicultural, aspects of the most recent literary communication created in Macedonia.

composition of the dramatic action (plot), exasperate many times over its course, leveling it out to the symbolic plane of this mother's call, especially the journey itself, the agony of the son-journeyman. At first, structure-wise: the nine parts of the play seem to stage, over and over again, the same plot of the eternal migration (vagranity) in search of peace and impassivity, right at the heart of the womb of existence. The nine-fold repetition of the same plot (actions) simultaneously demarks the spiral of its infinite, fatal recurrence as a gorge, a tunnel, a well of descent, inside the ravine between life and death, in the interim space of their inseparable presence. As such, it points us in the direction of the particularity of the dramatic space. The dramatic space presents itself as a kind of a labyrinth whose elusiveness and perpetuity serve to generate the numerous symbolic occurrences/dramatis personae who intercept the son's journey towards the 'mud', created out of the waters used to wash away his mother's dead body. (: "Here is the mud which was created out of my mother's dead body. I will make myself the prisoner of this mud." (2005:302)). These many dramatic occurrences are, in large measure, a sign of the multifarious nature of the symbolic rendition of the Great Mother, and resemble a kind of kaleidoscope-labyrinth, that offers multiple mirror-images of the chaos of its sweltering uterus (womb), under the coldness of its surface. It all untangles in death, akin to the folk song, the only difference being that in Dervishi's play the focus is placed on the agony of the son's journey through the labyrinthine-space, which attests to the initial, mythic understanding of the world from the early dawns of age, whence the yet-to-be-born oppositions

(day/night, sun/moon, birth/death), are set to coexist in unison, and time does not really drift into infinity (simulated by the spiral-effect of the nine-fold nature of the play's plot). The world of the play is indeed one of a mother's uroboris (the maternal side), which I will attempt to explicate in the following pages of this text, in relation to the play's: setting, dramatis personae and dramatic actions (events).

The play's setting and its *dramatis personae*

The basic parameters of the play's setting, which delineate the world of the play as a labyrinthine space, set within its timelessness, that is in the eternity of its survival, as previously mentioned in this text, are sent in motion through the introduction of the dramatis personae, on the one hand, and the repetitiveness (the spiral of recurrence) of the dramatic events. But the uroboric chronos is also explicitly depicted through the description of the 'living labyrinth' found in the Marabad cave. Ljorik the Player, in the third part of the play, describes the microcosm of the Marabad cave, with the following words:

Yes. This is how I entered the caves of Marbad, and here I am now, here, inside, - the live labyrinth. I am never certain if I am at the end of the cave or at the Top of the World...or somewhere in-between. I came here to die, but here I am, unable to die or to live. (: 70).

Yet, the warning issued by the Idol, that those who enter 'the living labyrinth of the underground' never exit the 'darkness', allows Ljorik the Player to unearth the motif of his own yearning in the light of the *Libestod*, addressed by Neumann as the yearning for a mortal love,

towards a pleromatic satisfaction of the prenatal existence found in unison with the world/uterus:

Let me in Satyr, for I wish to learn the wisdom of the living labyrinth, with all of my heart...Let me in Satyr, for if I had an ounce of hope that I would return alive from the ends of Marabad, my goal would not be clear-cut. Time has passed since my illness. Yet, I am constantly summoned by my now-gone beloved. (2005, 17).

No matter that the microcosm of Marabad has been explicitly delineated as a mother's uroboris, it seems to reflect also the organizing parameter of the play as a whole. Its coordinates are entirely set askew, so that at no instance in the play are the coordinates of the topos ascertained: mountain or cave, up or down, the kingdom of the living or of the dead, of reality or of fiction, as time itself is equally vague: neither yesterday nor tomorrow, before or after, momentarily or throughout history. With each new occurrence of the dramatis personae – The Bull Player, The Journeyman Player, Ljorik the Player, The Mummy of the Player, The Player's Double, Konstantin the Player, Kardich the Player, The Player's Player, The Voice of the Player, Vetan the Player – we seem to be brought to the onset. We follow the main character, the hero of the play, always anew, as he answers to a new name during his encounters with always new dramatis personae, who seem to be those kinds of presences that from time to time are waned at the surface by the ebb and flow of the Earth Mother's pleroma, and then drawn back in. Oftentimes they appear in the form of mythic or otherwise fairy-tale creatures, and their presence in the dramatic world is best described by the sheer naming of at least a part of them: the Sphinx, The Mummy, The Head of the Idol, The Stony Statue, Menelaus, The Wailing Crow,

Medusa, The White Goat, Priam, The Resurrected Wolf, The Character with the Lanky Throat, The Pagan Pilgrim, The Five Silhouettes, The Water Fairy, The Main Prophet, The Great Father, The Witty Jester, The Procurer, The Nun, etc. The entire palette of their presence on stage numbers off around a hundred dramatis personae. On the other hand, juxtaposed to the colorfulness of their presence, we recognize the hero's appearance as a son-journeyman, through his ten-fold manifestations, as a player within the labyrinth whose delineated existence follows the Aridian appeal of the call of the Voice of the Mother, also found in the constancy of the play's frameworks' lyrical address to Doruntina, in all of the play's parts. It has already been made evident that the play's plot (dramatic events) is a symbolic journey through the play's labyrinth as created by the occurrence of its characters. Neither one of them, not even after appearing on stage, not even after taking part in the play's dramatic unfolding, are responsible for the development of the plot. Their 'actions', set through the endless parading of their numerous occurrences, have the same effect as the numerous absurdist word exchanges that are continuously spoken by Estragon and Vladimir, only to add to the already established absurdity of the overall situation. This mentioning of the Beckettian dramatic world whence the symbolism of the sand takes precedence is not just a passing remark. The suit-case of the son-hero in the play by Dervishi is the same sand populating the case drawn by Lucky in *Waiting for Godot*. This same sand is found in the trashcans which give shelter to the bodies of Nagg and Nell in Beckett's *Endgame*, the same sandy knoll which makes for all the world in *The Happy Days*, whence Winnie's bereft body sinks

endlessly. Speaking of sand, as a thematic, movable image stemming through all planes, as a metaphor for Beckettian dramaturgy, Petar Selem writes:

When walls and shelter disappear, it is our last haven, a matter which receives and accepts us, gives us warmth, swallows us, making us equal to all that is out there. What we do is written in the sand, that which we wish to reach out to slides through our fingers as sand does, our time is a sand-clock which always spins anew, whence sand flows from hollow to empty. (2007, 91).

Unlike the workings of the Beckettian dramatic world, where the symbolism of the sand, as desert matter, dry and infertile, signals the triumph of its penetration of the destructor-deity's character, which forces the fertile lands of life to retreat⁹, in Dervishi's dramatic world this sand is impregnated, mixed with the living waters of the ritual bathing of the mother's dead body: "Here is the mud created from the waters which washed my mother's dead body." (:309) The imprisonment of the Player in this mud has an entirely different meaning than Beckett's Winnie's sinking in the sand. The mud's imprisonment bears the meaning of the desired, achieved at last after the long journey, sinking in

⁹ In Ancient Egyptian imagining of the cosmic and earthly allocation of matter, sand takes center stage. Sand is seen as one of the fundamentals, as sand is the matter which fed into the making of the first pyramid, rising from the waters of righteousness; sand alerts to the sanctified gate leading to the other world, the afterlife filled with promise. "The red soil juxtaposed to the black soil, the sandy desert which engulfs the Egyptian terrain, was first and foremost an exterior, an out- sidedness, a close yet quite hostile stranger. The infertile mounds have become burial grounds, where the aridity protected well the mummies." (Jean Yoyotte, 1959, 83-84).

the bosom of the life-affirming matter, the uterus of creation.

Contextually, as such, we ought to address also the relationship that the numerous dramatis personae have with the main character, the hero. As previously stated, they represent the symbolism behind the hero's labyrinthine journey. With that, it is vital to mention, at this juncture, the interplay of the female characters. Amongst this plethora, we find the Great Mother's various incantations as dominant: Sphinx, The Mummy, The Stony Statue, Medusa, The Water Fairy, The Nymph, The Harp, The Darling (a figure in three parts), Fairy, Fairy Godmother, The Nurse. I find their presence indexical, since even through their names these dramatis personae resound the fatal, seductive character of the Great Mother. Opposite their occurrences stands her presence, as a positive character (one with a positive moniker), My Mother, which appears and addresses only in the first part of the play. Further on, the hero-journeyman, inside the labyrinth, only meets her fatal and seductive face. Among the first occurrences, in the first part of the play, The Bull Player is intercepted by the appearance of the Stony Statue, who "while combing her hair with one hand, looking at herself in the mirror, holds a black cat in her other one," and during the course of the entire scene hums the refrain of her dark song:

" Poor one, oh you poor darling. You pregnant, me pregnant.

Both of us will give birth to a son...

And will name him Idol... oh, Idol, oh."

The Bull Player steps aside, feeling her appearance as a threat:

"Death shrouded by a black coat

*Walks through this ill house
While the child simply breathes in its sleep
Death will turn me into an earthen wall
...an earthen wall...an earthen wall...an
earthen wall... (2005, 27).*

Before the threat of her bewitching refrain: “You pregnant, me pregnant/both of us will give birth to one son/Idool,” The Bull Player forcefully strikes a wooden stake through her body-coffin, commenting that the space which engulfs him is like “one of these thousands of rooms,” “barren rooms filled with hags.” It seems though that each new occurrence is a new manifestation of the previous one. The striking of the wooden stake through the body-coffin of The Stony Statue marks the coming of Talika, the death-knoll cradle-chariot, led by The Head of the Idol (the bearer of bones), with a scourge in its hand. In the next scene, in the second part of the play, The Journeyman Player journeys tied to Talica. On this journey he is once again accompanied by the spectral occurrences of seductiveness and fatality: Nymph, Harp, and Medusa (“My Double: Do you see this Medusa here? (*Pointing to the Medusa*). She poisoned me with her fecund kiss.” 2005: 47). As a matter of fact, the meanings seem to ebb and flow throughout the occurrences of fatal female characters and their symbolic reduction and objectification: cradle, chariot, tombstone/bed, mud. For example, The Darling, in the seventh part of the play, resounds through three characters: The Blue-Eyed Doll (Who Speaks and Laughs from the Belly), The Black-Eyed Doll (Who Speaks and Laughs from the Belly) and The Painted Face (Which Speaks and Laughs from the Belly). In the final minutes of the ninth part of the play, we recognize her occurrences through the characters: The Black-

Eyed Sister, The Blue-Eyed Sister and The Little Sister. In this last, ninth part of the play, the occurrences of The Nurse and The Faith-Breaker, seem to close the circle of the plethora of fatal female characters, by evoking the spectral appearance of The Stony Statue in the first part of the play. The invocation, primarily, addresses the invocation of sexuality, within/without the context of the familial scenario. The ninth part of the play resonates through the use of numerous scenes with erotic and sexual underplay, guise and deceit. It seems that all of them, through the play’s dénouement, ought to serve as a counter-point for the innocent (clean) call of a mother’s love, only followed by Vetan the Player. That is, in one of the scenes in this part, The Drunkard declares:

How does a lover meet his beloved at night? Streaming through the barrels of the pointed riffles in the ambushes, throwing poisoned meat to the furious hounds, so that the night becomes his companion, a friend to keep his back before it kills him with a deep hole from an ambush. When a mother’s love calls for you, the night turns into day, and you create feasts out of flowers, the sea parts itself in front of you, as it did for Moses, while the heard followed him from behind, aiming straight for the hill of sorrow! (2005, 284).

It seems as if, as in other key aspects, at least when it comes to the interplay of the female characters throughout the course of the nine parts of the journey, the feat of the son-journeyman surrenders to avoiding the traps and deceit hiding behind female seduction. Unlike the spectral character of The Stony Statue, the occurrence of The Unfortunate Body, in the eight part of the play, “the peach blossoms of love”, brings with it a certain, acceptable erotic, human call: “Do not

go!”, “Why can’t you settle down and start any job. We could have lived together!” However, even this occurrence resounds the echo of a hag’s elation (“Then, I could have slept in your bed, as a black cat!”), so that it once again manifests the numerous paralyzing tendrils of the Medusa: “How they desecrated your spirit...if I were you, I would have never left the room. I would go instead...to buy salt, milk, strawberries. I do not want anyone to lay eyes on you. Hey! If I could only tie you to the bed!” (2005, 246-247).¹⁰

Just as the words of *The Drunkard* seem to attest, the only innocent (clean) call in the play is the one belonging to the Mother’s love. Thus, as stated previously in this text, the feat of the dramatis persona in this play belongs to the feat of the son-eunuch, risen by the cries of his Great Mother, and once again, appeased in the living wars of uniting with her on the death-bed.

In conclusion, I would like to mention that as a counter-point to such a divine representation of the character of the Mother, appears the character of the Great Father, placed in the third part/act of the play titled *The Peak of Loneliness*. He rules from Suka, a holy place of spiritual questing and a site for many pilgrims. Here, however, under the supreme rule of the Great Father, the world of Suka is turned into an absurd place, where he rules with a director’s hand over the mis-en-scene: a simulation of the act of his own death in the scene before the moment of

¹⁰ In a way, one could say that the events of the play occur as a post-text, developed based on the symbolic and archetypal plane-fields as presented in the few verses of one of the variants of the folk song “Konstantin and Doruntina.” Namely, the verses in question deal with Konstantin’s call to the girls at the dance, while looking for his sister: “At the first dance:/-Pretty Girls you are,/But it is too late for me.” (2001, 142).

death, saying goodbye to his own children. A manipulation to this kind of staging are his very children (Bubulina, Elikona, Gresa, Priam and Ergis), who gathered around him are trying to soak in on every uttered word. The theatrical manifestations of the Great Father (2005: 74-79)¹¹, his ridiculing of the fundamentals of the symbolic order: the act of dying, the promise, a satyr’s manipulation over the children, in every way set his rule against that of the world ruled by the unison of the mother’s womb. In a way, we can use the term ‘A Masculine Mother’, to name this character’s occurrence, a term established by Susan Winnett so as to delineate the nature of Frankenstein’s creation in the novel by Mary Shelly.

Goce Smilevski: *Conversation with Spinoza*

The theatrical conduct of another Great Father, Yahweh (from the Old Testament), make the plot sequence of Smilevski’s play. The framework of the presented situation depicts the last conversation (taken before his demise) between Spinoza and Yahweh, who reveals to the former: “You will die through a series of five acrobatic acts, Spinoza.” The reasoning behind

¹¹ Their juxtaposition, on the other hand, with the representations of the Great Fathers in Kole Chashule’s dramatic world, the Caribbean Minister of Culture, El Ilustrisimo, and in particular Strez (of the plays: *As You Like it* and *Divertissement for a Strez*) might prove quite an interesting point for analysis. On the topic of Chashule’s *Divertissement* as a carnivalesque, exceptionally theatrical and grotesquely smiling death (not only through the repetition of the act of dying as a sequence of numerous theatrical rehearsals), see N. Avramovska 2004 (concluding remarks in the chapter ‘The Simulacrum of the Chashule’s dramatology.’).

the last “circus act in five acrobatic parts” (2002, 180), according to Yahweh’s words lies in the opportunity offered to Spinoza himself to live out, perhaps with other presented choices, the crises, that is the key instances of his life: the loss of his mother at a young age, and the encounters with Clara Maria and Johannes.

The acrobatic acts(feats) – tight-rope, the flying trapeze, jumping through a flaming hoop, knife throwing and catechesis (breathing exercises) – stand as a metaphor for the risk embedded in letting go of the matrix of life’s changes, of life’s inclusion. Spinoza, bed-ridden, in the last hours of his life, which in turn stands for a metaphor for his philosophical stance of observing (rather than living), distancing, disconnecting himself from life’s matrix, in a sense not that unlike The Player in Teki Dervishi’s play, stuck as he is to his tombstone. Yet, unlike The Player, who rises from his stupor as an answer to his mother’s call, Spinoza does not have such a luxury. Having lost her, his Mother, as a youngling, she (The Mother), is just “a trace in his memories”, and every reminder of this loss: his first failure to perform the first acrobatic act/feat, the tight rope walk. The first acrobatic act (in the order of things) has the meaning of an endocrinological beginning to the meaning of the storyline, that is to its (before the final hour) reconstruction: Spinoza’s life. The loss of his mother, at the tender age of six, is the first obstacle in young Spinoza’s life’s walk (along the tight-rope). This in turn, allows us to see that Spinoza’s life is also carried through in the absence of the Great Father’s embrace: “You are late, forty-four years and three months late,” Spinoza comments on his death-bed (2002, 177).

Encoded, entangled within the loss of the Mother, which cannot be overcome even through

the act of re-living it, as a psychoanalytical experience, the reconstruction of Spinoza’s life-choices is carried out through two key encounters: with Clara Maria and Johannes Casarius. The tri-fold appearance of Clara Maria in the play positions Spinoza against the Sphinx’s riddle:

CLARA MARIA VAN DEN ENDEN, later-on KERKRINK, age twelve when a Van den Enden, a mature woman when a Kerkrink, and an old lady, when in Rome, the Eternal City. (2002, 176).

The Sphinx’s riddle, nature’s mystery embodies as a woman, is a common theme found in art.¹² Others have written of her: “only the Sphinx remains as rich with symbolism as the Gorgon (...) The riddle which she uses to defeat all men, except for Oedipus, is an aloof mystery belonging to nature, which in the long run out-triumphs Oedipus.” (Paglia 2002, 43)¹³ The mystery in question deals with the understanding of the female body as a sacred ground, a *temenos*, a medial point, the naval of the world, a shrine to conception and the cyclicity of life’s manifestations, examined at length in the earlier chapters of this paper. Clara Maria, like Johannes is the embodiment of such sensual temptation. In the cry of letting-go, to the minutiae of corporeality, what distinguishes the two is the

¹² I’d like to use this opportunity to point out Petar Selem’s essay “Carmen or the Sphinx”, who reads the magic and irreproachability of Carmen’s character, quite enchantingly, along the lines of the Sphinx’s riddle: “a wonder of nature, which can only happen to the female body” (2007, 181).

¹³ As it is quoted, as conceived by Paglia, and subsequently published, for the purposes of this reference, the author has relied on the Serbian translation of the work, translating it back into coherent/comprehensive English. In all other instances, when referencing Paglia’s work, the original 1990 English text has been used.

heightened effect of the potential of her body as a mother. The (missed) opportunity for a joint conception is the subject-matter of her meeting with Spinoza as a mature woman, and as an old lady. However, it is the offspring of this relationship which clearly points to the transience of the links that make the chain: birth-death, while at the same time clearly disclosing the demonic face of the mystery of sexuality, as well as the daimon-oid image of the changes the body of the mother undergoes. The tri-fold appearance of Clara marks the precise mystery of man's being within the changes and manifestations which adhere to transience and finality. It is also incredibly seductive. While a twelve-year-old girl, through the openness and curiosity of her spirit, as well as the bearings of her body, she carries with her the eternal appeal of seduction's game. The second and the third acrobatic feat of sensual temptation are next in line, of progression, standing for her Siren Song which call out for an intimation of corporeality, of letting-go to the magic of touch and look, of celebrating the moment of being in the spilling out of bodily fluids.

What if real ideas come through scent, through touch, what if adequate ideas come as a result of taste and sight? What if they are a product of a sensual experience? What if only through these physical traces, through these physical imprints, through these glimpses of the physical we can ever get to know the other? Would you then seek out my essence by touching me, looking at me, tasting parts of my skin, my hair, my urine, listening to what I say? (2002, 195).

Nature's chthonic fluids are Dionysian: blood, vegetable juices, milk, wine. Apollo, on the other hand, gives form and shape, the ability to tell them apart, an identity of their own. He,

according to Paglia, represents "the Western Eye" of the male principle in art, which is administered as a way to overcome the threat of nature's labyrinth. The Cult of the Body, of the youth's body in Ancient Greece, especially in Athens, is one more manifestation of the affirmation of the Apollonian principle in culture, art, even in love! Pausania, in front of other eminent citizens of the Athenian Republic mentioned by Plato as visitors to the home of the Athenian tragedian Araton, in the introductory part of the second lecture/speech, states: "...We all know that without Eros there is no Aphrodite!"¹⁴ (Plato, 1983, 44). According to Paglia, male homosexuality is the most "valorous of attempts to evade the *femme fatale* and defeat nature." (1990, 15). Nonetheless, Spinoza lowers his gaze, away from the body of his student Johannes. As a result of the opportunity presented in front of Spinoza and Johannes, during their conversation, an opportunity to "enjoy in one's body, through one's body", during the course of the forth acrobatic feat, Yahweh joins in on the conversation, with the following comment:

YAHWEH: Why do you banish him from the room, why do you wish to be alone? Are you afraid of death? Something deep inside you, something that you cannot go, reminds you of your mother's death. And it makes you think that it all ends senselessly, and this senselessness causes you pain! Overcome it, overcome the pain and the senselessness, do not fear them, make them your own, pass through them, as if you are a knife which cuts through and a knife which cuts through you. (...) Tell him to stay, here, tell him

¹⁴ Translated into English from the Serbian translation of the original, done for the purposes of this paper.

that he can do whatever his likes to you, be a dead body or a dead intellect in his arms, just be someone else, in fact be you, be who you are, Spinoza. (2002, 200-201).

In Smilevski's play about Spinoza, however, the meaning behind corporeality and sexuality mirrors the face of the mother's death. It is a Gorgon face which paralyzes the body, which takes it away. The mysticism of man's birth by man's mother is an unsurpassable stepping-stone on the road to conquering one's individuality, freedom, independence. To maintain one's freedom and independence of spirit, in search of the heavenly and the interminable, one must give up the body. It belongs to Her. Her face is mirrored through nature's chthonic depths, and it frightens. However, what finally occurs in this play about Spinoza, is his ultimate acceptance and coming to terms with the corporeality embodied in the female form. The appearance of the Mother in the play's dénouement, through the scene of her intimate conversation with her son, on the floor of the bedroom, while Clara Maria finds herself in Spinoza's bed, resembles a scene of a family's idyll, within a common exchange of intimacy. What allows for the joint appearance of the Mother and Clara Maria, in Spinoza's bedroom, is the line attributed to the character of the Mother, who utters the play's last truth which in turn erases the meaning and identity embedded in differences. At the same time, it has the ring of an offered consolation:

CLARA MARIA: Am I in your way?

THE MOTHER: No, we are not married.

JOHANNES: (*sticking his head through the open window*) Are you each other's immortal?

THE MOTHER: Not even that. Look, look how we pale away.

The incorporation of the character of the Mother in the dramatic world cancels out her meaning as an apotropaioi, left standing at 'the gates', preventing the dead from doing harm to the living. (The Romans kept the atrium to prevent the dead from entering the bedroom). In the play's dénouement, she embraces her 'prodigal son', meeting him at the gates of the world of changes/metamorphoses. Her role is almost identical to the role of 'the mud created out of the mother's dead body', which closes Dervishi's play and appeases his hero.

What these two plays bear in common, as a result of their intertextual and intercultural dialoguing when dealing with the question of gender and archetypes, is the conjoined reinforcement of the archetypal meaning of man's mother born out of corporeality and sensuality. While reading them according to this commonality, it is important to address their particularity, their differences, which are great in number, and adhere to other aspects of their respective dramatic structures. In Smilevski's play, what takes center stage is the theme of sexuality, that is the dialogue carried out betwixt the world of sexuality and Spinoza's philosophy, which is resolved at the level of archetypal imagery. In Dervishi's play, on the other hand, sexuality is always twice-removed from the archetypal character of the Mother, and her many mythic incarnations. The inclusion of the theme of homosexuality on Smilevski's play, also, opens up the discussion for other questions and readings when questioning and reading sexuality as a themes. What is nonetheless key for the platform of comparing these two pieces based on the commonality of gender and archetypes could

be found in 'the familial scenario' of sexuality that the two respectively voice, which can be read and analyzed throughout the respective authors' other works, and might be the topic for further study and analyses.

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Наташа Аврамовска

Родот и архетипот во драмата

(Резиме)

Драмските текстови на Теки Дервиши, *Брегот на жалоста*, и на Гоце Смилевски, *Разговор со Спиноза (циркуска претстава во пет точки)*, ги поврзува речиси идентично драмско дејство кое го исцртува кругот на бесконечната еднотност во телото на уроборос: големата змија која ја голта сопствената опашка. Станува збор за драмско дејство кое го исцртува кругот на нераскинливата врска меѓу утробата на мајката и плотта на нејзиниот син. Линијата на кругот ја означува бесконечноста на преобразбите на плотта, еротиката, сексот, ја потцртува нивната еднотна сушност со сепронижувачкото и сеопфатно тело на мајката, која воедно се јавува и како *апотропаион* (во магиска, заштитна функција) – лик поставен пред портите на драмскиот свет: на влезот и на излезот од него. На влезот/излезот на самото бидување: во процепот меѓу животот и смртта.

На двете драми, во нивниот интертекстуален и интеркултурен дијалог, што се однесува до прашањето за родот и архетипот, им е заедничко нагласувањето на архетипски значајниот аспект на човечката, од мајка родената, телесност и плотност. Во драмата на Смилевски првенствено е поставена темата на сексуалноста односно изведен е дијалогот на светот на сексуалноста и филозофијата на Спиноза кој се разрешува врз почвата на архетипските слики. Во драмата на Дервиши, напротив, сексуалноста е постојано во сенката на архетипскиот лик на Мајката и нејзините многубројни митски појави. Она што е пресудно како основа за споредба на двете дела од аспектот на родот и архетипот е „семејното сценарио“ на сексуалноста што тие го затнуваат.

Клучни зборови: митски слики, Големата Мајка, уроборос, фатална жена, син-евнух, драма, драмско дејство, „семејно сценарио“ на сексуалноста, интертекстуалност



HOMMAGE TO CHRISTA WOLF - A FEMINIST DECONSTRUCTION AND RECONSTRUCTION OF THE CASSANDRA MYTH

Key words: Christa Wolf, Cassandra Myth, East German female writer, social criticism, feminist criticism, matriarchate/ patriarchate, gender, anthropology of women

The contradictions and the historical traumas of the latest German history, that is, the turbulence brought about by the two political systems – the one of the former German Democratic Republic and the one of the Federal Republic of Germany, are best intersected in the personality and in the works of the most prominent post-war East German writer Christa Wolf, who passed away at the age of 82 years on December the 1st, 2011. In the background of the modern, reunited Germany, it can be concluded that Christa Wolf is not only one of the most prominent, but also one of the most controversial German authors. In an interview, which was published in 1993, this novelist publicly admitted that, in the period between 1959 and 1962 she had been an “informal collaborator” of the Ministry of State Security of the German Democratic Republic (Stasi). Under the title of “Insight into the Files of Christa Wolf” she published files referring to the said period, in

which she gives a positive presentation of the persons who had been the subject of her reference; it also contains the reprimand of Stasi, qualifying the Wolf’s reports as “too restrained” as well as the fact that she had been under the supervision of Stasi in the period from 1969-1989. The chase of witches, as Wolf called the fierce public discussions about her personality, which followed and regarded her cooperation with Stasi, forced this “state writer of the German Democratic Republic” and a “loyal dissident”, a cooperator and victim of Stasi, to withdraw from public life.¹

With her strongly expressed sensibility for her socio-political milieu, her critical reflection of the sovereignty and integrity of the subject in relation with the socialist collectivity,

¹ Wolfgang Emmerich (1996): *Kleine Literaturgeschichte der DDR*. Kiepenheuer.

considering her sense of responsibility as a citizen and the feeling of moral awareness of the situation in her immediate surroundings as well as her sense regarding the responsibility of the intellectual within the given political events, Wolf depicts, in her works, her relation with the state, simultaneously illustrating the “spirit of the age” in the period of the divided Germany, reunited on October the 3rd, 1990. But, in order to properly understand the author’s credo and the literary poetics of Christa Wolf, it is necessary to know the basic traits of her biography, which in the same time reflect the historical and political situations in the former Eastern Germany.

Christa Wolf was born in the town of Landsberg/Warte, which is now located in Poland, as a daughter of a Protestant tradesman. After the fall of the national-socialist dictatorship, her family escaped to Mecklenburg, to further settle at Bad Frankenhausen, where Wolf becomes member of the only party then existing in the German Democratic Republic: the Communist Party, after she had graduated from secondary school. She studied German language and literature in Jena and in Leipzig, married the essayist Gerhard Wolf at a rather young age, and then worked as a research fellow and a proofreader at diverse publishing companies and magazines.

She made her debut as a writer in 1961, by the work entitled Moscow Novella (*Moskauer Novelle*), which soon became very much renowned in the GDR, and was also published in Federal Republic of Germany. She became a freelance writer in 1962. She received the Heinrich Mann Prize in 1963 for her novel *Divided Heaven (Der geteilte Himmel)*. That same year was marked by the flourishing of her

political activities in SED: she became member of the Central Committee of this party. One year afterwards she received the National Award of the Third Class of the Art Academy of the GDR, and the following year she became a member of her country’s PEN center. In this period she withdrew from the Central Committee as a consequence of her speech full of criticism and addressed to her party, but her activity as an internationally known writer became even more intensive. In 1968 she published her second novel, *The Quest for Christa T. (Nachdenken über Christa T.)*, and afterwards the novel entitled *Models of Childhood (Kindheitsmuster)*, which came out in 1976 and reflected autobiographic motives and ideas about the problems of the individual in a totalitarian society.

Differently from some other intellectuals of her country, Christa Wolf decided to remain in the GDR, because she considered this country to be the only one in which she could write for her readers. It was then that she decided to embrace the feminist subjects and peacekeeping policy. Her novel *No Place on Earth (Kein Ort. Nirgends)*, which was published in 1979, focuses on the issue of relations between the two sexes, to social criticism and the possibilities, that is, the limitations to writing.

According to many critics, the work which was marked by the highest level of success was the novel *Kassandra*, published in 1983, as well as the lectures published within the Frankfurt Poetics, entitled: *Assumptions on the Short Story: Kassandra (Voraussetzungen einer Erzählung: Kassandra)*. These two works brought Wolf immense international recognition as an advocate of women emancipation and of peace movements

by focusing to more global concerns and to a fear of nuclear disaster. Wolf's interest is now ever more concentrated on woman's individuality, humiliated to the position of an outsider, because she surely did not fit in the socialist cultural milieu of her times. In 1989/90 she was expelled from the SED party. During the political turmoil in her country she signed, together with other intellectuals, the petition entitled *For Our Country (Für unser Land)*, which formulates her political purpose regarding the possibility to maintain the GDR through reformation, rejecting of Stalinism and the structures of real-socialism. The utopian ideal of democratic socialism motivated her to elaborate, together with the writers Volker Braun and Stefan Heim, a draft of a new Constitution which did not reach any success. In the euphoric moments of the destruction of the Berlin Wall, she explicitly announced her disapproval of the unification of GDR with West Germany, because she did not want to see "the material and moral values of the GDR sold out". The short story entitled *What Remains (Was bleibt)*, which was published after the German reunification in 1990, initiated a fierce debate and dispute among the German writers and intellectuals, referring to the place and the importance of Christa Wolf in the literature written in German language. It was thus that the public debate regarding Wolf as a writer became a general discussion concerning the moral guilt of the GDR intellectuals, that is, about their contribution in the survival of the totalitarian regime.² Hurt and irritated by the

discredit of her personality, Wolf sheltered in the USA, and afterwards in Berlin, to publish, in 1994, a collection of texts where she expresses all her dilemmas and frustrations regarding this period. In 1996 she published her novel *Medea.Voices (Medea. Stimmen)*, and, in the forthcoming period, this author describes the way she experienced the reunion of the two parts of Germany, her loyalty to the socialist utopia and her fears of capitalism, her last work being the novel which bears the title of *The City of Angels (Stadt der Engel 2010)*. Her involvement as a writer and an intellectual remained controversial until the very end, and many of her works received harsh criticism because of her apologetic attitude towards the socialist ideology; but, according to the literary and aesthetic qualities of her opus, Christa Wolf is undoubtedly one of the most renowned writers of the contemporary German literature.

The works of Wolf are marked by a clear distinction between her pro-Marxist phase, under the influence of the official ideology of her former native land, the German Democratic Republic, and the phase in which she addresses the issues related to woman and her existence throughout history, which is a period when the author inclines towards the feminist criticism. The discovery of intersexual relations is one of the central thematic and motivational preoccupations in the later works of Christa Wolf. The thematic preoccupations of her last works can be sublimed in the following question: Why was the woman, throughout history, always referred to as "the other sex" and why the man, in all variants of social systems, always had higher level of authority in public life, whereas the woman was deprived of any wider social

² Deiritz and Krauss, ed. (1991): *Der deutsch-deutsche Literaturstreit*, Luchterhand.

authorities. The ultimate consequence of the domination of men in our civilization, according to Christa Wolf, is a world full of wars and poverty, of men's incapacity to realize and to solve its controversies. In the views of Christa Wolf, our world is marked by the triumph of the patriarch, searching its roots in mythology which has, for three thousand years, been usurping the right to use poetic freedom, by referring to the "truth" written by the winners, i.-e, by men. According to the author of the novel *Cassandra*, this great lady of antique mythology was in fact a victim, different from the person depicted in the verses of Aeschylus and Euripides, who reflected the destructivity of our civilization. All interpreters of mythology, starting from Corneille through Grillparzer and Thomas Mann, reflect what is referred to by Wolf as "subconscious fear of the menaces of the mother."

Cassandra is one of the several feminist heroines of Christa Wolf, starting from *Gendered*, *Betina Brentano* to *Medea*. Through the form of the impressive inner monologue and retrospection, the author presents a new insight into the personality of the daughter of the Trojan king. Namely, *Cassandra* presents the artistic novum of Wolf, completely transforming the myth of Cassandra as a notorious prophet and herald of destruction, by giving her a completely different, *feminine* aesthetic. In the work of Wolf, Cassandra is venerable, brave and wise, tolerant, full of love, understanding and humaneness, but she is before all, a victim of the tragic circumstances, just as the author of this

work sees herself as a victim in the circumstances of the disintegration of the GDR.³

But, how does Christa Wolf develop the plot about Cassandra?

After the ten-year Trojan war, king Agamemnon returns to his country bringing massive loot. Beside him, in the victory chariot, stands the beautiful daughter of Priam, the dazzling slave and Prophet Cassandra. The unfaithful Clytemnestra hides her hypocrisy with which she welcomes her husband after the victorious conquest of Troy. But Cassandra is stupefied and left speechless as she fears that her omen will come true exactly at this moment: that her life will end in this shameful and vice-defiled house. The grotesque memories of the past intertwine with the horrible present at these moments of vague stream of consciousness. The sully ax with which Agamemnon will be killed now splinters Cassandra's head and she observes her dying. The consciousness of the story teller is struck by her moaning chants, intending to reach the neglectful ears of the deities. The story teller is overcome by exaltation mixed with panic – fantasy has united the souls of the two women. By tearing the prophet's symbols - the garland and the laurel stick, Cassandra reconciles with the inevitable. But, unlike Aeschylus, Wolf opines that she would in no way extol the death of Agamemnon, the last of the men (the first one being Apollo) who have harmed her. The basic question addressed to by the author is: which was that turning point in history, in which man transformed the woman into an object of his

³ Schrey, Dieter (2007): *Christa Wolf Cassandra – Materialien und Arbeitsanregungen*. Schroedel Verlag GmbH.

intentions? Wolf releases Cassandra's rage onto the heads of the patriarchs, because of their irrational thriving for arms, their intolerance and narcissistic arrogance, whereas the women are advocates of the utopian idea of compassion, equality and non-belligerence.

In her reception of the myth, the author relieves the personality of Cassandra from the patriarchal frameworks which were the traits of her character in the literary tradition. Aeschylus' tragic prophet Cassandra is transformed by Wolf into a key figure of the Trojan war; while she was, in the past, a passive, silenced woman, she now becomes an active and self-conscious person struggling for her autonomy. Actually, Christa Wolf de-mythologizes, in several layers, the mythical character of Cassandra by giving her human, universal and historic perspective. The author here presents the patriarchal mechanisms of the Trojan society: the misuse of the power of the word, of the authority and of the people, thus transforming the Trojan war into an allegory of the aggressive takeover of power by man, an allegory of the transition from matriarchate into patriarchate. Therefore, the character of Achilles, highly praised by Homer and Aeschylus, is degraded by Wolf into Achilles-the-ox, as he is for her a personification of the patriarchal man and an embodiment of male animalism.

The feminist approach in the creation of the character of Cassandra is realized by consequently deliberating the principle protagonist from all constellations of the antiquity background. Wolf takes over the antique variant of Apollo and of Cassandra and subjects it to manifold transformations, so that, in Wolf, the service of Cassandra as a priestess

of Apollo is not determined by fate, but represents her desire to acquire deep insight into the deity and to distance herself of the profane men, who repel her, as well as the less religious, and more egocentric strive of Cassandra to influence people, because, how else would a woman be able to reign the community? Although the elements of the divine inspiration of the Cassandra's gift to foresee the future, this motif is also de-mythologized, by giving Cassandra analytical and critical abilities of reasoning about the events connected with her people.

Wolf deviates from the mythological backgrounds by the constellation of their characters as well; in her work, there is not any narrow connection, let alone love, between the Greek king and the Trojan priestess: likewise all other men, Agamemnon is represented as a weakling. Consequently, there can not be any possibly animosity between Cassandra and Agamemnon's wife Clytemnestra, as is described by Aeschylus, but there is typical female understanding, even a certain level of compassion between the victim and the evil perpetrator.

It is in this way that Wolf is attempting to release Cassandra, by all possible means, from the passive, humiliating role of an object, allowing her to make decisions by following her own conscience, whether to become a Greek slave or to choose death. Cassandra chooses death as her way of realization of her own autonomy, both as an individual and as a woman.⁴

⁴ Stöhr, Dominique (2001): Christa Wolfs *Kassandra* im Spannungsfeld von feministischer Ethnologie, gender studies und Mythosrezeption. Magisterarbeit im Fach

If Simone de Beauvoir characterizes the woman as “the other sex” for Christa Wolf they represent the “other culture” and its colonization by men is in correlation with the “domination and submission of nature” and with the “colonization of other nations and parts of the Earth”.

Myths keep repeating that women did not know how to master the power when possessing it, that they proved themselves as unworthy in the role of leaders and that they have lost their power exactly because they decided to accept the “male” discourse of power. The loss of the former domination of women is justifiable always when they decide to accept the myth. With Cassandra, Christa Wolf demonstrates that she wants to free herself from such myth by all possible means.

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Зорица Николовска

Омаж за Криста Волф - феминистичка деконструкција и реконструкција на митот за Касандра

(Резиме)

Како своевиден омаж за неодамна починатата германска писателка Криста Волф, во оваа статија се расветлуваат најзначајните координати кои ја одредуваат поетиката на Криста Волф, пред сè мотивираноста и импликациите за нејзиниот развој и пресврт од идеологијата на марксизмот до феминизмот, односно нејзината транзиција од „државна писателка на ГДР“ до „лојална дисидентка“ и заговорничка на демократскиот социјализам во повоената германска историја, во периодот по обединувањето на двата дела на Германија.

Николовска во овој труд објаснува зошто во своето подоцнежнo творештво Криста Волф се навраќа на античката граѓа за Касандра. Преку феминистичка деконструкција на митолошката матрица, Волф сака да се ослободи од митот за жената онака како што тој е толкуван од мажите, во кој жените секогаш биле жртвите, а последиците од тоа биле војни, несреќи и човечко страдање. Во машкото толкување на митот за жената, Волф всушност согледува пресликување на „потсвесниот страв на мажите од заканите на мајката“ и ја нуди женската перспектива во која се вткаени отпорот и утопистичката идеја за еднаквост и слобода.

Клучни зборови: Криста Волф, мит, повоена источногерманска писателка, социјална критика, феминистичка критика, матријархат/патријархат, родови разлики, антропологија на жените



**THE REPRESENTATION OF THE SUBJECT AND THE IDENTITY
QUEST IN JULIO CORTAZAR'S *HOPSCOTCH***

Key words: modernism, language treatment in modern literature, structural deconstruction, identity, conceptualization of the *Other*, articulations of the *Other*

The first barrier – the language treatment in modern literature subject definition

Twenty century literature auto reflexively asks the question of the definition of literature or of establishing its functions and its limits. As the abstract and geometrical paintings of Pete Mondrian (we are looking at black squares on a white surface or geometrical clear forms that are superposed and juxtaposed) that ask the question of what is the essence of visual art and its sense, in the same manner literature finds genius ways to pose the same question and to find the answer within the limits of the literary text. The literary work of art becomes more than a simple work of craftsmanship, more than a simple text; it grows within itself because it refers to realities belonging to the syntagmatic order as well as to realities of the paradigmatic order. Therefore, the literary work gains metaphysical dimensions, becomes thoroughly auto referential and it even possesses a political power. Hence, art is liberated from its constraints, surpasses its limits by devaluing every rule that has ever existed, but in this wandering between different genres,

forms of expression and political ideologies of the time when the work of art has been created, literature finds itself within itself and tries to find a point around which it could conclude a definition, or better yet its literary identity. Literary works are articulated by the struggle they dedicate to the theme definition in relation with its subject, mastered by the representation that has nothing to do with the traditional subject representation and the representation of what is plausible. The notion of the subject changes radically in the end of the XIX and the beginning of XX century. Humanity shows the need of redefining itself anthropologically, so the art work has dedicated to the search of its identity and the search of man's identity as well. It confesses its multiple natures, its dispersed organic structure and its stretching form on several levels. On the other hand, its themes, its goals and its functions become de centralized, the margin gains in value, the treatment of the event is different in terms of the previous literary works and the action is reduced, the banal becomes and operator motif in the work; the representation of a linear time is abandoned.

Envisaging the Marxist and socialist ideas, a great number of writers and philosophers from that era believed that the artistic and literary act is the manifestation of a revolution which is not only artistic but at the same time political, ideological and cultural. To object the traditional forms of expression and to destroy them is to negate the material support of art that procures these forms. This objection is demonstrating doubt and revolt towards the political system that has lost its efficiency. This is why the work of art is seen as a political power, and having this power it gains an absolute value because no authority can dictate the definition of the work. Thus, literature becomes one of the profound and organic ways of knowing realities' multiplicity because it is in its nature to be conscious of the role of the language as a mean through which man thinks, finds definition and categories its own specie and perceives and cope reality. Consecutively, the language treatment in XX century literature becomes radical, every notion and idiom is articulated more densely and concretely in the language itself – human thought, reasoning, artistic expression that assimilates the scientific expressions, journalism, daily existence banalities, slang terms, the search of one self, the search of the other as one of the poles of our own identity.

Deconstructed structure – the material support of giving the subject's general frames

The first thing that surprises us when we read "Hopscotch" is its structure. It is novel that has the form of a labyrinth. The author proposes at least two different ways of reading the novel. The chapters don't follow one another in a classical order, and it is up to the reader to

choose which way of the reading he/she will pursue. From the beginning we are faced to an "irregularity" in terms of of the traditional narration. The labyrinth form of the novel already demonstrates itself as a revelator in terms of the novel's subject and the subject in the novel. When put into a labyrinth we are trying to find a way out of it – hence, the novel is in a search of its own, or its subject is looking for a consolidation around a specific main point; the main character is searching for his other half being trapped in the labyrinth of life.

Every chapter can exist independently. We can detect the themes of some of these stories in the general structure of the novel and vice-versa. Cortazar offers a kind of a game to the reader, because he/she can never leave the forward-backward movement of the narrative. The novel's title even is a name of a game that can be found almost everywhere around the globe. The concept of a children's game is crucial for the understanding of the novel because the game is a metaphor of a specific context through which we understand the world and ourselves better, since the game is a type of initiation in the life of the adults, it's a simulation of life or e preparatory stage of life. The concept of a game is also significant on the syntagmatic and the paradigmatic level, the game or the labyrinth is placed in the "real" life of the characters and in the novel's general structure, but also in the reader's experience of the novel and in the end, in the literary aim of the author.

The action takes place in Paris and in Buenos Aires and it's the reader's decision to choose if he/she will follow the narrated events simultaneously or consecutively. The main character is Horacio Oliveira; he has come to Paris to study but has abandoned his studies a

while ago. He spends his time wondering around the city's neighborhoods and streets, sometimes looking for Sybille on the bridges of the Seine or in the corner cafes. He is a member of the Serpent Club whose other members have different origins (there are Americans, Chinese, French and there is the character of Gregorius who has rather unusual origins being a mixture of Montenegrin, Hungarian and Roman). These people reunite quite often to listen to jazz and to discuss the main question of life, literature, philosophy...

The female counterpoint of Horacio is Sybille who comes from Uruguay and whose real name is Louisa. She has a baby who she named Rocamadour, and she wants to be a famous singer. Horacio and she have a sort of relationship; they are united because of amorous reasons although sometimes it seems only out of physical pleasure. Whatever their relationship might look like, the reader is aware that they have something utterly profound and complex that they share. Their relationship takes up the form of a road whose traces slowly disappear, or of a road that belongs to a tangled labyrinth structure.

The characters who live in Buenos Aires are Traveler, and old friend of Horacio and his wife Talitta. Paradoxally, Traveler has never left his home town. He is the character presented as an alter ego to Horacio, his wife being the double of Sybille. In a certain moment of the novel, Horacio decides to leave Paris and go back to Buenos Aires where he would spend his life with his two friends, working with them in a circus and then later in a mental hospital.

The whole action of the novel is situated on a significant symbolic plane – certain images of Paris and Buenos Aires coincide, as are the

bridge scenes, as well as the structure of the relations that Horacio creates with the people that surround him, the relations towards the Other and the Other Places... The evocations of jazz music are constantly present in the novel, being the revolutionary music that has changed the ideologies of the new generations, as the de structured music and the art of improvisation (as the essential merit of life is the knowhow of improvisations).

Traditional vs. modern - a syntagmatic symbolic game that helps us perceive the subject of the subject

The new sciences begin to appear at the end of the XIX and the start of the XX century. The episteme of the previous centuries, from the XVI until the XIX century, comprised of the idea that the whole world has to be "examined" for the sake of the analysis of the tiniest life analogies.¹ Knowledge was facing a monotonous situation since the sole relation between the elements and the phenomena was addition. The "category" was the operatory notion and it was applied to all scientific domains by imposing the principal of the "resemblance" (Ibid. p. 47). This principle entails the idea that every thing has its parallel version situated on a higher level than the simpler this is to be found. The episteme implies that the macro cosmos and micro cosmos share the same rules of creation and function. Nature itself is a closed system created as being the double of the universe. The relations between the micro and the macro cosmoses are phenomena that appear on the surface. Foucault

¹ Foucault, Michel ; *Les mots et les choses* ; Gallimard ; 1966 ; Paris

mentions that science in XVI century consists of the incorporated experiences coming from the practicing of spells and magic which is a heritage from the ancient texts and practices. The savants from this era believed that the world was covered with "magical" signs and it was science's task to interpret them. But science would continue to interpret using the principle of analogy and of similarity with the phenomena. The divination is complementary to knowledge. Even more, the antiquity leaves us a heritage of the language as a sign of things. The relation towards the science texts is the same as the relation towards objects and the same relation exists between the signs of the language and the signs of the phenomena taking place. God has deliberately codified the phenomena in order to test our reasoning. The antic heritage is related to the creator God nature; its texts are left for the scholars' interpretation. The same divine game is taking place everywhere - the signs, the marks, the antic texts are the signs of the real nature of objects and phenomena, and they are connected by similarity. That is why "nature and word can intersect until infinity, forming for the ones who know how to read an enormous unique text" (ibid. p. 49).

Search of sings and meanings – search for individuality and content into language

We can say that Horacio posses a certain degree of an "ancient" knowledge and he too is convinced that signs do cover the material world. He finds signs on the streets, in front of the aquarium, in the birds' behavior and human behavior too. Sometimes he is completely ridicule when he is looking for a sugar cube, fallen on the floor of a restaurant bothering

everybody there. The fallen cube is also considered as a sing, as a revelation of some deeper truth and hidden order. Sybille also shares this conviction that the world consists of signs that need to be deciphered and she becomes his "accomplice". This search of meaning and sings becomes obsessive for him, since the more he puts himself into the search the more he loses a part of his personality, trying consciously to find his soul, his own original identity and his mental independence. Maybe he is unable to read the signs because his language is unable to accomplish the first and the most essential of its functions, i.e. to communicate. This is one of the reasons why he doesn't feel he belongs to the Serpent club and why he will break up his relation with Sybille.

In the XVI c. language was seen as something opaque and mysterious, where the figures of the world are represented in a cryptic and hidden manner. Language has a double nature – coming out from the world but at the same time being a part of that world because the objects and the phenomena are manifested as an enigma and this enigma is the language itself. For the wise men from the XVI c. language is to be found on halfway between the visible figures of nature and the esoteric discourses from that time. There where the author mentions the philosophical attitudes of Horacio in the essayistic parts of the novel, the reader has the opportunity to follow the author's allusions regarding the essence of language by using more ancient sources, as is the ancient Egypt, or the scripts from antiquity. The author also displays an insight into philosophical positions from the era when the novel was written. Sometimes, the novel becomes a philosophical and polemical

experience that aims to answer a variety of question simply by articulating them, and by this practice to reach the essential question - the literary subject and the subject of the "real" persons included in the novel. As the XVI c literature that Foucault evokes, Cortazar's writing is readable for the one who knows how to read. By using this passage where the author refers to an Egyptian God (Toth), Cortazar makes of his work an auto referential novel that its central interest is the age old question of language and literature:

" (...) it happened this morning to think of Egyptian phrases, of Toth, God of magic and inventor of language (...). They discussed for a moment with the aim of knowing if it was not a lure to have this discussion, taken that the language, in that argotic manner that they were speaking, was maybe a part of a magic structure not very reassuring. They concluded that the double function of Toth, was ultimately a guaranty of manifestations of coherence between reality and unreality; this brought them joy to have resolved the constant disagreeable problem of the correlative and objective... Magic in the tangible world, there was an Egyptian God that harmonized subjects and objects. Everything was going really well" (p, 276, Chapter 42).

Languages maintain an analogical relation with the world and in this relation the symbolic function is hidden. This symbolism is not to be found in words (after the Babylon disaster) but in the very existence of language because the order of the world is written down in nature and nature exists in language. The linguistic structure is of the same order as the structure of the world which is the same as the structure of the micro and the macro cosmos. In the West, language

has first appeared by the Script whose sounds of voices form a transitory translation. The scripture is gifted with an esoteric power, and it is seen as the male aspect of language compared to the word, taken as a female aspect, hence the passive part, capable of containing the truth. God has left to men written words. The Egyptian god is god of magic because he makes the transmission of divine ideas into written words. This is antic heritage transformed by the Middle Ages into Christian terms, borrowed from the science of XVI c, and then again borrowed by the writings of the Argentinean author.

As traditional science considered that we should analyze the tiniest differences of a plant's leaves and the animal characteristics in order to discover the big cosmic Truth, in the same way Horacio hopes to find the secret order of the world by collecting and comparing dispersed signs. This "baroque" idea was very manipulated in the XX c as well with the movement of avant-gardes that could find hidden symbolism in every material manifestation, conceiving the work of art as a symbol that creates more symbolic meanings. This way the language gains another symbolic level because it is used as a mean of transcendence. In the XVI c, the tractates' commentaries are oriented towards the enigmatic part hidden in the commented language, and the need of creating and using a more operational discourse in order to discover the Truth was evident. By using his erudition knowledge, in the discussions on eternal topics with his comrades from the club, by giving his commentaries, Horacio, whose life consists of searching and idea of deep, intense power and signification, is looking for the initial text, i.e. the most primitive one, the text before all other

texts that contains the answer. The world itself is only a script for Horacio and he is the sole interpreter. Cortazar's language is the language of a saturating work of art, it is a language that encompasses the world with all its argotic idioms, literary comments, or all sorts of "intellectualisms". The world structure of Horacio's era is the same structure of the world as Cortazar's and it is the interior quest that defines the novel and it is the same quest that defines the reader's experience. It is the same world that reader has to interpret too, first interiorly as an individual and then exteriorly as a reader of a novel.

Language – a mean and a symbol – the Alfa and Omega of meaning

In XVII c a new question bothers the minds of the scholars: which is the relation between the sign and what this sign signifies. Again the sciences from the era have put all the effort in the analysis of the representation, a notion taken again by the sciences in the XX c, whose area of interest is the analysis of the interior processes of creation the sense, the significance and the meaning of the material aspect of the sign. "«<<Literature>>, in that way in which it has constituted itself and it has designated itself in the frames of the modern art, shows the reappearance, there where we wouldn't expect it, of the life being of the language" (p. 58 *Les mots et les choses*). In XVII and XVIII c every language had the status of a discourse. The art of language consisted of signifying something, of giving it a name, or better yet of capturing the name of the object or event. All through the XIX c sometimes even today,

literature didn't exist in an autonomous way, it created a sort of "contra discourse", that goes until the question of the representative and meaningful role of language. In the modern era literature is compensating for the significant functioning of language; through literature the thing that is the essential function of the language finds its manifestation "until the limits of occidental culture" (Ibid. p.59). If we analyze the aspect of the signified, of the sense or the aspect of the meaning, it is only a moment of study. These analytical methods come from the classical situation of language. The meaning is hidden behind the representative forms of the language, literature consists of a signifier and a signified part and it was analyzed as a linguistic sign. From the end of XIX c literature brings to light the being of language.

Horacio, an erudite person conscious of the literary theories and heritages starts a metaphysical search of what are the signifier and the signified in the world that surrounds him, in the social relations of people, in imposed political ideas... Aware of the narrative function present in almost every type of discourse he tries to bypass literature, on the contrary, he becomes more conscious of not being able to bypass the language because without language he wouldn't be even able to reason, and even more the world wouldn't have all its multiple forms and meanings without the evolution of language. This makes more of a disquiet for Horacio's weary way of contemplation...

Every representation should be animated in the living body of desire and every desire should be stated by and inside a representative discourse. From here, the succession of "scenes" in the contemporary literature is

treated as a sort of irregularity of representation but inside the scenes the balanced well constructed symbol can be found. The scenes in Cortazar's narrative are placed in the general structure of the novel in order to give this impression of irregularity in the linear narrative action, but meticulously they construct the complex structure which is intricate, well founded and well built. This time again, the outer order is duplicated within the interior... the outer fable representations of material objects, social relations and order of the world and the universe is to be seen in the inside carefully constructed superposition of literary elements creating a literary art work.

Modernist paradigm: modern man – lost man

Horacio Oliveira is maybe the model representative of a XX c man who has survived a terrible war and who has no more hopes left. The modern man, according to the modern theoretical conception, is conceived by the criteria of his finitude and that's the main difference compared to the previous scientific positions. The concept of the finitude, in modern philosophy, is a concept that always returns to one self. Instead of the metaphysical and the analytical applied principles and their relation to beings and phenomena, we are in the middle of a conceptual analysis of the finitude as an integral part of the human existence. In this way, there are constant attempts to constitute life's metaphysic, out of human action and language. In this metaphysic of life, man as a leaving being, a thinking subject is put in the centre of interest; his actions are reasonable in the sense in which he attains his liberty or better yet, his liberation through his

action; and the metaphysic of language is related to the language as a sign of cultural conscience. "Modernism starts when a human being starts to live in the interior of its organism, in the coquille of his head, in the armature of his limb, and among all the nerve system of his physiology and when he starts to exist in the heart of labor whose principle, domain and product escape him" (p. 328, *Les mots et les choses*). It's difficult to support our own existence when we are conscious about our own limits, when the frames that our era imposes on us are not related only to exterior limits, or to social, economical, cultural, and psychological. Those limits are related to limits of a different nature, the one of the language, that encompasses all this domains at the same time, but that is also inseparable from the human existence from its origins as a mean of communication, firstly, and as a mean of auto reflection, or reflection in general. But we must not forget that our reflection is limited by the language limits – without language there is not reflection, or literature. The modern man, hard working and talking, is possible only as a figure of the finitude; modern culture is allowing itself to think of the man because it thinks the finitude starting from itself. In the modernism, man is seen as an empirical transcendental and paradoxical figure at the same time as being the figure of truth, from the positivist side; but from the other, he is the figure of truth because he is the figure of finitude, he is the reduced figure of the figure he should be presenting; in this consists the philosophical analysis as a particular subject.

The modern thought undertook analysis of the "lived through" - a space where all the empirical contents are projected into the

experience. The “lived through” is the entity that communicates the space of the body in the time of its culture. Or Horacio, the modern man sample, alienated from his origins and inner being, always supposes in the frames of his reasoning a body, a leaving being in Buenos Aires different in terms of the body and the leaving being in Paris. We know that it is about the same character only we don’t know who really this character is. Paris and Buenos Aires are parts of the labyrinth which create Horacio’s quest. We read about two different cities and two different times, except that in these two different times the same reality of finitude haunts Horacio.

Identity issues

The complete identity consists of the subject’s consciousness of oneself on the one hand, and his own belonging, from the other, to a minimum of consensus of the community where the subject should belong to.² The one who holds to his/hers identity feels the need to be recognizable from the others, by his/hers own entity of specifics in the frames of a semiotic and cultural system. The identity presupposes that the individual recognizes him/her self by a quality that is personal to him/her without referring to gender, race, religion, sexuality, social class or cultural origin issues. The primordial need of possession is the need for possessing a territory, and the need of possession of material things comes second. The territory is a survival condition and the space through which the individual starts defining his/hers own identity.

² Kjulavkova, Katica ; *Hermenevtika na identiteti* ; Makedonska riznica, 2006; Kumanovo

Pondering the definition of space entails pondering the concept of time, because according to theory of relativity, space is determined according to its relation to time and both of them belong to the same category. Earth, i.e. the territory is the space where the individuals of the community project their own cultural and spiritual heritage; it’s the zone of material and spiritual identity because every territory has its own history. The territory owns its own esthetics and its own symbolic capacity, as well as its own metaphysical dimension. In this manner, the territory is thought off as a chrono-top that represents a space that has obtained its own civilization identity, i.e. it represents an artistic vision in the arts and literature. The chrono-top is capable of transcending times and of being a recognizable symbol of the same space through time.

Horacio’s identity should be determined by two factors: the time and space that define his life in Buenos Aires that he evokes while he is in Paris, and the time and space that belong to the Paris narration part. He left Buenos Aires to be able to find the thing that he’s searching for in Paris, but he doesn’t succeed in liberating himself completely from his origin, of his Argentinean mentality, of the knowledge of the read books, of his lived experience and finally, of language. These two chrono topos in the novel are like two ends of a labyrinth only that we, as readers, we don’t know where the beginning or the end of the labyrinth is. Even Oliveira doesn’t know. In the meanwhile multiple questions appear in Horacio’s mind: Is it important to know the end and the beginning? Should I forget my origins and not consider them in the quest of meaning and self determination? Can I reinvent

myself in Paris or in Buenos Aires if I get back there? While reading we discover; by moving and wondering the streets of this city and the little student like apartments where the meetings of the Cobra club take place, we observe Horacio's anxiety and trouble. The two cities and the two different times help him sometimes in believing he is on the right track, sometimes they cause additional problems.

The Other: constitutive part of the Self

“Useless. Condemned of being forgiven. Go back to your place and read Spinoza. Sybille didn't know who Spinoza was. Sybille is reading endless Russian, German novels without counting Perez Galdos, and she forgets them real soon. She will never think that she condemns me to read Spinoza. Unheard judge, that judges because of her hands, because of her running in the middle of the street, judge because of one look that exposes me, judge because stupid, unfortunate, lost, obtuse and less than nothing. With all that I know of my bitter knowledge, my rusty university skimmer, of a cultivate man, because of all of this, judge. Let me fall, swallow, and with yours slender scissors that cut the sky over Saint-Germain-des-Pres, pull out these eyes that don't see, I am condemned without a call, quick this blue scaffold where the hands of a woman taking care of her child hoist me, quickly the trouble, the untruthful order of being alone and find the omniscience, the ego science, the consciousness. And with all this science, a useless need to have pity over something, the need that it rains inside; that finally it will rain and smell the earth, the living things, yes, finally living things.”

The author introduces the idea of the Other. It is almost bizarrely banal to repeat that man is defining himself related to the other. “The other” is a concept that elaborates the notion of oneself seen through the eyes of the other; as oneself is being close to the other, the other and the oneself are so completely different that the other becomes myself, organic and proper to me; the original aspect of me; without the other myself wouldn't exist. This Other is the other man close to me, or far from me, God as the judge of others than himself, and the animal as the other of men. All these others are concepts that allow us to see the concept of oneself, of our own us in a clarifying and clear way.

There exists a certain negation tendency with the thinkers (until the apparition of Jacques Derrida's work)³ of never having theorized the notion that the animal could be sighted and that man could be seen through the animal, and even more, that man could see himself through the animal. This negation is specific to man because his relation to himself consists of a relation towards the social and jealous humanity. Taking over Heidegger's positions first, and then Benjamin's, Derrida speaks of proper human sadness, of the melancholy that come from the process of naming objects and phenomena. The name giver is playing the role of a god – exercising the power of naming (to Adam to name plants, animals and objects that surround him). Furthermore, the one who gives names is invaded by sadness.

Horacio refers to Sybille frequently as to the one who is the other than him, that “swims in the metaphysical rivers” that he only succeeds

³ *L'animal qui donc je suis* ; Galilée, 2006 ; Paris

in crossing them. On the other hand, Horacio in the fear of becoming the thing he hates the most, a demagogue, shows fear when he is in a situation of naming objects. That fear consists of reducing objects and phenomena, people, Sybille's and the other members of the Club behavior to simple banal things, artificial, incomplete, and superfluous. There are certain scenes in the novel when Oliveira calls Sybille by her real name (Louise; which represents another artistic game from the author's behalf that the most real, plastic and truthful character has a pseudonym), he demonstrates a sentiment of rendering her dead, of killing her by stealing the original part of her being. He demonstrates this consciousness of killing her gently when they make love. But Sybille's death is the death of a phoenix, it is a death from which she finds new reason to live in her own style and fashion, from which she finds other "metaphysical rivers" to swim in. Name the world that surrounds him, give the right name to correspond every phenomenon that happens around him, entails the process of murdering Sybille as essence, a liberating moment for him. This is Horacio in a situation caught in a deadlock. This is the reason why the narration in first person becomes a confession, when the discourse of self doesn't dissociate from the truth in the confession.

The question that Derrida poses is if the animal is capable of suffering? But the possibility to suffer is not a power; it is a possibility without power, a possibility of the impossible. The finitude that we share with the animals, as the morality that belongs to life's finitude, from experience to compassion, the anxiety of the vulnerability and the vulnerability

of anxiety is common and human. Anxiety is the hallmark of Horacio's existence. The vulnerability is the signature of every effort that he makes in order to find the answers that he is looking for so tirelessly because his metaphysical reasoning, his own existence of his cogito lacks methodology. Nobody could negate the sufferance, the fear or the panic, the terror or the dread that could seize us from some animals and men as witnesses.

Modern man is confronted with a feeling of battle in the name of pity. It is not only an obligation to think of this battle, to consider it, but it is a state of necessity. Derrida uses the term "to think" because he believes it deals with the operation of thinking. To present oneself before the look of the animal is the beginning of "thought". The animal looks at us as we are naked and urges us to look at ourselves naked. Oliveira is taken in the state where the unique thing that he could do is "to think" himself. He's aware that Sybille is the animal that Derrida philosophies about, this Other where we can see ourselves straight in the eyes. And still, it is not the simple look that goes through us by looking at us; it is the look that exposes our nudity in the moment of becoming conscious about it. There it is the "animalesque" role that Cortazar grants Sybille. This nudity that he feels when being with her, Oliveira is relating it to the undertaking the war game with the entire world, with the world in Paris that he starts to hate, and the world in Buenos Aires that he ended hating, the world he has created with Sybille. His vanity is hurt and Sybille knows it. He is completely naked and embarrassed.

The main character is evidently a marginal case that Horacio understands but is incapable of

realizing where the limits of his marginality lay. According to literary theory⁴, literature is created and it exists as a full being in the marginal spaces of the text, i.e. it is the place, or the technical procedures that are difficult to encode, to understand and to resolve. The thropos, the semantic figure becomes multiple, polyvalent, structured and it designates as the frontline. This time the subject becomes more complex and it is becoming a proper literature. In our case literature is being materialized in its subject and in its main character (conscious of all the internal and external constraints), complemented by the other characters of the novel, a new figure emerges, a figure of a higher order, an even more complex structure, a complete novel. This is how a "marginal" novel is the focal point of literature itself.

How does one cope with all the constraints because of the look of the other? Our taking of conciseness of our own nudity in front of the eyes of the multiple and complex other, the relation towards the other, multiplies and complicates the relation we have towards our selves. We demonstrate the tendency to project ourselves to the "personality" of the animal, by this we are "humanizing" the animal and it becomes an "autobiographical animal" and "a story of a peculiar I am" (Derrida, *L'animal qui donc je suis*, p. 59). The fabrication is an anthropomorphic taming, a moralizing subjection. There is always the discourse of man, about the man, about the animosity of man, for the man and inside the man himself (Ibid, p. 60-61). Horacio's reflection goes through Sybille,

but the central interest is always him, because of him and as a consequence of his reasoning. To think introspectively, even through the eyes of another (of Sybille) is to enter into self narration. In Horacio's need to avoid literature, as readers we find ourselves in the middle of an auto referential and saturant literature. The autobiography is writing about the self, it is the trace that the self leaves behind, behind the self-subject; it is the auto affection that presents as a memory of a salvation act of the self, i.e. of its own nudity. This move is endangered to become immune to external sensations just as an automatic move. Horacio undertakes writing in first person in the attempt to define him despite the language being a true obstacle, i.e. in the attempt to liberate him from the linguistic influence. He is making himself the subject of him while writing, while evoking his dear Sybille. The evocations go from distancing himself from her, only to approach her again in another attempt of running away in the moment of contact. He traces his essential parts while tracing Sybille, he follows the traces of another and the only things he finds are the questions: Who/ What am I? I follow her and she is not me but I am her, so who am I?

As readers we are witnesses of the mirror effect that starts there where a being identifies as his/hers similar and close, another being; and above all there where the reproduction goes through the sexual union. Some animals identify their partners as a pair of a couple. The identification process consists of following somebody else's song or traces. Therefore they follow and they are being followed. Horacio follows a circular pattern; he follows Sybille and the symbols of the universe, following his own

⁴ Kjulavkova, Katica, *Hermenevtika i poetika*, Kultura; 2006; Skopje

traces he finds in Sybille's behavior and also the symbols that she follows is going around in circles all the time. But there is something that Derrida calls "erotic hetero narcissism" (Ibid, p. 64-65) which implies the specular image of the being close to us, already engaged in the narcissistic mirror stage, by taking into consideration the huntress seduction according to which there is no sexual experience or desire with the partner in general terms. That is, the game between Sybille and Horacio consists of this "hunt" conducted by the use of his intellectual capacities and intuition. By following the traces of the other, by seducing the other while chasing her, Horacio is approaching the other, in the desire to possess her; but in order for the game to continue the other should be left to go.

The other as the prior site of the pure subject of the signifier has the leading position of an absolute master. The notion that has been omitted in the modern information theory (in this case Derrida refers to Jacques Lacan, *ibid*, p. 86-90) is that we cannot speak about a code because the code of the other is already operationalized. The accent is put on the notion that in the communication message between two, between me and the other or between me and myself, the message is always designed for the other, thus the subject is being created from the other because it is from the other that the self gets the feedback and constitutes its code of communication and behavior. The game between Sybille and Horacio consists of giving form to the other between them two. Only that Sybille is always a step away from Oliveira. The message that Oliveira transmits she understands, and she understands it by not getting the sense of the

great words and phrases of Oliveira's discourse. For her, the message is transmitted, received, encoded and decoded again – therefore, the message has come to the end of the transmitting process and Sybille is the medium. Horacio is left to search further, more, always, because his desire is the desire of another, because he desires what she desires and he wants to desire what she desires.

"...Maybe to live absurdly in order to end with the absurd is to throw oneself so violently that the jump is ended in the arms of the other. Yes, maybe love, but the *otherness* lasts us what a woman lasts and even more for the one who touches this woman. We go; there is no *otherness* but a more pleasant *togetherness*. It is already something.... Love - ontological ceremony; giver of being. And this is why what came to his spirit at this moment was what he should have been thinking from the start: without the possession of the self, of the absolute solitude to the point where it is impossible to rely on your own company or on marriage because it means only to be alone-amongst-the-others? Thus, paradoxally, the pick of the solitude leads to the pick of the gregarious, to the company's grand illusion, of the alone man in the hall full with echoes and mirrors. Thus, men like him that accept (or that have been refusing by knowing closely each other) fall in the worse of paradoxes, the one of being on the side of the otherness without being able to cross that side. The true otherness made out of delicate contacts, out of marvelous adjustments to the world, that couldn't be accomplished with a unique term, another arm should respond to the stretched arm, coming from outside, from the other."

Love – the condemnation of the Other

Thought – its extreme limits are motors of its own absolute power, pure power of the representation. What we have thought of by now to be One, as the absolute Other of the thought, is nothing else than matter, of the pure power of thought – as Giorgio Agamben explains (p. 15).⁵ Language is the expression of thought, its materialization. The unique language is not one language. The uniqueness of the possible truth is always already divided because in the moment where men achieve the consciousness of the unique word is the moment where men have to take a side, or to choose a language. There is a specific language experience, a language where we talk as we already had had a language even before we had one, because the language that we speak is never unique, but triple, multiple. On the other hand there is another experience where man is faced with the lack of words faced to language. This language for which we lack words is the language of poetry. The poetic language is the language of artistic creation, and to be used in a non mastered manner (like the previous experiences were not already recorded in the language) is to create poetry. Leave literature to literature or succeed in the process of not finding the true words are impossible for Horacio. He never misses words, and the multiple character of language for him is a burden.

The enclosed truth is a tendency of the art work in all its historical languages. The truth and the opening are frozen in the language and for

the language, in a state of immutable things, in a destiny. How can one cope with the weight of the language? By quoting Nietzsche, Agamben continues to discuss the idea of eternal return (Ibid. p. 39). The eternal return is in the same time the last thing and the impossibility of the last thing, therefore a situation of compromise is taking place between destiny and memory. The memory is an object of remembering or it is the return of the identical which is seized always as destiny; this is what the image of the defeat of truth consists of. Horacio, solitary and weary, always has to deal with the factors that have been imposed by society's boundaries, of the world, of the nature of world's finitude, of things and beings, of predestined relation to failure because those are relations that have appeared from the exterior world – themselves predestined by society, culture, the political situation, or by every "why", every "where", or "what". Love complicates more the problem of truth because there is a certain degree of incertitude in Horacio's thoughts of what is true. Love is state of being able to live in intimacy with the foreigner, not with the aim of making him/her closer or of knowing him/her better, but exactly in the aim of remaining the foreigner, the distant, the non understood, until the point of having his/her name contained in you entirely. Maybe he leaves Sybille in order to keep his true love, his connection as the sign of the experienced truth within her and within himself?

Love regarding whatever object implies negation of this object or a transgression of its limits. This negation of the loved object is equivalent of the being condemned to death, inscribed in the principle of every love. To love the object of our desires is to present and prove

⁵ Agamben, Giorgio, *Idée de la prose*, Collection « Détroits », 1998, Paris

our disputation of singularity. Horacio is in love, he loves by condemning Sybille.

Jazz – an aspect of the Other

The music and the musical references are an important and constitutive part of the novel's structure and especially jazz music. Jazz music starts to appear intensively on European soil after World War I. The diabolic music is considered to be a true rebellion against history and tradition. The young generations were true adepts of this kind of concerts and performances since this music meant being liberated and positioned contra all the historical burdens of the world then. That was the music that the melody, the musical harmony, or a well used structure is not evident on first take. This music was created by African influences and the bulk of the musicians were with African descent. In the fifties and the sixties this musical wave meant that everything is possible after having the years of war terror and famine, because the African origin musicians were talking on a universal language in a completely new and avantgarde way. The myth that one race is superior to the others is broken, surpassed and forgotten. Young people can again be engaged in new artistic experiences, they are again allowed to think differently, to think in their own way. The possibility to dare to think was present again:

‘.... And Roland, raising his shoulders, put on abruptly the Waring's Pennsylvanians and the theme that enchanted Oliveria showed up from a terrible screeching, an anonymous trumpet and a very bad recording, of a cheap orchestra and as if it was prior to jazz, but, after all, those were the old records, of the show-boats

and a night in Storyville where the unique universal music of the century was born, this thing that brings people closer together better than the Esperanto, UNESCO or the airlines, a music that is so primitive to be universal and so good to make its own history with all the schisms, denials and heresies, its Charleston, its black-bottom, its shimmy, its fox-trot, its stomp, its blues, in order to admit the classifications and the etiquettes, the style of here or there, the swing, the be-bop, the cool, the coming and going of romanticism and classicism, hot and cerebral jazz, a man-music, a music with history different from the stupid animal ball music, polka, waltz, samba, a music that allows to be recognized and to be appreciated, in Copenhagen as in Mendoza or in Cape Town...’

Jazz is the art of improvisation. The true artist is capable of giving his/hers best in the improvisation that lasts only a couple of minutes. The experience from this music is direct and it is created in the very moment, the musical thropos is those few minutes of improvisation, three minutes of pure music, of pure secret, of unheard sounds, of mysteriousness.

If the sensibility to which every historical era has to measure against is the enigma of the era where the action takes place in the novel, then we deal with the resolution of the same thing that was to be found in darkened Paris of the World War I, in Germany of the era of the big inflation or in Prague, in the fall of the empire. This does not mean that there wasn't any production of grand artistic works; but that those works didn't show efforts to revitalize the past and their grandeur consisted of summing up the dark gesture by which the soul state spreads. In a destroyed era in every possible meaning of the

word, jazz appears the art of liberation. One of the possible explanations of this phenomenon is that the experiences that at the beginning were limited to intellectual elite have become the experiences of the ordinary people. The stimmung of the mass was nothing more than noise. The immense loss of authority of the individual biography, of the personal existence takes us to a situation where we don't hope for a grand event provoking feelings that would stir a movement in the soul. Our sensibility doesn't promise anything, it is like it exists along us, useless. The courage consists of admitting that we don't have a state of soul, that we don't belong to a neither era, or to a generation where we cannot feel its stimmung, we are the first people absolutely no musical, without the stimmung, without any stimulation, without a vocation (Agamben, Giorgio. *L'idée de la musique*, p. 76-78). One of the soul movements that happen to Horacio is the state without stimmung, that the mass has become the referential point, therefore the jazz music appears as a true disorder of the established order; it is the voice to follow without falling into the mass. The music of deconstruction is the sign of a deconstructed identity, and deconstructed identity is better than no identity. A state of the soul becomes a state of the soul thanks to the music which is no longer simple music but it is rather an artistic expression. It is the music, thanks to which its own sensibility reinforces and establishes, that finds itself within itself, thanks to which its proper musical sensibility exists. The anxiety is always here but it is mellowed by the jazz. The world is multiple, divided between Paris and Buenos Aires, between Sybille and him, between him and the others, between him

and himself. All these neat relations are orchestrated by the jazz music in certain pages of the novel. The anxiety finds its way in the first person narration and the one written in third person in the labyrinth-novel just as the dispersed melody is to be found in the separate languages of different instruments.

After so many quests, lived situation, states of the soul, of inconveniences, of anxieties, of true or false loves, of words, and after all that language present everywhere, Oliveira is left without the answer he was so dedicatedly looking for. After his moving to Buenos Aires, he finds himself again in his "vicious circle" of complicated relationships, of unsolved relations. His friend Traveler is his alter ego; his wife Talitta is another Sybille, another person of strong intuition and deep understanding, another "swimmer in the metaphysical rivers". Things haven't changed and the mystery of life hasn't been revealed. This is way we called it mystery of life, its function being to keep secret and hidden content. But this doesn't satisfy Oliveira at all. Jacques Derrida elaborates the subject of mystery and secrecy.⁶ He says that there is a difference between two entities because the secret, the "secretum" (the thing that differs from the rest, that escapes the rest, or the knowledge, understanding, and the things that separates itself from the visible, know things) signal the separation and the objective representation that a conscientious subject keeps for himself. To go through the mystery (here Derrida refers to the demonic mystery of antiquity that makes the ritual mysteries secret

⁶ *Donner la mort* ; Galilée ; 1999 ; Paris

and in that way preserving the divine order) and to arrive until the secret that supposes a take of liberty to the soul, it is like achieving the highest degree of individualization towards oneself. But this is replacing one secret with another (Ibid. p. 38-39). Horacio doesn't achieve the ideal of surpassing the mystery in order to get to the liberating secret by respecting the mystery as it is. The mystery is mysterious because it keeps its secret character.

It takes an infinite love to renounce the self and to become a finite entity, to embody with the other in order to love him/her and the other should be loved as a finite being. The responsibility towards the other is responsibility towards the self. The responsibility indulges the irreplaceable singularity and the consciousness of being irreplaceable. The irreplaceability from which we could talk about a responsible subject, of the sole as a self consciousness, of me and the other, is only death or apprehension that the contact with death could give. To cause someone's death, to name him/her as death, is to demonstrate love in its strongest splendor in a paradoxical manner. Horacio is looking for his identity, for his "self" and sometimes he is aware that his "self" is to be found next to Sybille, next to the other that calms his soul, when it becomes conscious of its irreplaceability. Sometimes he succeeds sometimes he doesn't in answering Sybille's call. We have already mentioned that the act of making love to Sybille is a way to answer this call (this being mentioned in the novel- that knowing that he fully devotion to her, as an animal to an animal, as to another human being, is giving her her death, from which Sybille is reborn as a phoenix). By "giving her death" he sacrifices this death for another death,

more real and more dangerous. There is the possibility that the responsibility of the proper irreplaceability is to be found in the precise moment, specific for this act, the take of consciousness to give death when the soul becomes soul, in the moment where the materialization of the immortal shows visibly.

If the other shared his/hers existence by explaining it to us, if it talked to us by revealing us its secret, it wouldn't be the other; we would be in a state of homogeneity or a state of monologue. The discourse is as well an element of the Same (Ibid. p. 84). Horacio is haunted by the discourse that doesn't come originally from him, but already belongs to another. His consciousness is tormented by the fact that he cannot deduct his discourse to his thought, keeping in mind that every time he undertakes a meditational activity his thought becomes grander than his discourse. From the moment we start talking, from the moment we start to enter into the language milieu we lose our singularity. Therefore, we lose the moral possibility to decide. Language for Horacio represents a tormented experience whose form and content are already decided by another. The decision should remain lonely, silent, secret, made between the self and the self. The first effect of language is to deprive us and to deliver us from our singularity, to adjourn in the word. We are not ourselves anymore, the responsible and unique beings. Horacio abdicates his responsibility in order to find his liberty. If only he knew how..?

We cannot answer the call, or the demand or obligation, i.e. the love coming from another being without sacrificing the other within the other, the element that makes a constitutive part

of us. “Every other is every other” (Ibid. p. 98). The concepts of the otherness and of singularity are constitutive elements of the concept of the duty rather than the concept of responsibility. They devote a priori to the concepts of responsibility, of decision and of duty towards the paradox. The paradox consists of finding oneself into a situation of sacrifice, i.e. the exposition of the conceptual thought to its limit and the limit is death; death is nothing else than the finitude. From the moment we enter into a relation with the other, with its look, its call, its demand or wish, its love, we know that we could never answer if we don’t sacrifice the ethics or the reason that makes us make an obligation to answer in the same manner to the other. Horacio tries to remain responsible to this call of the others by trying to practice his irresponsibility before himself and before everyone else. The condition to keep a little piece of his liberty is to remain responsibly irresponsible before him. He brakes his relation with Sybille in order to remain loyal to the principle not to take decisions that would regard her, or regarding the others (Rocamadour, Gregarious and the other members of the Club, his brother...); not to take decisions regarding the responsibility because being irresponsible towards the others and in their eyes too, is the most responsible decision that he could have made. Abdicate the moment of making a decision is to take a fixed, strong decision.

Then why does the same destiny follows him in Buenos Aires? The labyrinth of life, the mystery of life is mysterious because it keeps its secret from the look of the subject. The meaning of the quest is to be found in the quest itself.

Final thoughts on structural elements

The human experience has a temporal character, and the world in a narrated work is also a temporal world. Time becomes human in the measure where it is articulated in a narrative manner. Hence a circle of narratives and temporality is being formed where the two modalities are reinforcing mutually. The action of the work of art becomes operator in terms of its creation. The modern works of art may keep themselves out of the action presented as such in the classical works but they cannot escape their temporal character.⁷ To compose the intrigue is to make appear the intelligible and the accidental, the universal from the singular, the necessity from the episodic. In the intrigue construction, the desire is placed in the apprehension of the recognition. The story itself comprises discursive elements that make their distinction by a simple suite of action phrases. By going through the paradigmatic order of the action on the syntagmatic order of the story, the semantic terms of the action adopt integration and actuality. Therefore, the terms that had only a virtual signification in the paradigmatic order, a simple potential of employment, receive the meaning. In the narrative story, the symbolic forms are cultural processes that articulate the entire human or civilization experience. The symbolism is a meaning incorporated into the action. The term symbol supposes the structured character of a symbolic unity. The actions that Horacio undertakes apparently don’t have any sense. His search is a constant situation of absurd

⁷ Ricœur, Paul ; *Temps et récit* ; Editions du Deuil ; 1983 ; Paris

and paradox. But aren't the wonderings themselves in the capitals of France and Argentina, the sense of his quest? Is it not the labyrinth and the difficulties themselves that present us with the manner through which we determine our character and our individuality?

Cortazar has succeeded in constructing a true work of art by denying the action, but in preserving the traditional principals of creating the intrigue. His structural principals are present on every level of the novel: linguistic, structural, syntax, semantic and symbolic, by intercepting they create a complex work of art where the content is articulated in accordance with the form and its symbolism. The construction of this particular work is in the deconstruction of its predecessors as the appearance of jazz music was to the previous musical production. The quest of identification can never be deducted in savaging the Other; rather, it consists of taming the Other in order to release our personal driving impulses and our true self.

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Николина Стојанова

Репрезентација на субјектот и прашањето за идентитетот
во романот *Куцкамен* од Хулио Кортасар

(Резиме)

Овој труд е посветен на интерпретација на романот *Куцкамен* од Хулио Кортасар. Овој роман е особено битен бидејќи ја претставува модерната парадигма на повеќе нивоа: синтагматско, парадигматско, симболичко и јазично ниво. Дефрагментираната структура е паралелна со личната поетика на авторот и со убедувањата на главниот лик. Јазикот како медиум е уште едно прашање кое овој роман го поставува трудејќи се, преку главниот лик, да ни ги предочи пречките што јазикот ги наметнува, но и значењето и моќта на изразот за кои се чини, единствено јазикот е способен. Така овој роман станува автореференцијален. Артикулацијата и местото на *Другиот* е од огромна важност за разбирањето на овој роман, бидејќи *Другиот* како категорија е теоретизиран во модерната филозофија, но е и уметнички третиран од страна на аргентинскиот автор. Аспектите на *Другиот* се предадени како преку јазичниот третман така и преку општата конструкција на ликовите и на содржината, но и преку посуптилни средства, како што е теоретизирањето на цез-музиката.

Клучни зборови: модернизам, третман на јазикот во модерната литература, структурална деконструкција, идентитет, концептуализација на *Другиот*, артикулација на *Другиот*

УМЕТНИЧКОТО ДЕЛО ВО ЕРАТА НА ИНТЕРАКТИВНИОТ КОНТЕКСТ

Клучни зборови: интерактивна уметност, дигитална уметност, аура, дигитална репродукција, нови медиуми, онтологија, интерактивен контекст, естетичка рецепција, модернизам, значење, деконструкција, виртуелизација

Кога се соочуваме со механичка репродукција на едно уметничко дело, во бенјаминовска (Walter Benjamin) смисла на зборот, ние го имаме знаењето, а истовремено и утехата дека оригиналот, сепак, некаде постои. Знаеме дека неговата репродукција е бледа копија, ама утехата ја наоѓаме во фактот дека неговата онтолошка заснованост е несоборлива, токму заради постоењето на копијата. Всушност, самото постоење на копијата му дава на далечниот оригинал дополнителна естетичка легитимација, зашто само квалитетното дело вреди да се копира; останатото неизбежно тоне во заборав.

Меѓутоа, кога уметничкото дело денес се соочува со дигитална репродукција, тогаш неговата аура, ниту може ниту треба да се бара, во бенјаминовска смисла на зборот. Впрочем, кога американскиот теоретичар (со руско потекло) на новите медиуми, Лев Манович (Lev Manovich) рас-

права за разликите помеѓу аналогните и дигиталните медиуми, тој забележува дека, за разлика од аналогните медиуми, кај кои секоја понатамошна копија губи на квалитет, дигитално кодираните информации можат да се умножуваат до бескрај, без деградација.¹ Тоа води кон заклучокот на македонскиот теоретичар на современите уметности, Небојша Вилиќ, кој вели дека вистинска репликабилност е возможна токму и исклучиво со дигиталниот запис, особено имајќи го предвид фактот дека самиот дигитален медиум е и осмислен да биде репликабилен во вистинската смисла на зборот.² Затоа, кога се соочу-

¹ Lev Manovich, *The Language of New Media*, The MIT Press, Cambridge, 2001, p. 54.

² Небојша Вилиќ, „Дигитална реплика: разрешување на спорот помеѓу оригиналот и копијата“, во *A.D.A.: Рефлексии за уметноста во дигиталној доба*, 359 – Мрежа за локални и субалтерни херменевтики, Скопје, 2006, стр. 82.

ваме со таква посредуваност на културните информации, односно кога уметничкото дело најчесто се создава токму за да биде дигитално репродуцирано, нештата бараат поинаков естетички визир. Оригиналното уметничко дело одеднаш станува ирелевантен феномен во дигитално посредуваните уметности. Во тој контекст, американскиот уметник и теоретичар на уметностите на новите медиуми, Даглас Дејвис (Douglas Davis), вели:

Уметничкото дело во ерата на дигиталната репродукција е физички и формално камелеонско. Денес не постои јасна концептуална дистинкција помеѓу оригиналот и репродукцијата во речиси секој медиум заснован во филмот, електрониката или телекомуникациите. Што се однесува до убавите уметности, дистинкцијата е поткопана, доколку веќе не е конечно срушена. Фикциите на „оригиналот“ и „копијата“ се толку испреплетени еднасо друга, што е невозможно да се одреди каде почнува едната, а каде завршува другата.³

Имено, кога се соочуваме со дигитални уметнички дела, ние не можеме да го најдеме онтолошкиот спас во утехата дека оригиналот е „таму некаде“ и дека ние можеме во секое време да се повикаме на неговите просторно-временски координати, првенствено заради тоа што дури и кога оригиналот би постоел, тој по ништо не би се разликувал од која било негова дигитална копија. Станува очигледно дека

³ Douglas Davis, “The Work of Art in the Age of Digital Reproduction (An Evolving Thesis: 1991-1995)”, in *Leonardo*, Vol. 28, No. 5, The MIT Press, Third Annual New York Digital Salon, 1995, p. 381.

аурата на дигиталното уметничко дело, доколку таа воопшто постои, треба да се бара на поинаков начин.

Што е плурална интерактивна рецепција?

Кога така стојат работите, тогаш веќе не може да се очекува рецепција на уметноста која би била „чиста“ и недестабилизирана, според класичното сфаќање на овој поим. Затоа, новото сфаќање на поимот рецепција треба да го има предвид суштински интерактивниот карактер на медиумите⁴ кои ја посредуваат рецепцијата на дигиталното уметничко дело. Од друга страна, суштината на интерактивноста подразбира естетичка рецепција која е и наменета да биде **дестабилизирана**, односно рецепција која е отворена, повеќе од кога било порано, за **досоздавање** и/или **пресоздавање** на уметничкото дело. Сето тоа значи дека „онтолошкото достоинство“ на уметничкото дело ќе треба да се бара, имајќи ја предвид новата смисла на зборот „аура“, која тоа неизбежно ја има.

Дејвис го навестува тоа ново значење кое аурата треба да го добие, кога забележува дека еластичната аура се прошири далеку над границите на Бенјаминовото

⁴ Lev Manovich, *The Language of New Media*, p. 55: „Кога говориме за компјутерски-заснованите медиуми, концептот на интерактивноста претставува тавтологија. Модерните ЧКИ [човек-компјутер интерфејс] се, по дефиниција, интерактивни. [...] Модерните ЧКИ му овозможуваат на корисникот да го контролира компјутерот во реално време, преку манипулација на информациите кои се прикажуваат на екранот. Штом еден објект е претставен преку компјутер, тој автоматски станува интерактивен.“

пророштво, во богатата сфера на самата репродукција. Во таа сфера, [...] оригиналноста и традиционалната вистина (симболизирани со неукрасениот фотографски „факт“) се подобруваат; тие не се изневеруваат.⁵

Тој ја легитимира оваа констатација со проникливиот заклучок дека:

Валтер Бенјамин прецизно ги увиде логичките импликации на механичката репродукција, но ги игнорираше нелогичките. Тој погрешно во претпоставката дека светот ќе ѝ се покори на логиката, дека бескрајната репродукција на една слика или фотографија ќе го ослаби она кое тој го нарече „аура“ на оригиналот.⁶

Според тоа, елаборирањето на последиците од грешката на Бенјамин (кои резултираат со т.н. „интерактивна аура“ на дигиталното уметничко дело) ќе претставуваат наша преокупација во овој труд. А преокупацијата со „интерактивната аура“ мора да го има предвид новиот **медиа-лошки амбиент** во кој уметничкото дело денес се наоѓа. Имајќи го токму тоа во вид, Лев Манович забележува дека просторот во кој современата, дигитална уметност е принудена да навира е просторот на **базите на податоци**. – „Во компјутерското доба, базата на податоци станува центар на креативниот процес.“⁷ Со други зборови,

ви, „дигиталниот уметник“ веќе не мора да создава, според модернистичката смисла на зборот, ниту, пак, е нужно ограничен од наративната структура на раскажувачките уметности, туку тој најчесто аранжира, уредува, комбинира, компилира од постоечките информации/податоци (или „список на теми“, што ќе рече Манович) кои слободно циркулираат во современиот свет на мрежната поврзаност:

„Како културна форма, базата на податоци го претставува светот како список на теми, но не прифаќа да го среди тој список. Наспроти тоа, приказната испишува причинско-последична траекторија на навидум несредени појави (настани). Така, базата на податоци и приказната стануваат природни непријатели.“⁸

Од базата на податоци, се разбира, може да се конструира линеарна, причинско-последична приказна, или, пак, кохерентно, завршено ликовно дело, меѓутоа, таа можност не ги исцрпува креативните потенцијали на базата на податоци. Напротив, барањето линеарност, кохерентност и заокруженост претставуваат само рецидиви од сингуларното, **авторско** сфаќање на уметничкото дело. Од друга страна, уметностите поврзани со базите на податоци целат кон поинакво разбирање на авторството, дури и кога во некое конкретно уметничко дело ги прифаќаат базичните класични принципи на авторството. Со други зборови, примарната цел и дејност

⁵ Douglas Davis, “The Work of Art in the Age of Digital Reproduction”, p. 381.

⁶ *Ibid.*, p. 384.

⁷ Лев Манович, „Базата на податоци како жанр на новите медиуми“, во Небојша Вилиќ (ур.), *Уметноста на Интернет помеѓу интерактивноста, празноста и*

де-авторизацијата, Сорос центар за современи уметности, Скопје, 1999, стр. 134.

⁸ *Ibid.*, стр. 133.

на уметникот, денес станува овозможување соодветен пристап (медијаторство) на заинтересираната публика до базите на податоци:

„Општо земено, создавањето дело во новите медиуми може да биде сфатено како креирање интерфејс за базата на податоци. Просто речено, интерфејс-от едностранно овозможува пристап до основната база на податоци. На пример, базата на податоци со слики може да биде претставена како страница со минијатурни слики.“⁹

Разликата помеѓу интерфејсот на новите медиуми и посредничката врска на старите медиуми е во тоа што во уметностите пред појавата на новите медиуми, „нивото на интерфејсот не постоеше“ (делото и интерфејсот беа едно), додека „во новите медиуми, содржината на делото и интерфејс-от се разделија. Со тоа се овозможи да се создадат различни интерфејсови за еден ист материјал.“¹⁰ Сето тоа, пак, води кон нагласениот заклучок на Манович: „Објектот на новиите медиуми се состои од еден или повеќе интерфејсови до базата на податоци за мултимедиумскиот материјал. Ако се конструира само еден интерфејс, резултатот ќе биде сличен на традиционалното уметничко дело.“¹¹ Се разбира, кога ќе се каже „еден ист материјал“ тоа значи дека публиката е соочена со постојани преаранжирања и преисчитувања на непрегледниот материјал од базите на податоци, а не дека на

увид има постојано исти дела или приказни, „завиткани“ во различно руво.

Полскиот теоретичар на медиумите и уметностите, Ришард Клушчински (Ryszard Kluszczyński), исто така, ја нагласува исклучителната важност на интерфејсот за комуникацијата со дигитално посредуваното уметничко дело:

„Инвентивноста и креативноста во обликувањето на интерфејсот станаа исклучително важни елементи на креативните стратегии. [...] Ако интеракцијата меѓу примачот и артефактот е креативниот услов за уметничкото дело, формата на интерфејсот, како нешто што го кодефинира интерактивниот тек, тогаш станува фундаментално прашање. [...] Вредноста на интерфејсот не лежи во поддржувањето на традиционално сфатените вредности, туку повеќе во поттикнувањето на богатите, сложени можности за комуницирање меѓу примачот (интеракторот) и артефактот...“¹²

Според тоа, изразената комуникативна функција која интерфејсот ја има во стварноста на дигитално посредуваното уметничко дело – функција која во преддигиталните уметности беше во тесната сфера на естетичката рецепција и/или хер-

⁹ *Ibid.*

¹⁰ *Ibid.*, стр. 134.

¹¹ *Ibid.*

¹² Ришард Клушчински, „Расточено или скриено?: за положбата на интерактивниот уметник“, во Небојша Вилиќ (ур.), *Уметноста на Интернет: помеѓу интерактивноста, образото и де-авторизацијата*, Сорос центар за современи уметности, Скопје, 1999, стр. 107. Треба да се напомене дека кога Клушчински говори за артефакт, тој мисли на „резултат на креативната интеракција на гледачот со производот на уметникот“, кој е „спротивставен на уметничкото дело“. *Ibid.*, стр. 109.

меневтика – станува и негов онтолошки атрибут. Затоа, токму во медијацијата/комуникацијата која интерфејсот ја овозможува треба да ја бараме основата за реконституција на онтологијата на уметничкото дело, кога тоа се соочува со постојани трансформации во базите на податоци.

Сето тоа значи дека публиката веќе не мора нужно да се држи до линеарниот тек на приказните, ниту, пак, до кохерентноста на ненаративните уметности, туку може, по желба, да ја искористи **инхерентната интерактивност** на новите медиуми (зашто, да потсетиме, таа го користи истиот компјутерски медиум како и уметниците) и да талка низ асоцијативните патишта кои дигиталното уметничко дело во себе ги содржи.

Новите медиуми се интерактивни. За разлика од старите медиуми, кај кои редоследот на презентацијата е фиксен, корисникот сега може да комуницира со медиумскиот објект. Во процесот на интеракција, корисникот може да одбере кои елементи ќе ги проследува или кои патишта ќе ги следи, со што создава уникатно дело. На тој начин, корисникот станува коавтор на делото.¹³

Заради тоа, уметникот веќе не е медијатор помеѓу својата инспирација и завршеното дело, туку помеѓу **незавршеното дело и публиката** која делото треба да го внесе во **бесконечниот циклус на довршување**. А бидејќи во светот на базите на податоци, во обестелеснетиот свет на компјутерската вмреженост, барањето ориги-

нално дело претставува апсурден предизвик, публиката може делото постојано да го довршува и таа, на тој начин, станува рамноправен автор на делото. Што ќе рече Дејвис, во неговиот есеј со бенјаминовски инспириран наслов „Уметничкото дело во ерата на дигитална репродукција“ (“The Work of Art in the Age of Digital Reproduction”),

„Дигитализацијата ја преместува аурата во индивидуализираната копија. Уметникот и публиката настапуваат заедно. Мртвата реплика и живиот, автентичен оригинал се сплотуваат, како љубовници испреплетени во заемна екстаза. [...] Сликите, звуците и зборовите се примаат, деконструираат, реаранжираат и одново се враќаат во првобитна состојба, секогаш кога ќе бидат видени, чуени и забележани.“¹⁴

Поинаку кажано, публиката го **доавторизира** и/или **преавторизира** делото кое, во својата **нова онтолошка суштина**, никогаш не ни било наменето, а честопати ниту замислено да биде завршено.

Заклучокот е неизбежен. – Дигитално посредуваната уметност веќе не се заснова толку на објект колку што се гради со **посредништво** помеѓу публиката и постојаните реконструкции на базите на податоци. Оттаму, клучен аспект на дигиталната уметност станува рецепцијата, поточно **комуникацијата со уметноста**. Всушност, токму во комуникацијата со неа треба да се бара реконституирањето на онтологија-

¹³ Lev Manovich, *The Language of New Media*, p. 55.

¹⁴ Douglas Davis, “The Work of Art in the Age of Digital Reproduction”, p. 381.

та на дигиталното уметничко дело. Имено, токму заради тоа што дигиталната уметност можеме да ја сметаме за своевиден интерфејс помеѓу публиката и машината, аурата (онтологичноста) на дигиталната уметност треба да се бара во меѓусебната (интерактивна) врска помеѓу архитектите на виртуелната стварност на базите на податоци и консументите кои пристапуваат кон неа. Затоа Дејвис (со право) вели дека аурата живее **тука** – не во предметот по себе, туку во оригиналноста на моментот кога гледаме, слушаеме, читаме, повторуваме, преработуваме.¹⁵ (Само што, не е сосем во право кога претходно вели дека аурата денес е еластична. Попрецизно би било да се каже дека е **флуидна**, зашто иако поимот на еластичноста подразбира состојба на растегнување, тој, исто така, значи и неизбежно отпуштање/ попуштање, по престанокот/ елиминацијата на силата на притисокот. Од друга страна, флуидноста на аурата на дигитално посредуваното уметничко дело посоодветно го опишува новиот ред на нештата, зашто алутира на трансформативноста со која уметничкото дело неизбежно се соочува при интеракцијата со публиката.)

Следствено, пристапот на публиката кон уметничкото дело веќе не е со просторно-временски јаз раздвоен од уметниците, како кај „преддигиталните“ уметности, туку сè повеќе се одвива во **реално време**.¹⁶ Затоа, кога базата на податоци се на-

метнува како универзална естетичка координатата, тогаш доаѓаме до констатацијата која веќе ја навестивме. – Сингуларноста на авторството е загубена, можеби во неповрат. Заедно со неа, загубена е и класичната онтологија на уметничкото дело. На нивно место доаѓа **плуралното авторство**, во кое треба да се бара новата естетичка онтологија на **интерактивната ауратичност** во реално време.

Модернистичко и/или семантичко интермецо

На едно место, во својата значајна студија/есеј/критика на структурализмот, „Структурата, знакот и играта во дискурсот на хуманистичките науки“ (“Structure, signifier et jouer dans le discours des sciences humaines”), Жак Дерида (Jacques Derrida) вели:

„Постојат две интерпретации на интерпретацијата на структурата, на знакот, на слободната игра. Едната се стреми кон дешифрирање, сонува да протолкува една вистина или еден извор што е слободен од слободната игра и од правилата на знакот, и кој живее како бегалец со потребата од интерпретација. Другата, која не е веќе свртена кон изворот, ја фали слободната игра и настојува да премине од другата страна на човекот и хуманизмот, а името на човекот е името на она суштество кое низ историјата на метафизиката или на онто-

¹⁵ *Ibid.*, p. 386. (Акцентот е мој – В. Н.)

¹⁶ Дигиталната уметност не може да има класични просторно-временски координати, како „вообичае-

ната“, физички детерминирана уметност, зашто природата на интерактивноста неповратно ги релативизира просторот и времето.

теологијата сонувало за едно целосно присуство, сигурен темел, извор и крај на играта.¹⁷

Нема да погрешиме доколку констатираме дека повеќето дада и пост-дада уметности (намерно или не) ја сквернават семантичката „светост“ на оригиналното уметничко дело. Поаѓајќи од легитимната премиса дека ниту еден уметник и ниту едно уметничко дело во себе не го кријат вистинското Значење, кое само чека да биде откриено од „обичните смртници“, дадаистите (и сите останати кои го прифатија нивниот повик) тргнаа да се пресметат со заблудата дека естетичката семантика се занимава со цврсто фиксирано Значење.¹⁸ Според дадаистичките дискурси и практики, не постои нешто подалеку од вистината кога зборуваме за уметноста. Затоа, дадаистите слободно си поигруваат со „Значењето“ на елитните уметнички

¹⁷ Жак Дерида, „Структурата, знакот и играта во дискурсот на хуманистичките науки“, во Иван Цепароски (ур.), *Естетика на Израјиа*, Култура, Скопје, 2003, стр. 230.

¹⁸ Во најрадикалните дада манифести, инсистирањето врз релативизацијата на значењето на уметноста оди дотаму, што резултира со посакувана аболуција на значењето (и покрај практичната невозможност на таквата желба)! Имено, во својот „Дада манифест“ од 1918 година, романско-францускиот авангарден поет и перформанс уметник, Тристан Цара (Tristan Tzara), на едно место нагласено изјавува: „Дада не значи ништо!“ (Tristan Tzara, “Dada Manifesto”, 23rd March 1918, in http://www.391.org/manifestos/19180323tristantzara_dada_manifesto.htm.)

дела¹⁹, но и со она на уметноста воопшто²⁰, сметајќи дека семантичката ортодоксност на уметничкото дело е мит, кој треба што поскоро да заминe во заборав, зашто таквиот светоглед нема ништо заедничко со изразено **игровниот** карактер на уметноста. Кратко кажано, слободната интерпретација на интерактивната уметност и слободната игра која се поврзува со неа не можат да имаат универзална дешифрирачка матрица, која треба да го обелодени „сигурниот темел“ на значењето и на „присуството“, што би рекол Дерида.

Дада-движењето, се разбира, укажува на една вистина која важи за сите уметности, од кој било просторно-временски континуум: значењето на едно уметничко дело го определува и го докомплетира публиката (со секое конкретно толкување); тоа никогаш не е содржано исклучиво во делото. Уметничкиот критичар и хроничар на уметноста во XX век, Мајкл Раш (Michael Rush) јасно забележува дека во флукус перформансите, на пример,

„Публиката станува активен учесник (или коавтор), а не само пасивен набљудувач. Флукус настаните станаа совршени отелотворувања на Дишановото мото дека гледачот го довршува уметничкото дело. Навистина, во флукус настаните, гледа-

¹⁹ Се мисли на познатата графичка интервенција на Марсел Дишан, кога нацртал мустаќи врз една репродукција на портрет на Мона Лиза.

²⁰ „Фонтаната“ на Дишан, пак, се разбира, нема пародирачки афинитети кон конкретно уметничко дело, колку што има намера да си поигра со убавината, пристojноста и сериозноста на уметничкото дело, воопшто.

чот не само што го довршува, туку тој/таа проактивно станува уметничко дело, преку неговото/нејзиното директно учество во настанот.²¹

Милитантноста, пак, со која дадаистите тргнаа во потенцирањето на партиципативноста, арбитражноста и трансформативноста на естетичката рецепција потекнува од крутоста на културниот и историско-уметничкиот естаблишмент на актуелниот миг..

Според тоа, темелната практика на дадаистите и флукус-уметниците е истата онаа која неколку децении подоцна теориски ќе ја развие Дерида во филозофски дискурс. Имено, според Дерида, значењето на едно нешто – без оглед дали говориме за уметност или за некоја друга (креативна) дејност во која е вклучена игровноста – е секогаш **дефицитарно** и тоа има постојана потреба од дополнување на својата **семантичка празнина**.

Би можело да се рече [...] дека овој механизам на слободна игра која е овозможена од недостигот, од отсуството на центар или на извор, е механизмот на дополнувањето. Не може да се определи центарот, знакот што го дополнува, кој се случува во негово отсуство, зашто овој знак се јавува дополнително како *додајшок*, како *дојолнување*. Механизмот на значењето придонесува за нешто чиј резултат е фактот дека секогаш има нешто повеќе, но ова дополнување е менливо, бидејќи тоа заменува, го надополнува недостигот

од страна на означеното. [...] Прекумерноста на она што означува, неговиот дополнителен карактер, значи, е резултат на конечноста, т.е. резултат на една празнотија што треба да биде пополнета.²²

Нескротливата игра со значењата која изобилува во модерните, пост-дада уметности ја потенцираме за да ја воспоставиме дистингвирачката разлика помеѓу нив, од една страна, и дигитално посредуваните уметности, од друга. Имено, доколку модерните уметности ги толкуваме низ семиолошкиот дискурс на Дерида, ќе заклучиме дека голем дел од нив инсистираат на **деконструкција** на значењата. Главните атрибути на модерната уметност упатуваат на тоа дека, повеќе од кога било претходно, значењето на едно уметничко дело е во дешифрирачкиот апарат на оној кој стапува во контакт со него, а не толку во самото дело. Затоа, значенската „празнотија“ на модерната уметност²³ претста-

²¹ Michael Rush, *New Media in Late 20th-Century Art*, Thames & Hudson, London, 1999, p. 25.

²² Жак Дерида, „Структурата, знакот и играта во дискурсот на хуманистичките науки“, стр. 228. Величањето на отворената естетичка семантика (слободната интерпретација во уметноста) го поткрепува и Дејвис, кога го вели следново:

Доколку склопот тенденции, во разни пригоди опишани како „постструктурализам“, „постмодернизам“, „поставангарда“ и „апропријација“ (заедно со редица други пост-сликарски тенденции со префикс „нео“) имаат една обединувачка нишка, тоа е противречната моќ на уникатната интерпретација или реинтерпретација. Кога значењето го деконструирам, тоа го правам во рамки на еден субјективен контекст кој е неизбежно уникатен, независно колку тој бил суреден или предодреден. (Douglas Davis, “The Work of Art in the Age of Digital Reproduction”, p. 384.)

²³ Тука, пред сè, се алудира на апстрактното сликарство на Казимир Маљевиќ (Казимир Северинович Малевич), Василиј Кандински (Василиј Васильевич

вува **повик за довршување**, зашто таа празнотија **е наменета**, за разлика од пред-модерните уметности, да биде дополнувана со значење од страна на публиката.

Експлозијата на значењето од уметничкото дело создава интерактивен контекст!

Иако во интерактивните уметности на дигиталната ера, семантичката деконструкција сè уште претставува базичен онтолошки фактор на естетичка легитимација, сепак, таа треба јасно да се разграничи од **виртуализацијата** на значењата, која е на сила во интерактивните уметности:

„Уметничкото дело тука [во хипермедиумската фаза на уметноста] престанува да постои како семантички и станува виртуелен објект. [...] Интерфејсот, артефактот и уметничкото дело тука не се поврзани врз основа на упатувањата на естетското вреднување, туку благодарение на системот на комуникациски односи што ги активира примачот-интеракторот.“²⁴

Со други (деридаовски) зборови, во ерата на дигиталноста уметничкото дело се здобива со своевидна **семантичка експанзија/експлозија**.²⁵ Празнотијата на зна-

кот – која Дерида ја нагласува како исклучително битна за игровноста – во интерактивноста не само што е признасна и широкоградо прифатена; таа е искористена како никогаш порано. Знакот не само што е отворен за бескрајни толкувања (дополнувања); не само што тој е идеализиран како **постојана** „празнотија што треба да биде пополнета“; тој е изложен на **структурни промени во реално време**, според афинитетите/желбите на уметничкиот консумент:

„Интерактивноста станала внатрешен принцип на уметничката комуникација, а гледачот – ако сака да добие конечно дело – мора да почне стратегија на игра/комуникација што ќе резултира со обликување на објектот на неговата перцепција.“²⁶

Или, доколку сакаме да бидеме поконкретни и прецизни:

„Интерактивноста“ се појави како најинклузивен термин за опишување на уметноста во ерата на дигиталноста. Уметниците содејствуваат со машини (комплексна интеракција со еден „автоматизиран, но интелигентен“ објект) за да предизвикуваат дополнителна интеракција со гледачите кои, или ја прибираат уметноста со сопствени машини, или манипулираат

Кандинский), Пит Мондријан (Pieter Cornelis “Piet” Mondriaan), на минималистичката музика на Џон Кејџ (John Cage), на индустриската музика на германскиот состав **Einstürzende Neubauten**, раното творештво на словенечкиот состав **Laibach**...

²⁴ Ришард Клушчински, „Расточено или скриено?: за положбата на интерактивниот уметник“, стр. 107.

²⁵ Или, што ќе рече кибер-феминистката Дона Харавеј, во еден друг контекст:

Киборшката политика претставува борба за јазикот и борба против совршената комуникација, против единствената шифра која совршено го преведува сето значење. [...] Тоа е причината зашто киборшката политика инсистира на бучавата и се застапува за загадување... (Donna Haraway, “A Cyborg Manifesto: Science, Technology and Socialist-Feminism in the Late Twentieth Century”, in *Simians, Cyborgs and Women: The Reinvention of Nature*, Routledge, New York, 1991, p. 176)

²⁶ Ришард Клушчински, „Расточено или скриено?: за положбата на интерактивниот уметник“, стр. 109.

со неа партиципирајќи преку претходно програмирани рутини, кои, пак, можат да варираат во зависност од командите или од простите движења на гледачот.“²⁷

Според тоа, Клушчински и Раш (или гласовите на интерактивните уметности) и Дерида (или гласот на деконструктивистичките дада - и пост-дада уметности), во основа, имаат слични стојалишта. Всушност, она што се случува во уметностите кои се засновани на интерактивност, претставува доведување на деридовската семантичка деконструкција до нејзините евентуални граници (доколку воопшто дозволиме заградување на еден поим, имено интеракцијата, кој со сета сила се противставува на концептот на затворањето). Заради тоа, Дерида можеме да го сметаме за предвесник на интерактивната уметност, зашто на едно место тој го вели следново:

„Слободната игра е секогаш игра меѓу отсуството и присуството, но, ако се сака таа да се сфати екстремно, тогаш таа треба да се создаде пред алтернативата на присуството и отсуството: битието треба да се сфаќа како присуство или отсуство што тргнува од можноста на играта, а не обратно.“²⁸

Ете го магловитиот, суптилен премин од деконструкција кон виртуализација! – Доколку естетската игровност сакаме да ја сфатиме екстремно, тогаш, според Дерида, треба да ја ослободиме од какви

било значенски предусловувања („пред алтернативата на присуството и отсуството“). Со други зборови, разликата помеѓу деконструкција и виртуализација се сведува на тоа **како ќе се разбира знакот**. – Дали ќе се сфаќа како празнина отворена за постојани дополнувања, или како можност за бесконечни семантички реструктурирања? Во интерактивните уметности, Деридаовското толкување на знакот доаѓа до своето исходиште, зашто сега уметничкото дело не е веќе фиксно (ниту семантички, ниту структурно, ниту формално), туку тоа, пред сè, претставува **интерактивен контекст**:

„Уметникот/авторот веќе не е креатор на смислата на уметничкото дело, зашто сега делото го создава примачот при процесот на интеракција. Задачата на уметникот се состои во градењето артефакт – контекст во кој примачот ја гради темата на своето доживување и неговото значење. Така примачот веќе не е само толкувач на однапред подготвената смисла што чека да биде сфатена, ниту, пак, агент што гледа завршено дело. Структурата на (естетското) доживување зависи од самиот примач.“²⁹

Според тоа, треба конечно да заклучиме (заедно со Клушчински) дека онтологијата на дигитално посредуваната уметност нема ништо заедничко со онтологијата на логичката ортодоксност на Бенјаминовата меланхолија по загубата на аура-

²⁷ Michael Rush, *New Media in Late 20th-Century Art*, p. 171.

²⁸ Жак Дерида, „Структурата, знакот и играта во дискурсот на хуманистичките науки“, стр. 229-230.

²⁹ Ришард Клушчински, „Расточено или скриено?: за положбата на интерактивниот уметник“, стр. 109.

та на уметничкото дело во ерата на неговата механичка репродуктивност:

„Сето тоа се причини поради кои мора да го смениме онтолошкиот ред на елементи на овој модел на комуникација; она што е прво создадено – од уметникот – е контекстот, а не уметничкото дело во традиционална смисла. Таквото уметничко дело е, всушност, создадено од примачот-/интеракторот во контекстот понуден од уметникот. [...] Контекстот сфатен на таков начин е единствената порака на уметникот во комуникацискиот процес карактеристичен за интерактивната уметност.³⁰

Или, како што ќе рече Вилиќ: „уметникот ги поставува опциите, а на корисникот се остава како ќе ги оствари. Со тоа корисникот не е повеќе реципиент кој еднонаасочно ги прима и толкува кодовите и пораките на уметникот, туку тој е нужниот друг пол кој го овозможува интерактивниот процес на остварувањето на делото.“³¹

Со други зборови, кога на местото на уметничкото дело добиваме контекст-за-уметничко дело или потенцијално уметничко дело, се соочуваме со радикален пресврт, не само во однос кон модерната уметност туку и во однос кон уметноста воопшто. Според сè што беше изложено досега, јасно е дека акцентот во интерактивните уметности се става врз **комуникацијата** со делото. И тука нема ништо не-

вообичаено или спектакуларно ново. Само што таа комуникација сега веќе не е заснована исклучиво на толкување, интерпретација, деконструкција на значењето на уметничкото дело, туку многу повеќе на **директно партиципативно искористување** на контекстот кој уметничкото дело го нуди. Зашто, уметничкото дело, всушност, станува основа за пресоздавање, реконструирање, реконтекстуализирање, преформулирање, преоформување..., а не дело *per se*. Според тоа, интерактивната уметност начелно се согласува со модерната: стварноста – сфатена како конструкција која се трансформира во зависност од квалитетот на комуникацијата која ја посредува – е **на располагање**. Само што сега не е само генијалниот (сингуларно сфатен) автор-уметник тој што со неа може да си поигрува и да ја (пре)создава. Секој кој стапува во **киборшки**, личносен однос со уметничката стварност ја има можноста за истото.

Зошто да не ја искористиме?!

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³⁰ *Ibid.*, стр. 111-112.

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Vangel Nonevski

The Work of Art in the Age of Interactive Context

(Summary)

The contemporary work of art has found itself in a situation where it must renegotiate its ontological foundations in the age of digital reproduction, because its aura is now being additionally blurred by the digital replica (not only by the mechanical one). Therefore, we can't expect that the reception of artworks will still continue to be "pure" and stable, according to the classical, mimetic understanding of the notion. The new consideration of aesthetic reception should bare in mind the essentially interactive properties of new media. Because new media art or digital art should be considered as a sort of interface between the machine and the public, its aura (ontology) should rise from the interactive connection between the architects of the virtual reality of databases and the consumers who gain access to it. Therefore, what is today considered to be a work of art is in fact a work of context: artists provide unfinished "art contexts" (even in cases where works are initially not envisaged as contexts, but rather as ordinary works of art) for others to complete and/or to put through an endless circle of deconstruction, recontextualization, restructuring, reshaping... Consequently, although semantic deconstruction still plays a large role and effectively is a basic ontological factor of aesthetic legitimacy in digital art, it still has to be diversified from the semantic virtualization which dominates in interactive arts. Conclusion: The semantic virtualization means that aesthetic communication is no longer based solely on interpretation and deconstruction of the meaning of works of art, but rather on direct participatory advantage-taking of the contexts that are provided by the works of art.

Key words: interactive art, digital art, aura, digital reproduction, new media, ontology, interactive context, aesthetic reception, modernity, meaning, deconstruction, virtualization



**THE FOUR STAGES OF THE ANIMA IN J.R.R TOLKIEN'S
*THE LORD OF THE RINGS***

Key words: Carl Gustav Jung, archetype, archetype-as-such, archetypal image, archetypal interpretation, Anima, *The Lord of the Rings*

The contribution of Carl Gustav Jung (1875-1961) to modern thought is immeasurable; it can be traced in fields such as psychology, theology, physics, anthropology, parapsychology, alchemy and art. Although Jung never constructed a system of literary criticism, his findings have influenced the literary world as well, mainly through the concept of the *collective unconscious*: the primary force, archetypes, and the division of artistic (including literary) works into the psychological and the visionary. We have thus been able to identify a hermeneutic model of interpretation that can be applied to what Jung called visionary literary works, naming it archetypal interpretation.

In this essay, as an example of archetypal interpretation, we are going to explore the four stages of development of one of Jung's archetypes, the Anima (the principle of Eros in men) in one of literature's greatest visionary works, J.R.R Tolkien's *The Lord of the Rings*. First, however, let us have a look at archetypes.

Both Carl Gustav Jung and Sigmund Freud agree that there are certain motifs or

recurring elements in dreams that cannot possibly originate in the personal experience of the dreamer. Freud called them '*archaic remains*', and Jung used several different terms. In 1912 he called them '*primordial images*', in 1917 he wrote of '*dominants of the collective unconscious*' or '*knots*', and in 1919 he used the term '*archetype*' for the first time (Samuels, Shorter & Plaut 1992, 187). According to Jung, the mental experiences we have are determined not only by personal experience but also by the collective history of our kind as a whole, biologically inscribed in the collective unconscious, which dates back to the dawn of time. The etymology of the word 'archetype' is as follows: the first element ἀρχή (*archē*) signifies 'origin, beginning, cause, the principle of the primary source', but at the same time it also signifies 'the position of a leader, the highest rule, a form of domination'; the second element τύπος (*typos*) signifies an 'imprint, the impression on a coin, form, image, prototype, model, order or norm'; figuratively speaking, it is a 'schema preceding the form, the primordial

form' (Jacobi 2004, 52). Jung indicates that

The ground principles, the *archetypoi*, of the unconscious are indescribable because of their wealth of reference, although in themselves recognisable. The discriminating intellect naturally keeps on trying to establish their singleness of meaning and thus misses the essential point; for what we can above all establish as the one thing consistent with their nature is their *manifold meaning*, their almost limitless wealth of reference, which makes any unilateral formulation impossible. (Jung in Sugg 1992, 189)

He thus points out that the archetype is, in essence, unconscious content that, by becoming conscious (only through the images it helps create) and accepted, changes, but only depending on the individual consciousness in which it appears; that is, 'one does not inherit the representations, but the possibilities for representation' (Jung 2003,78). This leads us to the distinction between the *archetype-as-such* and the *archetypal image* or *idea*. Jung himself emphasises this distinction by insisting that the archetype, in itself, is a tendency to structure the representations of our experience in a certain way, but it is not the representation itself. In the end, the *archetype-as-such* always remains a hypothetical model that is impossible to represent. Since its existence cannot be proven directly, but only through its actualisations, it remains a hypothesis. However, the archetype has an influence over the schemes of representations and the ideas in myths, fairy tales, visions, dreams and fantasies. These schemes, which can consciously be noticed, are the archetypal images (Mario 1992, 61-62). Here is how Jung makes the distinction:

Archetypal representations (images and ideas) which come to us from the unconscious should not be confused with the archetype-as-such. They are different structures all of which point back to a single, essentially unrepresentable, basic form. That form is characterised by certain formal elements and certain fundamental meanings, although they can only be construed approximately. The archetype-as-such is a psychoid¹ factor which seems to belong to the invisible, ultraviolet end of the psychic spectre...It seems to me that the true nature of the archetype cannot be brought to consciousness...it is transcendental...(Jung in Sugg 1992,183)

Jung started using the term *psychoid* when discussing archetypes from 1946 onwards, emphasising even further the difference between the psychoid archetype and the archetypal image. Aniella Jaffe, one of Jung's followers, similarly states that

The psychoid archetype should not be confused with the archetypal images or archetypal content. These belong to the cognitive world of consciousness and appear as motifs in myths, faery tales, dreams, apparitions in all times and all parts of the world. The psychoid archetype, or the archetype-as-such is an unfathomable factor in the collective unconscious which lies at the core of these motifs and arranges them in typical representations and groups. (Jaffe 1998, 20)

James Hall, another Jungian analyst and

¹ In Jungian terminology, *psychoid* means 'characteristic of the deep layer of the collective unconscious and its contents'. (Fenn, Nancy R. *Definition of Jungian Terms*. <<http://www.bemyastrologer.com/definitionsofjungianterms.html#psychoid>>.)

theorist, further adds that personal experience is of great importance, because the universal forms of the archetype become personal representations (images and ideas) precisely through the individual consciousness: or, archetype + individual consciousness = archetypal representation (Hol 1996, 12-13).

For example, there is a general human tendency to create an image of the mother, but each individual creates a unique, personal mother-image based on this archetype. There is no definite list of archetypes, but the best known and most developed are the Ego, the Shadow, the Animus/Anima, the Persona, the Hero, the Trickster, The Wise Old Man/Woman and the Self. There is yet another distinction within the archetypes themselves. The Shadow, the Animus/Anima and the Wise Old Man/Woman archetypes are personified in immediate experience. In the process of such an immediate experience, the archetypes in the dreams and fantasies appear as active persons, and the process itself is represented by what are called archetypes of transformation. Such archetypes are not persons/personified, but represent typical situations, places, means, roads, and so on, which symbolise a certain transformation (Jung 2003, 43). In this group of archetypes, we have the order, the mandala, the forest, the river; some archetypes such as the Self can be both personified or transforming, meaning that they can either represent the road to self-actualisation or personify the complete product of that process (O'Neill 1980, 33-34).

The archetype representing the feminine elements in men is termed the Anima. These elements include vague feelings and shifting moods, prophetic premonitions, susceptibility to

the irrational, but also a sense of self-love and a love of nature. The Anima has both negative and positive aspects, and it can be both personal and collective (as with all other archetypes). As a personification of the negative aspect of the Anima, we have the witch, the priestess, the mermaid, femme fatale, water daemons, the dragon, and so on. As a personification of the positive aspect, we have the faithful, inspiring, supportive maid.

Psychologically, the personal Anima of a man is shaped by his mother and, in the case of a negative influence, his Anima will be manifested by an irritable despondent mood, instability, insecurity and hyper-sensitivity, which cause in the man a fear of disease or accidents or a sense of numbness or impotence (Jung 1995, 209-210). If the influence were positive, the Anima would help the man understand the unconscious and act as a mediator between his mind and his authentic inner values, taking the role of a leader that guides him to the deepest parts of his consciousness and the Self.

Jung identified four stages in the development of the Anima archetype:

- The first stage is symbolised by Eve, the first woman, and it represents the purely biological and instinctual relations, with the Eros quality most evident.

- The second stage personifies the romantic and the aesthetic, with a strong sexual element remaining as in the first stage, for example Helen in *Faustus*.

- The third stage Anima elevates the feeling of love to the extent of spiritual dedication, as in the example of the Virgin Mary. However, this spirituality is too one-sided because it lacks the dark aspect of the feminine

side of Eve, thus remaining an unattainable ideal.

- The fourth stage is rarely reached and is symbolised by Sapientia, the wisdom which surpasses the holiest and the purest, as in the example of the Shulamite woman from Solomon's Song of Songs, or Sofia, divine wisdom. In this stage, the Anima is more grounded and closer to real life, because wisdom does not simply entail immaculate spirituality. (Jung 1995, 218)

One can also converse with the Anima/Animus, as Jung describes:

In the course of many decades, I always went back to my Anima when I would feel that my emotional state had been disturbed and something had formed in the unconscious. Then I would ask her: What are your intentions? What do you see? I would like you to tell me...After some resistance, she would produce an image and, as soon as the image would appear, all sense of disquietude and discomfort would disappear...I would talk to my Anima about every image she would send, because I had to try to interpret them as best as I could, just like I would any dream. (Jung 1989, 188)

What is dangerous in our approach towards the Anima (or the Animus) is the fact that bringing these elements to consciousness requires the sacrifice of the old Ego position: that is, each must die in his/her identification with the male/female side of the Self and be born again with the help of the strength of the Anima/Animus. Jung recollects his search for the Anima and the dangers that lurk in each of us, because, when he gave himself to his fantasies, he felt as if

I sink in the same psychic material psychoses are built from, the basis of madness.

This is the fundus of unconscious images which fatally disturb the world of the mentally ill. But, it is also the matrix of the mythopoetic imagination which has almost disappeared from our rational age. Although such imagination is all-present, it is tabooed and frightening, making the road that leads to the depths of the unconscious a risky experiment or an adventure filled with uncertainty. (Jung 1989, 189)

Let us now proceed to the actualisations of the four stages of Anima development in J.R.R Tolkien's trilogy, *The Lord of the Rings*. This trilogy is a perfect example of what Jung called a visionary work of art, that is, a work of art that springs not from the author him/herself but seems to originate in the depths of the collective unconscious, as if the work itself is a separate entity using the author and his/her personal dispositions to be born in the way it chooses. The contents and the images that appear in the visionary process of creation of these works are structured by the powerful archetypes. Tolkien has created a completely new mythology in a world where humans no longer create mythologies. In all of his works, we can find a seemingly endless number of actualisations of all archetypes (both personified and transformative) and even within the archetypal hermeneutic model, we can have numerous variations in interpretations.

The female characters in Tolkien's mythology are not numerous, yet are nonetheless sufficient to exemplify the four stages of development of the Anima. An example of the first-stage Anima is found in the character of Rosie Cotton, a hobbit and the daughter of a Shire farmer, to whom Samwise is married at the end of the story. She is an ideal example of a

motherly type, good for a wife and housekeeper, having no higher purpose or aspiration, and full of life and love for simple pleasures such as food, drinks, and singing. The biological/sexual component is much more evident when we acknowledge that the spiritual is missing completely. Moreover, she is subservient, conscious of her dependence on and inferiority to men and her male partner, yet perfectly comfortable with it. Samwise feels 'torn in two' (Tolkien 1986, 3:309) between Rosie and Frodo, feeling that it is essential for him to integrate his Anima in order to be able to live a fulfilled life even after the departure of Frodo. He therefore takes Rosie to be his wife and has a prosperous life with her and their children.

An actualisation of a second-stage Anima is found in Arwen, the Elf princess and the queen-to-be of Aragorn, the ruler of the fourth age, the Age of Man. Her characteristics are best seen through her relationship with him. It is, however, quite surprising how little mention Arwen receives in the trilogy until the *hieros gamos* at the end, which physically and spiritually unites the broken bond between the lineage of Elros and Elrond, but which also psychologically completes the wholeness of the Self of Man. Without Arwen, this would have been impossible, and here lies her immense importance.

We do not find out about the love between Aragorn and Arwen in the trilogy itself. Tolkien included it only in the fifth section of Appendix A. According to the story, Aragorn, after his father's death, was taken to live with the king of Elves, Elrond, who becomes his second father. Elrond is also the father of Arwen. Aragorn has to keep his identity hidden, because he is the sole

heir to Isildur, and he is also the future king who is to unite all of Middle-Earth. After he falls in love with Arwen, he is warned by his mother that 'she is the most noble and the most beautiful that now walks the earth...and it is not proper for a mortal man to marry one of the Elf kind' (Tolkien 1986, 3:346). The two obstacles to his marriage to Arwen are, first, that she is a princess, and he must become king in order to be worthy of marrying her; and second, that Arwen's immortality, which is characteristic of her kind, is an even greater obstacle to Aragorn, who is a mortal human. She, as the unifying and completing Anima, has to renounce her immortality, as only two other females of her kind have done previously: Luthien and Idril (one in each previous Age, thus enabling the totality of the masculine and feminine principle in the unity of the Self in each Age).

The acceptance of mortality, for Arwen, is a conscious act. Yet the path to their unity is an arduous one. When Elrond sees the love in Aragorn's eyes for his daughter, he says

Aragorn, Arathorn's son, Lord of the Dunedain, listen to me! A great doom awaits you, either to rise above the height of all your fathers since the days of Elendil, or to fall into darkness with all that is left of your kin. Many years of trial lie before you. You shall neither have wife, nor bid any woman to you in troth, until your time comes and you are found worthy of it...Arwen the Fair, Lady of Imladris and of Lorien, Evenstar of her people, she is of lineage greater than yours, and she has lived in the world already so long that to her you are but as a yearling shoot beside a young birch of many summers. (Tolkien 1986, 3:373)

After this conversation, Aragorn spends

thirty years in the wilderness fighting against the evil of Sauron, and in the course of this period, he becomes friends with Gandalf. He fights many armies under different names and ‘became at last the most hardy of living Men, skilled in their crafts and lore, and was yet more than they; for he was elven-wise and there was a light in his eyes that when they were kindled few could endure’ (Tolkien 1986, 3:374).

His daughter’s decision to stay in Middle-Earth as a mortal is not greeted with much enthusiasm by Elrond, and it is with a heavy heart that he speaks to Aragorn:

Maybe, it has been appointed so, that by my loss the kingship of Men may be restored. Therefore, though I love you, I say to you: Arwen Undomiel shall not diminish her life’s grace for less cause. She shall not be the bride of any Man less than the King of both Gondor and Arnor...I fear that to Arwen the Doom of Men may seem hard at the ending. (Tolkien 1986, 3:375)

Arwen is the actualisation of a positive Anima, which serves as an inspiration so the man can live up to his fullest potential. Addressing him by his Elf name, she says to Aragorn, ‘dark is the Shadow, and yet my heart rejoices; for you, Estel, shall be among the great whose valour will destroy it’ (Tolkien 1986, 3:375). She does inspire him to face the powers of the Shadow and thus claim his full right to the throne of Middle-Earth, but only as an actualised whole – an Ego with an integrated Anima. Had Arwen remained immortal, she would not have been embodied as the Anima of King Aragorn, thereby making their unity impossible and putting at great peril the entire future of Man. Had she not been integrated in a way to become part of the earthly, mortal

Man, individuation would have been unachievable.

As queen of both Elves and Men, Arwen is a ruler of both the unconscious and the conscious realm, uniting the masculine and the feminine principle in a perfect and healthy whole. After his death, Aragorn, the man who completes the process of individuation both for Man and for himself as man, reveals an image of an individuated Self, for ‘then, a great beauty was revealed in him, so that all who after came there looked on him in wonder; for they saw that the grace of his youth, and the valour of his manhood, and the wisdom and majesty of his age were blended together’ (Tolkien 1986, 3:378). However, this leaves the Anima with ‘the light of her eyes...quenched, and it seemed to her people that she had become cold and grey as nightfall in winter that comes without a star...’ (Tolkien 1986, 3:378). She also dies soon afterwards for, as an Anima, she has completed her duty and cannot exist without the other half of the whole.

An example of a third-stage Anima is found in Varda, or Elbereth with her pure spirituality. She does not appear in the trilogy (her name is invoked in prayer, however), but is part of Tolkien’s mythology, as wife of Manwe, the Old King. They are two of several gods of creation, or Valars, to whom the One (what we would call the ultimate God) has given the role of protectors. Varda is the protector of Men and Elves; she never takes on a physical form, a body, and remains an unattainable ideal we find in the prayers and songs of Elves and Hobbits. All use her name as a talisman against evil forces, and Sam utters a prayer in a language unknown to him, asking Elbereth to watch over him and help him against the dark Anima, Shelob. This is

one of the prayers dedicated to Elbereth:

A Elbereth Gilthoniel
O Elbereth Starkindler, **silivren penna míriel**
white-glittering, slanting down sparkling like a
jewel, **o menel aglar elenath!** the glory of the
starry host! **Na-chaered palan-díriel** Having
gazed far away **o galadhremmin ennorath,**
from the tree-woven lands of Middle-earth,
Fanuilos, le linnathon to thee, Everwhite, I will
sing, **nef aear, sí nef aearon!** on this side of the
Sea, here on this side of the Ocean! (Tolkien
1986, 2:383)

The fourth and the highest stage of Anima development is actualised in Galadriel, the only woman in Tolkien's mythology to whom one of the Rings is given. She has the Ring of Water, which symbolises the feminine, and gives Frodo the light of Elendil to help him in his encounter with the dark Anima, Shelob. She has aspects of both spirituality and wisdom, as well as the power to enter the minds of others. When the members of the Fellowship come to her, 'she held them with her eyes, and in silence looked searchingly at all of them in turn. None save Legolas and Aragorn could long endure her glance. Sam quickly blushed and hung his head' (Tolkien 1986, 1:401). Later, Sam confesses:

If you want to know, I felt as if I hadn't got nothing on, and I didn't like it. She seemed to be looking inside me and asking me what I would do if she gave me the chance of flying back home to the Shire to a nice little hole with a bit of garden of my own. (Tolkien 1986, 2: 401)

The others feel the same, that is, 'each had felt that he was offered a choice between a shadow full of fear that lay ahead, and something that he greatly desired: clear before his mind it lay, and to get it he had only to turn aside from the road and leave the Quest and the war against

Sauron to others' (Tolkien 1986, 2:401). The Anima is the mediator between the Shadow and the Ego and this role is enacted by Galadriel when she offers the choice to the members of the Fellowship, either a confrontation or stagnation of the Ego development. She has a mirror made of water (the Mirror of Galadriel) in which the past, the present, as well as parts of the future can be seen. By looking into the mirror, she allows others to see through her eyes, the eyes of the Anima, who possesses an extraordinary amount of knowledge and wisdom:

Many things I can command the Mirror to reveal...and to some I can show what they desire to see. But the Mirror will also show things unbidden, and those are often stranger and more profitable than things which we wish to behold. What you will see, if you leave the Mirror free to work, I cannot tell. For it shows things that were, and things that are, and things that yet may be. But which it is that he sees, even the wisest cannot always tell. (Tolkien 1986, 2:406)

We can see the wisdom of the Anima in the answer she gives to Frodo, when he asks if he should look:

I do not counsel you one way or the other. I am not a counsellor. You may learn something, and whether what you see be fair or evil, that may be profitable, and yet it may not. Seeing is both good and perilous. Yet, I think, Frodo, that you have courage and wisdom enough for the venture, or I would not have brought you here. Do as you will! (Tolkien 1986, 2:407-408)

This is the text of a wise Anima who, at this stage, provides information without prejudice or censorship, leaving the choice of what to do with that information up to the Ego. In her wisdom, she tests, yet she is aware of the capabilities of each creature she meets. The

greatest evidence showing that she is, indeed, a stage-four Anima containing the dark earthly elements is found after Frodo offers to give her the One Ring. She is greatly tempted, and it takes her a great amount of strength to resist, although she is perfectly aware of everything that goes on inside her mind as she struggles:

I do not deny that my heart has greatly desired to ask what you offer. For many long years I had pondered what I might do, should the Great Ring come into my hands, and behold! It was brought within my grasp...at last it comes. You will give me the Ring freely! In place of the Dark Lord you will set up a Queen. And I shall not be dark, but beautiful and terrible as the Morning and the Night! Fair as the Sea and the Sun and the Snow upon the Mountain! Dreadful as the Storm and the Lighting! Stronger than the foundations of the earth. All shall love me and despair! (Tolkien 1986, 1:410)

The positive Anima is conscious of how she might transform into a negative and terrifying one if she were given the power to rule the human mind, if the Ego were to fall under her complete control. However, her wisdom and strength help her resist this temptation, and for this resistance she is rewarded with a place on the ship that takes the Elves, together with Frodo, Bilbo and Gandalf, to the Undying Lands.

The given analysis clearly shows the applicability of the archetypal interpretative model to works of vision such as Tolkien's *The Lord of the Rings*. Perhaps the fascination with this literary work can be attributed to the archetypes that resonate within each reader's unconscious, making the trilogy, just like the archetypes, timeless and universal.

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Ана Кечан

Четириите стадиуми на Анимата во „Господарот на прстените“ на Џ.Р.Р. Толкин

(Резиме)

Текстот Четириите стадиуми на Анимата во „Господарот на прстените“ на Џ.Р.Р. Толкин демонстрира еден нов модел на психолошка херменевтика базиран врз теоријата на Карл Густав Јунг за архетиповите и колективното несвесно. Овој модел ние го нарекуваме архетипска интерпретација. Ваквата интерпретација е возможна само при работа со книжевни (и уметнички дела) коишто Јунг ги категоризира како визионерски. Во текстот се разработува еден од архетиповите, Анимата (женскиот/Ерос принцип кај мажите) и се следат актуализациите на четириите стадиуми во нејзиниот развој во едно од најголемите визионерски дела на сите времиња, *Господарот на прстените* на Толкин.

Клучни зборови: Карл Густав Јунг, архетип, архетип-како-таков, архетипска претстава, архетипска интерпретација, Анима, *Господарот на прстените*



THE DECONSTRUCTION OF AESTHETICS (upon Examples from Western and Islamic Aesthetics)

Key words: empirical aesthetics, experimental aesthetics, deconstruction

The theoreticians of the 19th century, which were considered as the innovators in the research of the psychological dimension of the aesthetics were delusional –because the research of the whole set aesthetic perception , starts from Pythagoras. In his text transferred from Diogenes Laertius, it is noticed this set , „ Life is like a game : one come to compete , the others to merchandise, and the best come as observers ,,* The distinction of the sets *cognitio intellectiva* and *cognitio sensitiva* by A. Baumgarten who through the set *cognitio sensitiva*, that is *cognitio aesthetica* / *aesthetica* means sensory acknowledgement of the beauty .

„What if logic with its own definition closes in the narrow frontiers in which it really moves, set as a science in which something philosophically acknowledges or as a science which directs the higher ability for acknowledgement in knowing the truth?

* It needs to be noticed the fact , that ancient Greeks the observers or the audience where those who in the relation to the objects takes an aesthetic stand . The Plato’s text transmitted by Diogenes Laerties is actually the basis of the experimentum for the historical research of the set aesthetic perception (experience) .

Then to philosophers will be given an opportunity with great success to research those skills in which lower abilities for acknowledgement can be mastered , to be sharpened and more happily to be applied for the world’s good. Due to psychology which has strong principles , we are not doubtful that there is a science which governs the lower ability for acknowledgement or a science for sensory acknowledgement ,,. (Baumgarten, Skopje ,2004; 92)

The quotation shows substantiality / the beginning of theoretical setting of the taste :

The art as a sensory shape (*perfectio cognitionis sensitiva*) enters in the researchable optics of the aesthetics, and sets the question of the subjectivity of Nietzsche, What is that (it is considered about the object) for me? The question implicates the hypnogenical object that is the statement that the art exist for us and in us and it is not a passing thing but as a representative object now and here . And this substantially important , because it reminds us of the Copernicus revolution, *We are in command*, in a sense of under the effect of representative object /aesthetic hypnogenic object or aisthesis. It is important the effect of hypnogenic object in

us , and not the object on itself even the objects do not deconstruct for reconstruction or maybe they avenge in that between the being and the phenomenon for us .

From the beginning of the 20th century, the aesthetics will be set through aesthetic perception and that is as a specific perception *sui generis*. The sets empirical aesthetics / is a an experimental aesthetics, The aesthetics is defined as empirical/experimental science .Wunt and Fehner, they were the first to research the aesthetic experience through experimental method, so setting the principles of the Experimental aesthetics. The Empirical aesthetic research starts through synthetic approach / aesthetics from underneath which is based of practicing the methodology of selection and choice versus the analysis of the perception of real art works, analytical approach /aesthetics form the top. The preference and choice of squares and rectangular from the part of subjectivity thrown without an order and with different forms, demonstrates that forms themselves have specific aesthetic value. The examples prove, that our judgments have aesthetic advantage because ordinary objects (geometrical shapes, human face) get into the meaning, entropies, encourage the aesthetic reaction.

„The result of the experiment, has already confirmed the view that there are ratios which in themselves have specific aesthetic value. The thrown forms were extremely extreme, square and long rectangle at the other end. The rectangle with dimensions 34: 21 that is to say a golden intersection, got the most positive votes „. (Gilbert / Kun , 2004; 381)

Undoubtedly, the empirical aesthetics has a crucial importance in understanding and observance of some questions about the aesthetic engagement in relation to the work , that is to say today inspires some interesting questions in understanding the deeper interactive relationship on the aesthetic object, for example the phenomena neuroaesthetics, somaesthetics and others.

The term *sophrosyne* which means self experiencing the measure , justifies the statement of the aesthetic experience as a: original perception, hedonistic theory, cognitive, illusion, as a theory of active nature of the aesthetic experience, the theory of complementation or the theory of ecstasy and others . The theory of active nature of aesthetic perception, as a phenomenon is set through the term *Einfühlung* that is accepted as *empathia*. Actually, this aesthetic phenomenon means emotion, attitude and feeling in dead objects, whose process for enlivenment would be aesthetic .

„The thesis of this theory is: that aesthetic perception is resulted only when personal act ivity, the subject throws it to the object; so that to the aesthetic object gives characteristics which itself does not possess .And then it shows –states Fisher – the borrowing of the experienced object which are characteristics of the subject,,. (Gilbert / Kun, 2004;319)

The empathy shows a deep and essential act, deeply rooted in the structure of the soul , and that through artistic dimension of visual art pieces, as independent from the association of ideas .That what intrigues today is the picture in which through act of perception moves, and lifts the soul of the recipient. The paradigm of

empathy and aesthetic experience is the next aesthetic object in which the picture we experience releases from the idea, the visualization functions: in the case of the sculpture *Atlas / The Slave* of Michelangelo (Michelangelo, *Slave called Atlas*, Florence, Academia 1520 – 1523), comes in expression empathy in aesthetic experience that is to say the harmony which is created by the forms of activated muscles of the body in relation with his struggle for getting rid of the material /weight. The emotional expression becomes functional /it moves through sensitivity of the body resonance which is created through the internal perceptive representation of the figure. The importance of the figure is in that compassion is defined as a conscious conscience of emotions .

„In the aesthetic experience emotions have learning function „ (Freedberg / Gallese, 2007, 197 203)

Deconstruction of aesthesis:

The famous pragmatic is that ontologically human being is created based on the difference, and uniquely historically we can construct structured universes and whom they discover non-being which cannot be constructed. To define the being as a presence is not acceptable for Derrida, it was acceptable for the western traditional thought . To define the being(essence) as a absence/ emptiness is accepted for Derrida because the ontological thought is crushed and with that the human being cannot be complete and perfect because it is not in the centre, because it is not God. In that way the attraction and perception towards/of perfection, is being as a Differance - difference which links. That what

intrigues is the stand of Berlyne, which different from Fechner claims “that aesthetic perception cannot be reduced to pleasure”. (Berlyne, Corporation, 1974) From here, the deconstruction aesthesis is about the deconstructive pragmatism: the object me for myself - through perception of the object in me it is created the intentional object / hypnogenic – object of conscience.

The empathy (Eunfuhlung)*: The logic of Eunfuhlung is as follows: When the subject its own activity passes towards the object, the aesthetic perception is produced. The aesthetic object receives these characteristics which were added by the subject, that is object exists for us, in us and after us. Sympathie symbolique is a regulation of the aesthetist Victor Bash for Eunfuhlung, for whom the effect is the most important which the object has for us and not the object by itself.

„The art is lasting of the illusion in the world without an illusion. Wordsworth painted the waves how „joyfully dance „. The reality is senseless, alienated from us, but we have means through which we uplift to the temporary life and temporary reaction. The psychological mechanism which creates this turnover , is called empathy „. (Gilbert / Kun, 2004; 387)

* Theory of active nature of aesthetic experience or compassion , as a phenomenon was defined in Germany through the word Eunfuhlung, so after that to be accepted the Anglo-Saxon term with Greek etymology empatia. The beginnings of this paradigm in the aesthetic perception is found in the works of Herder and Novalis . The paradigm is related even with Hegel and idealism , until it appears in H.Locke. Theodore Lipz (1903, Asthetik) developed this perceptive paradigm , during the crossing from the XIX towards the XX century

The logic of Einfeldung opens the perspective of the modern aesthetic plural perception which is realized when the subject is deconstructive, searches after harmony of the object which is not out but in the recipient. There is one unique reality, a internal movement so necessary for the being.

Abstraction: The process of movement of the Islamic art from the concrete towards the abstract demonstrates the thought of Rumi through negation /liberation from/of all-embracing, intuitive or through some trance-condition to get inside in the essence of things , to feel /experience „ universal spirit „. In the question which are the psychological conditions needed for the abstraction ? Worringer through the term Agorafobos, makes the psychological distinction between the empathy and abstraction .

“Empathy owns pantheistic relation between human being and the external world .Abstraction is a result of internal strong collision of the individual who negates this /releases from the all-embracing in order to gain the transcendence „ (Worringer, 1921; 35)

The demonstration of the citation of Worringer is sufi legend , the day when Halaj* was executed it was said to the Satan: „You said „I,, and I said „I,,. Then why above the divine light fell , and I am eternally doomed. Halaj answered : When you said „I,, you looked in self-being, but when I said „I,, I have distanced from the self-being (all - embracing). The analogy with the emphasized verse „Junus , get rid of the ego,, of Junus Emre. The paradigm of the western theoretical aesthetic the impressionist* Van Gogh aesthetically demonstrated that kind of composition of colours

which perceptually strongly expressed that what he experienced .

„I have got a new idea. Look at this sketch ...it is just my room with strongly expressed colours which must suggest something more : relaxation or dream . The view of the painting must relax mind and imagination „. (Gombrich, 1999; 548)

The view/perception does not enter the painting which for us is invisible because through attraction we also became a painting .We are no more existing objects (spatially - timely). „One minute in the world passes , and we are a minute „, - says Cezanne. The analogy with the Islamic aesthetics, in which essence (the light) does not acquires through colours, because colours (same as in impressionism) are different from the objects. .Mevlana says,

„You have not succeeded to feel the uplift of light , because your mind was concentrated in colours .When the night falls , then you understood that colours can only be seen through light –colour in the form of the invisible (gajb): light (nur),,. (Ajvazogllu, 2009: 58)

* Mansur al – Hallaj, writer and mystical Iranian philosopher . he was born in Fars in 853. Wrote prose and poetry His most known work is Kitab al Tawasin. In this book , which is a construction in two chapters , the dialogues between God and Iblis(Satan) , which after the Gods command ,the Satan refuses to bow to Adam , because bowing towards the human being means accepting someone third / in between , so the uniqueness and love towards God will be ruined . Halaj writes : If you do not recognize God , recognize his signs .I am the creative truth , through the truth I am the absolute truth .Because of his ideas , this universal mystique

was publically executed in 922 . Louis Massignon claims , „Halaj is one of those souls with royal and restorative competence , known or hidden, which is realized in the divine plan .He told me the secret of his heart which irritates my curiosity for current further researches ,, (Keryell, 2005; 6)

* Impressionism is a stylistic formation, which exited the art from museums. Representatives Cézanne , Van Gogh and Gauguin , searched the perspective in the effect –mirror, experience /perception not to the depth but to the composition of colours .The modern art is a result of a perceptive paradigm : impressionism of Cezanne created cubism in France , impressionism of Van Gogh created expressionism in Germany and Impressionism of Gauguin created the different shapes of „primitive „ art .

The deconstruction (difference which connects) of aesthetics in the text :

- Is about the deconstruction of empiric with experimental aesthetics, deconstruction of abstraction and empathy , always emphasizing the thought , that in essence art was and will remain with phenomenological with plural and multiple perception ;

- It is concerned of implication of the term infinity –eternity, which we accept as a central category of the art. The paradigms of eternity : the enigma of Mona Lisa , the being in the

escape of Proust or arabesque forms in the Islamic art (rhythmical point in the stopped movement –absolute time or experiencing the rhythmical order of the universe) , perceptibly own the function of concrete infinity .One of those concrete infinite paradigms of perfect harmony is love , for which Jalaludin Rumi will write : The world without love , freezes.

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Африм Рецепи

Деконструкција на естетиката

(Резиме)

Позната прагма е дека онтолошки човекот е создаден врз основа на разликата, и единствено историски може да конструира структурирани универзуми, а кои, пак, ја откриваат не – сушноста која не може да се конструира. Да се дефинира битието како присуство, не е прифатливо за Дерида, а беше прифатливо за западната традиционална мисла. Да се дефинира битието како отсуство / празнина е прифатливо за Дерида бидејќи се разбива онтолошката мисла, а со тоа човекот не може да биде целосен и совршен бидејќи не е во центарот, бидејќи не е Бог. Така, привлекувањето и перцепцијата кон / на совршенството, биднува како *Differance* - разлика која спојува. Она што интригира е ставот на Берлајн, кој за разлика од Фехнер тврди „дека естетската перцепција не може да се сведе на пријатност“. Оттука, деконструкцијата *aesthesis* се однесува на деконструктивната прагма: објектот и јас за себе - преку перцепцијата на објектот во мене се создава интенционалниот објект / хипногеничниот - објектот на свеста.

Клучни зборови: емпириска естетика, експериментална естетика, деконструкција

ИМА ЛИ ДЕН?! ...ЗА НИВ...И ЗА НАС
(За поезијата на Кочо Рацин и музиката на Тоше Проески)

Клучни зборови: поезија, музика, „Ден за нас“, интимен мотив, универзални параметри

1. ПРИСТАП

Во оваа статија правам обид да спојам две личности. Двајца великани на македонската уметност. Во името на поезијата и музиката. И им ја посветувам ним: на Кочо Рацин и Тоше Проески. Чуден спој! - Би рекол ненамерникот и неопитникот. Што би можело нив да ги поврзува, кога временскиот раздел, барем меѓу нивните мртвдени е, ни повеќе ни помалку, туку точно 64 години?-Би се запрашал површниот логичар. Во уметноста сè е можно! - Така веројатно би констатирал искусниот аналитичар.

А одговорот е многу прост. И сè почнува од едноставната синтагма со прашален призив „Има ли ден?!“ од композицијата на прекрасниот Тоше „Има ли ден за нас“*, што пак е и заглавие на целиот негов албум од

2004-тата година. Со речиси исто значење, но во негација и, исто така, во прашална форма е и стихот „Нема ли бел ден, нема ли...“ од песната „Печал“ на Кочо Рацин, од стихозбирката „Бели мугри“.

Уште како студент, а особено како постдипломец во првата половина на 90-тите години на минатиот век, Рациновата „Печал“ силно ме возбудуваше, токму заради вербалната, така речи барокна разиграност на нејзините стихови. И секогаш, при повторното читање, наоѓав во неа нешто ново и поинакво: тука, ќе се согласат сите, можеби социјалната компонента е најмаркантна, но има и зрнце интима, обременети се овие стихови и со извесна доза на латентна љубовна болка, а секако, во нив ќе се соочиме и со неприкосновеното Рациново човекољубие. Оти тој не им се обраќаше само на Македонците. Во неговата социјална лирика, внимателниот читател ќе забележи дека поетот преку неа и самооткрива и му се обраќа на светот.

* Автор на музиката на композицијата „Има ли ден за нас“ е Тодор Проески, а на текстот Огнен Неделковски. Издание на Македонската радио-телевизија и продуцентската куќа Final-cut.

Кога пак доцна пролетта, 2004-тата, Тоше ја отпеа „Има ли ден за нас“, и кога ја чув првпат, во миговите кога мелодијата одекнуваше од звучниците на Скопскиот саем, во периодот на одржувањето на Саемот за книга и либрографија, бев просто вчудовидена не само од пријатното чувство што го слушав Тоше. Впрочем, не беше ништо ново човек да ужива во неговата интерпретација. Она од што јас бев понесена, беше спонтаната асоцијација што ме принуди да помислам на Рациновата „Печал“.

Идејата созреа низ поминатите години. И ќе бев бескрајно среќна, и сигурно не само јас, ако момчето од Крушево беше сега живо. Да види и да чуе дека неговата уметност е толку моќна што допушта споредба токму со онаа на големиот Рацин. А големите се големи токму затоа што за нив секогаш има што да се каже.

2. ДОПИРНИ ТОЧКИ

Што го чини сврзувачкото ткиво на поетскиот опус на Рацин и музичкиот, на Тоше? По што беа слични овие двајца уметници како личности?

Најнапред патриотизмот. И попрво патриотизмот на Рацин. Не бевме ние негови современици, но сите добри познавачи на Рациновото творештво и на записите за него, многу добро знаат дека патриотизмот просто се прелева од неговите стихови. И од оние во „Бели мугри“ и во помалку естетски вредните од стихозбирката „Огномет“ на српски јазик. Па и од помалку литерарната проза што ни ја остави. Ако се потрудиме, веројатно социјални и патриотски елементи ќе препознаеме и

во картичките што тој ѝ ги пишуваше на Раца. Што подразбира социјалната поезија ако не тегобност заради состојбата во која живее мојот народ? Зарем причината за тегобноста не е токму патриотизмот? Одговорот е несомнено потврден. Не грешиме во оваа смисла ниту по однос на теоријата на литературата, која социјалните и патриотските песни ги категоризира во одделни видови. Рацин беше патриот и по однос на своето учество во НОБ, како и со уредувачка дејност на собраните народни песни што требаше под негов надзор да се печатат во партизанската печатница на планината Лопушник.

Има ли жив Македонец што не ќе се согласи дека Тоше беше патриот? Можеби во 1998-та и 1999-тата година ќе останевме помалку со подзинати усни кога „момчето со ангелски глас“ ќе дадеше изјава за медиумите, а која, патем речено, го оддаваше неговото неискуство за вербално „дотерано“ настапување пред јавноста, па оддеднаш ќе речеше дека „тоа и тоа“ го направил за Македонија. Подоцна пак, се навикнавме на таквото питомото и искрено изразено родољубие. А ни го обели образот безброј пати: во Белорусија, во Србија, Црна Гора, Хрватска, Словенија, на евроризискиот фестивал во Истанбул, во Турција. И сите бевме сигурни дека нема да нè изневери. И навистина, не нè изневери. Неговата испеана песна беше наша национална гордост.

Филантропството е втората алка што ги поврзува двајцата македонски уметници. Љубовта кон човекот воопшто и по однос на сè што ќе направеше, беше заштитен знак за нашата поп-икона. Извираше таа љубов од секоја негова постапка, од она што простодушност

ќе го кажеше и, најмногу од сè, од песната што ќе ја отпееше. Кога Тоше пееше, тој не беше Тоше. Тогаш Тоше беше песна. И љубов. Толку голема што нè шокираше. И, не бевме свесни за тој шок, за таа шокантна љубов што ни ја нудеше во избилство, сè дотогаш додека не си замина засекогаш. Тогаш, неговото „Ве сакам сите!“, тогаш таа негова љубов доживеа квалитативна трансформација. Се преобрази таа во неизмерна болка по човекот што „пееше како славеј“, по момчето кое несвесно го сакавме кога пееше, оти неговата песна нè возбудуваше на еден чуден, невообичаен, несекојдневен начин. Неговата песна раѓаше во нас, неговите слушатели, радост, една неопислива среќа, среќа, чие потекло, додека беше жив, не го знаевме, ниту пак имавме потреба да размислуваме за неа. А таа, „среќата од Тоше“, својата генеза ја имаше во неговата љубов кон нас, не само затоа што сме Македонци туку затоа што сме луѓе. Симпатичното момче, коешто пред наши очи порасна и како маж и како пејач, стана феномен - со својата музика, со љубовта кон музиката, со својата скромност, со безрезервната хуманост, со бесконечната љубов кон човекот.

Дека и Рацин беше филантроп, потврда ќе најдеме во севкупната негова лирика. И, ми се чини, најмногу токму во одбраната за анализа песна „Печал“. „Нема ли живот, нема ли/љубов за живот голема,/љубов за живот човечна...нема ли срце, нема ли,/срце-на срца срцето,/срце-ширини широко/срце-длабини длабоко-/цел свет да збере...“ (Рацин, 1987: 124) Рацин беше човек и поет на своето време. Живееше и создаваше поезија во екот на денес т.н. прва „светска економска криза“ и,

веројатно, беше силно засегнат од сиромаштијата на своите сограѓани и сонародници, а сигурно и интимно боледуваше заради „смртта на македонските занаети“. Но, не заборава преку своите стихови да ни порача и нам, неговите потомци и поклоници дека и тогаш, во таква тешка социјална положба, човекот ќе остане човек само ако љуби. Ако го љуби другиот. Оти и тој другиот е, исто така - човек!

И Рацин и Тоше беа луѓе „од народот“. Беа граѓани на традиционалниот Велес и револуционерното Крушево. Се родија и живееше ја, за жал многу кратко, зашто му беа потребни на своето време. Рацин проговори за народната тага, на чист македонски јазик, но не заборава да ги предупреди своите современици дека, за да имаш „човечки живот“, треба да си го создадеш и, за него да се избориш. Тоше пак, изнедри одеднаш, во периодот на макотрпната македонска транзиција, кога сите се расчовечивме, кога се затворивме во себе, кога материјалните вредности ни станаа поважни од самите нас. Блесна со својата музика, оставајќи ни голем аманет - да му ја вратиме на животот љубовта, да го подобриме човекот во себе.

И најпосле, и Рацин и Тоше трагично го загубија животот. Првиот загина од куршум, според официјалната верзија, заради својот слаб слух, на 13-ти јуни, 1943-тата година, на триесет и пет годишна возраст, на планината Лопушник во Западна Македонија. Тоше Проески пак, загина на 16-ти октомври, 2007-та година, во сообраќајна несреќа во Република Хрватска, во близината на Нова Градишка. Имаше само дваесет и шест години.

3. ДЕМОНСТРАЦИЈА

Теоријата на уметноста ги категоризираше поезијата и музиката во редот временски уметности. Не кажувам ништо ново ако речам дека темпоралната димензија е заеднички именител на овие две уметнички дисциплини.* Она што во оваа пригода е далеку попровокативно, кога станува збор за песната, односно поезијата на Рацин и песната, односно музиката на Тоше, е прашањето за нивното „траење низ времето“, прашањето - колку нивните песни носат универзален белег кој би им го „осигурал“ таквото траење како и, секако, загатнатата во заглавието на овој текст дилема: има ли ден?!...За нив...Но и за нас!...

Песната на Рацин и песната на Тоше

Не еднаш и не првпат се потврди дека Рациновата поезија ги надрасна и времето и просторот. Одамна вредноста на неговата лирика покажа дека таа дури и престана да биде

* По однос на прашањето за временскиот карактер на музиката и поезијата, современата теорија на литературата го застапува ставот дека не се работи за потврда на нивната вредност низ времето. Имено, темпоралната димензија кај временските уметности всушност се сопоставува по однос на просторната кај просторните уметности-архитектура, сликарство и вајарство. Кај првите доминира линеарноста, сукцесивноста во процесот на нивната перцепција. Имено, за песната да се прочита или отпее, потребно е таа да се распостели пред нас, збор по збор, стих по стих. А за тој процес треба-време! Треба време и по однос на перцепцијата на архитектонското здание, сликата или скулптурата, но при првото „соочување“ со нив, на реципиентот му треба еден миг: ја „восприема“ уметноста, ја доживува естетската сатисфакција и дури потоа, почнува да ја „разложува“. И во едниот и во другиот случај, се има предвид внимателниот и опитен читател, слушател, односно набљудувач.

роднокрајна, таа е поетска универзалија, *par excellence*.

Не е нова ниту констатацијата дека Тоше во своето музицирање беше неприкосновен, и барем за нас, Македонците, уште кој знае колку долго - единствен.

Она кон што се сосредоточувам во оваа пригода е - да го сподела моето доживување по однос на песната на големиот поет и песната на големиот музичар. „Печал“ и „Ден за нас“. И во таа смисла, да се обидам да потврдам дека времето во музиката и во литературата може и да запре, но и да биде вечно-толку до крајот на времето. Со други зборови, настојувам да ги изолирам интимните и универзални параметри во песната на Рацин, кои пак, се вешто интегрирани во социјалната доминанта на целокупната негова поезија. Песната на Тоше пак, ја претставувам од аспект на неговата моќна интерпретација и, по однос на имплицитното универзално значење што овој музичар успеаше да го „извади“ и да го „даде“ преку песните, главно со љубовни мотиви.

„Печал“

Имплицитниот интимен мотив „Печал“ ја нуди уште во првите стихови: „Нема ли живот, нема ли љубов за живот голема...“ (Рацин, 1987:124) Овие се стихови на маж што љуби и знае да љуби жена. Едновременно во нив, токму во експлицитното социјално и прикриеното интимно, наидуваме и на општо-човечката димензија на Рациновата лирика на човека му е неопходна љубов, зашто само така неговиот живот може да биде човечки.

Иста е поставеноста на мотивите социјален-интимен-универзален и во следната ст-

рофа, каде што разиграноста на зборовите и нивниот семантички капацитет, помалку наликуваат и на поетиката на Лопе де Вега: „Нема ли срце, нема ли/срце-на срца срцето,-/срце-ширини широко/срце-длабини длабоко-/цел свет да збере, па да е/за виа гради малечко“ (Рацин, 1987:124). Овие стихови носат речиси еднакви пропорции од трите најфреквентни мотива. Имено, колку што се тажи над народната несреќа толку таа болка носи и ентузијазам по однос на можноста човек да го љуби човека, но и секако, имплицитно, маж да љуби жена.

Потоа, веќе можеме да бидеме сигурни дека поетот ја манифестира својата визија по однос на идната, можна и многу посакувана слобода. Тоа пак значи дека социјалната компонента станува поагресивна за сметка на другите две: „Нема ли бел ден, нема ли/ден да е над деновите,/ден да е на аргатите...“ (Рацин, 1987:124). Но, веќе следните стихови ја нарушуваат примарната перцепција, зашто „социјалната агресивност“ попушта пред универзалната потреба и желба белиот ден да стане бел за сите, па и „...с’лнце да запре, да стои/и времето зачудено!“ (Рацин, 1987:124) Еве, како е можно во уметноста со временски карактер - времето да запре: да застане кај слободата и - така да остане - до крајот на времето!...

Неопитниот читател на ова место може да констатира дека интимниот мотив овде веќе го нема. Темелниот аналитичар пак, знае дека всушност, тој е и натаму присутен, но квалитативно трансформиран и, транспониран - се претопил во општочовечката исконска потреба да „ја живее“ слободата.

Слична е распореденоста на мотивите и во последната строфа на Рациновата „Печал“, освен што овде таа е збогатена и со речиси експлицитно манифестираниот револуционерен мотив: „Срцето пука обрачи/и плиска знаме алово,/срцето што се отвора/и шири ширно широко-/целиот свет да загрне!“ (Рацин, 1987:124) Универзалната љубов на човек кон човекот и кон слободата го чинат крајот на оваа прекрасна песна на основоположникот на современата македонска литература.

„Има ли ден за нас“

Веќе се кажа, песните што Тоше Проески ги отпеа беа речиси сите љубовни. Во таа смисла ниту песната „Има ли ден за нас“, која допушта споредба со Рациновата „Печал“, не е исклучок. Но, токму заради можноста да бидат компарирани, ми дава за право во оваа композиција на Тоше да ги посочам нејзините универзални вредности. А тие, секако, најмногу доаѓаат од способноста на големиот музичар, сè што ќе отпееше да го направи вредно. Па, макар тоа бил, како што честопати велеа и искусни уметници, дури и телефонски именик.

„Чекорот мој води кај што си ти.../ чуваш ли ти еден куфер со сни/малку сјај за утре“. Ова е почетокот на песната, каде што мошне едноставно, и во случајов, безмалку наивно, секој еден без особена тешкотија ќе ја препознае тагата на момчето по девојката која што веројатно го напуштила. Но, „куферот со сни“ и „сјајот за утре“, се семантички моќни синтагми кои во своите пазуви ја носат не само интимната болка заради загубата, ами и постојаната човекова потреба да сонува, да се надева, да очекува посјајна утрешнина.

„...Прекрасна си гледам бездна пред нас/мојот свет без душа“. Овие стихови ја поседуваат истата квалификација, зашто имено, секој вљубен добро знае дека кога љубовта што му давала смисла на неговиот живот ја снемуга, тогаш ништо друго за него нема да има никакво значење.

Рефренот на песнава, неговите стихови кои експлицитно ги покажуваат допирните точки со стиховите од песната на Рацин, по својата универзалност, а особено со универзалноста на интерпретацијата на Тоше, претставуваат најмаркантна составка на оваа творба и како музичка композиција и на ниво на текст: „Има ли ден за нас, /да откријам дека сум жив/да фрлам превез од страв и страст/да потпишам дека сум крив!“ Има во овие стихови и избилство интимна љубов и болка, има и каење за сторената грешка, и признание дека животот има смисла само и само ако има љубов.

Точна би била констатацијата на проникливиот проучувач по однос на вредноста на стиховите од оваа песна дека тие ја немаат тежината на Рациновата длабока поетска промисла. Но, она по што тие ѝ се рамни, тоа е начинот на кој Тоше ги пееше. Знаеше овој, засекогаш млад музичар, да му даде вредност на она што ѝ го нудеше на публиката. Знаеше како на помалку вредната или речиси безвредната поезија да ѝ вдахне душа. Знаеше, зашто се даваше себеси и својата љубов. Кон човекот со големо Ч, кон сите луѓе воопшто.

4. УНИВЕРЗАЛИЈА

И Кочо Рацин и Тоше Проески не проживееја многу денови. Дури деновите на пое-

тот беа повеќе тегобни отколку „бели“. Но, неговата поезија му осигура трајно и клучно место во историјата на македонската литература.

Повеќе од сигурно е дека и делото на Тоше, и тоа не само музичкото ќе го славиме и ќе му се поклонуваме засекогаш.

Она што особено возбужува во овој обид за доближување на двајцата македонски уметници - поетот Рацин и музичарот Тоше Проески е пророчката визија на нивните стихови: „Нема ли бел ден, нема ли“ и „Има ли ден за нас“ во овие наши македонски доцнотранзициски времиња, кога сите тежнееме да се интегрираме во глобалните процеси на културните народи во Европа и светот.

Сонот на Рацин делумно и се оствари: неговиот народ доживеа слобода и ја живеа слободата. Но, социјалната правда која и лично го засегаше - до денденес не е докрај задоволена.

Тоше пак, човекот кој најмногу од сè ги сакаше човекот, љубовта и песната, ја почна, но не успеа да ја заврши својата мисија. Тој го посеа семето. Но, дали е доволно само да се чека плодот да созрее??? Дали е доволно само да се прашува „Има ли ден за нас?“

А деновите за нив, за Рацин и за Тоше, ги имало и ќе ги има. Зашто, вредните нешта никогаш не умираат. Дилемата е наша: *Има ли ден за нас?!...*

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Lusi Karanikolova

**Is There a Day?! For Them... and for Us
(About Koco Racin's Poetry and Tose Proeski's Music)**

(Summary)

In this article, in the name of music and poetry, an attempt is made to link the poetry of the founder of modern Macedonian literature, Kocho Racin and the music of wonderful and transcendent Macedonian musician Tose Proeski. Touch point are verses from Racin's "Earning" and Tose's composition "Is there a day for us?", thanks to which an opportunity is open for comparison in terms of intimate and universal parameters which appear in both songs, which in turn ensures their "life" through time. The analysis confirms that the time in music and literature, as time arts, can stop, but also can be everlasting-until the end of time!

The approach towards these two songs, once again, confirms Racin's exquisite poetic sensibility and extraordinary interpretation of "the guy with voice of an angel" who succeeded to breath soul into everything he sang.

The analysis imposes a dilemma: "Is there a day for us" in these our Macedonian late-transition times when we all strive towards integration into global processes of cultural nations in Europe and worldwide.

Keywords: poetry, music, "Day for Us," intimate motive, universal parameters



АЛТЕРНАТИВЕН ИДЕНТИТЕТ – КУЛТУРНА ПОЛИТИКА ВО КНИЖЕВНИОТ ДИСКУРС

Клучни зборови: идентитет, хибридни идентитети, доминантни и алтернативни дискурси, централни и маргинални групи, алтернативен идентитет

Концепцијата за вредноста на уметноста која „не згаснува“ и т.н. „културна меморија“ се битен фактор во формирањето на глобалните цивилизациски развојни стратегии кои се поврзани со големите приказни, со т.н. мастер наративи (верувања, филозофии, погледи на свет). Претставниците на политичката моќ не се рамнодушни кон облиците на актуализација и стратегиите на однесување на книжевноста кон феномените на стварноста, и, воопшто, на уметничката меморија кон сегашноста и кон субјектите на книжевната актуализација.

Расчекорот меѓу политичките стратегии на моќ и убедување и интелектуалните/индивидуалните/книжевно-уметнички стратегии низ кои се претставува стварноста на политиката и културата упатува на конфликт меѓу носителите на субјективитетот и е предуслов за субверзивни реакции, но, и за примена на насилни постапки на цензура, санкција, дискриминација и дисквалификација.

Книжевноста има своја моќ при создавањето на јавното мислење, односно при конституирањето на системот на вредности кои оставаат траги во колективната меморија, а воедно претставуваат концепција на спроведувањето на културните политики и идеологии во едно општество. Во теориите низ чија гледна точка книжевноста е доминантен фактор на субверзија, таа во исто време е и конституент на културниот идентитет. Културниот идентитет произлегува од општеството и политиките кои се поврзани со тоа општество.

Во општествениот и културниот живот во основа се е поврзано со моќта. Моќта е во центарот на културната политика. Таа е интегрален дел од културата. Сите означувачки дејствија - односно сите практики што имаат некакво значење – вклучуваат и односи на моќ. Тие не почнуваат во смисла дека ни нудат посебни позиции и форми на субјективитет.

Ние сме или активни субјекти кои заземаат позиции од кои можеме да ја примениме нашата моќ во рамките на некоја конкретна

општествена практика или сме потчинети на определбата на другите. Општествената моќ се манифестира преку спротивставени дискурси. Дискурсите се нешто повеќе од начин на означување на светот; тие повлекуваат одредени форми на општествена организација и општествени дејствија коишто ги структурираат институциите и ги конституираат индивидуите како субјекти што мислат, чувствуваат и дејствуваат (Ведон и Џордан,1999-2000:23-25).

Ваквата општествена моќ, манифестирана преку спротивставени дискурси, автоматски го наметнува прашањето колку е светот хибриден? И самата експанзијата, на хибридните идентитети предизвикуваат, појава на „алтернативни“ идентитети кои произлегуваат од „доминантните“ и „алтернативните“ дискурси. Затоа за подобра илустрација на хибридни идентитети ќе го позајмам примерот од Амин Малуф во *Погубни идентитети*:

„Да набљудуваме човек на улица од 50 години кој живее во Сараево. Во 1980 години тој човек гордо и без вознемиреност се изјаснувал „Јас сум Југословен!“; ако малку подоцна го прашале, тој би прецизирал дека живее во Федеративна Република Босна и Херцеговина и дека случајно потекнува од семејство со муслиманска традиција. Ако истиот човек го сретнете по дванаесет години, кога војната беше во полн замав, тој спонтано и бодро би одговорил: „Јас сум муслиман“! Можеби пуштил и брада, според сите прописи. Потоа веднаш би додал дека е Бошњак и дека воопшто не би сакал да го потсетуваат дека порано гордо се изјаснувал како Југословен.

Ако денес тој ист човек го прашате, првин ќе се изјасни како Бошњак, потоа како муслиман, тој дури оди во џамија, ќе ви прецизира: но исто така ќе ви рече дека неговата земја е дел од Европа и дека се надева дека еден ден ќе биде вклучена во Унијата. Ако тоа лице го сретнете по дваесет години, како ли ќе се дефинира тогаш: Која од овие припадности ќе биде најважна ??Европската? Муслиманската? Бошњачката? Нешто друго? Можеби балканската? Сите тие елементи се дел од неговиот идентитет. Во животот му раскажувале секакви приказки. Дека е пролетер и ништо друго. Дека е Југословен и ништо друго, и од неодамна дека е муслиман и ништо друго; а во најтешките времиња можел да се увери дека има повеќе заеднички работи со луѓето од Кабул отколку со луѓето од Трст.

Од оваа илустрација можеме да заклучиме дека во сите епохи ќе се најдат луѓе кои сметаат дека има една главна припадност, која толку многу ги надвладува другите и тоа во секое поле, што со право може да се нарече „идентитет“.

За едните е нацијата, за другите религијата или класата. Но дозволено е со поглед да прошетаме низ различни конфликти што се случуваат во светот за да ни стане јасно дека ни една припадност не надвладува на апсолутен начин. Онаму каде што луѓето се чувствуваат загрозувани во однос на верата изгледа дека религиозната припадност го содржи целиот нивен идентитет. Ако се загрозувани мајчиниот јазик и етничката група, тогаш тие сурово се борат со сопствените истомисленици (Малуф,2001:16-17).

Така што идентитетот како вредносна категорија на општествените цивилизациски

вредности ја предизвикува културата и литературата и преку сопствената политика на дејствување го пресоздава општеството и учествува во процесот на негово повторно создавање.

Тој процес на повторно создавање е поврзано со колективното сеќавање и има огромно влијание на специфичната врска, како минатото делува на сегашноста.

Колективните сеќавања зависат од претпоставени или измислени групи идентитети, а тие имаат влијание за тоа како минатото делува на сегашноста во политичкиот, општествениот и културниот контекст. Во таа смисла/во тој контекст експанзијата на хибридни идентитети го подига прашањето како групите географски се разделиле од нивниот татковински самоидентитет и како се вклучиле во ритуалите на колективното сеќавање (и заборавање) дека тие се релевантни за создавање на идентитетот и политиката на идентитетот (Smith and Leavy, 2008:168).

Идентитетот на човекот има потреба од докажување пред себеси и пред другите. Неговите активности зависат од неговите дејствија во општеството кои го квалификуваат како одредена единка која функционира сама по себе или во колективот/ заедницата воопшто. Тој функционира на начин кој секогаш не се поклопува или содејствува со одредени општествени правила и норми, но секогаш се труди со одредена тенденција да достигне одредена културолошка, општествена, индивидуална или колективна припадност. Ваквото негово настојување ги предизвикува политиките на алтеритетот да создаваат идентитети кои се продуцирани од нестабилните општества, постколонијални режими и опш-

тествата со сложени историски превирања кои се претставени како „другост“. Така што политиките на алтеритетот во наративните текстови кои се појавуваат како алтеритет но и како алтернативен идентитет се поврзани со сложени општествени структури кои под силно влијание на политичките дејствија и политички режими, наспроти доминантните, изобилуваат со алтернативни дискурси. Политичкото влијание, културниот дискурс и алтернативните идентитети кои се појавуваат како пандан на една „маргинализирана“ и една „централна“ група, претставуваат еден меѓусебен антагонизам и се тесно поврзани со развојот на книжевните дела (пр. на југот на Африка или постколонијалната книжевност).

Така што тука пристапуваме кон преиспитување на статусот на наративните идентитети вклопени во структурата на романите кои го истражуваат нивното релативизирање и повторно идентификување преку раскажувачките субјекти (наратори, ликови) актуализирани во рамки на деконструктивистичката интерпретативна теорија и практика (Ж. Дерида) и во контекст на постколонијалната идеологија на хибридни идентитети воопшто (особено кога се испитуваат етничките, културните, и родовите другости).

Во услови на криза на раскажувачките идентитети се создаваат понагласено херметични текстови или текстови кои симулираат херметичност (на рамниште на формата, композицијата или пак продуцираат квази-херметизам). Поради тоа, може да се каже дека конституирањето на наративните идентитети и псевдоидентитети (фингирани и симулирани идентитети или псевдоидентитети, отсутни идентитети и нивните т.н. вакантни приказни)

не е само облик на естетизација на текстот туку и облик на интенционална идеологизација на еден претставен свет кој ја критикува реалноста на опкружувањето во кое постоиме (манипулација со наративите, анонимните наратори и медиумите) (прир. Кулавкова, 2007: 255).

Секогаш постои антагонизам помеѓу прашањата кои сите си ги поставуваме, најчесто во себе. А тоа се прашањата: *Кој сум јас? И Што сакам да бидам?*

Ако го разгледаме горенаведениот пример со Бошњакот, од една страна ќе видиме дека еден е идентитетот, а тоа е она што сме, она на што не учеле дома, нашата традиција, нашето семејство, нашата религиска припадност, и од друга страна, она што ние претендираме да станеме и кое ни е наметната од самото општество. Низ самиот тој процес е силно изразена потребата од идентификација од припадност, а со тоа и тенденцијата да се биде дел од заедницата, дел од општеството.

Оваа меѓусебна комплексна поврзаност произлегува од културолошките разлики на два света „централен“ и „маргинален“.

Ако е ова хибриден свет, а всушност тоа и е, тогаш не е исклучена една ваква поделба на „централна“ и „маргинална“ група. Ваквата поделба секогаш продуцира и една трета опција, а тоа е појава на „алтеритет“ или „алтернативен“ идентитет кои се продукт на еден хибриден свет, и предизвикуваат појава на „алтернативни“ идентитети кои произлегуваат од „доминантите“ и „алтернативните“ дискурси. Таквата алтернативност му дава на светот едно поинакво постоење и една поинаква вистина која е во согласност

со толкувањето на *вистината* на постмодернистите, а тоа е дека во постмодерниот свет нема една единствена *вистина*. Во најдобар случај постојат само некои помалку или повеќе сеопфатни и убедливи верзии коишто со себе носат поединечни општествени импликации. Вистините се дискурзивните конструкции коишто се разликуваат од една до друга историја и култура, како и меѓу различни заsegnати групи во рамките на една иста култура. Кој било, што има моќ, да ја дефинира „вистината“, во кое и да било општество исто така има моќ да ги дефинира и „другите“ (Ведон и Џордан, 1999-2000:398).

Ернест Гелнер (Gelner, 2000:35) вели дека во книжевноста, модернистите беа сврте ни кон субјектот, и скриениот (таинствениот) тек на свеста, а потоа наишле постмодернистите „кои ги откриле механизмите и функциите на субјективноста, внеле во нив правила на објективност и се заедно дестабилизираше. Така движењето во еден потег се сместило во контекст на светската политика и во контекст на историјата на светската мисла. Така што *prises de position* (заземањето став) е во меѓусебна врска.¹

Во зависност од културно-политичкиот пресврт се менува и книжевниот правец и начинот на пишување како критички став на литературата кон општеството и општествените вредности вршејќи одредено влијание врз идентитетот на личноста преку книжевниот дискурс користејќи ги ликовите во романите.

¹ Во контекстот на историјата на општествената наука движењето само по себе се смета за клучен дел на прескокнување од, како што тој сака да го нарече „позитивизмот“ на херменевтиката (Gelner, 2000:35).

Овие ликови под една историско - општествена принуда, предизвикана од политичките промени, се издвојуваат како ликови со „алтернативен“ идентитет кои го носат бремето на нивните предци и како историја и како култура. Освен тоа тие претставуваат културно - книжевен доказ, а тоа е доказот од кој сите се сомневаме и стравуваме, а тоа е дека политичките промени не можат да направат ништо за да ја елиминираат човечката мизерија. Така што тука е нагласена специфичната врска помеѓу политиката како практика на дејствување и литературата како практика на пишување.

Овде се проблематизира прашањето за вистината или перцепцијата на вредностите во едно општеството секогаш зависни од културата и политиката на организирање на животот во кој книжевниот дискурс има критичка функција.

Сосема за крај поаѓајќи од аспектите на толкување на идентитетите низ призмата на книжевниот дискурс низ дадено општество (преку примерот кој беше погоре посочен) и проблематиката на условно речено, во кои се

обликуваат или градат идентитетите во даденото време или епоха и тензијата која постои помеѓу минатото и сегашноста, видовме дека „идентитетот не е даден еднаш засекогаш, туку тој се гради и се формира во текот на целиот живот“ (Малуф, 2001:27).

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Alternative Identity – Cultural Policy in Literary Discourse

(Summary)

The purpose of this text is, through literature influence, to explain discrepancy between political power and persuasion strategies and intellectual/individual/literary-artistic strategies through which reality of policy and culture is presented. From the point of view of theories literature is a dominant factor of subversion and interim a constituent of cultural identity. Cultural identity arises from society and policies connected to that society. In social and cultural life, in general, everything is connected to power. Power is in the center of cultural policy. It is integral part of culture. Such social power, manifested through opposed discourses, automatically entails the question how much is the world hybrid? Even expansion of hybrid identities itself, provokes appearance of “alternative” identities arising from “dominant” and “alternative” discourses. Such division always produces another third option, that is appearance of “alterity” or “alternative” identity which evolve from “dominant” and “alternative” discourses. Such alternativeness provides to the world diverse existence and diverse *truth*, which complies with the interpretation of truth of postmodernists, and that is, there is no single *truth* in the postmodern world.

Key words: identity, hybrid identities, dominant and alternative discourses, central and marginal groups, alternative identity

ШТО Е ТОА НЕОСТРУКТУРАЛИЗАМ?

Клучни зборови: класичен структурализам, систем, деконструкција, неоструктурализам, структура

Основната јазично-филозофска операција на Дерида на излезот од класичниот структурализам

И. Мислам оти денес мошне користениот термин „неоструктурализам“, кој го применуваат (на пример) и Гадамер, Апел и Хабермас¹, го воведов во 1980 година.² Подоцна ова крштевање го оправдав и го одбранив од другите конкурентни имиња.³ Па така, париската филозофија почнувајќи од околу 1967 до 1983 година понекогаш говореше и за „постструктурализам“. Други имиња се „деконструкционализам“ (со тоа се мисли пред сè на книжевната теорија на американските приврзани-

ци на Дерида, пред сè на Јејлската школа поврзана со компаратистот Пол де Ман, кој починал 1989 година)⁴ – овој назив (за кој еднаш на Дерида во Женева му укажав дека прилега на вообичаено име на некое претпријатие за расходување на автомобили: ’d construction de voitures us es’) се потпира на еден шлагворт на Дерида, ’d construction’, кој, всушност (колку што ми е познато) прво – се среќава како природно-филозофска аналошка творба на ’Dekomposition’ – во Шелинговиот систем за идентитет од 1801 година.⁵ Во поново време се говори и за ’постмодернизам’; меѓутоа, овој назив можеме сосема ригорозно да го исклучиме од натпреварот на кандидатите за крштевање; прво, затоа што деноминаторот ’постмодерно’ има конзистенција како пудинг, кој треба да се закова на сид, а кој се

¹ Види *pars pro toto* Хабермас 1985.

² Во предговорот кон наскоро прифатениот амбициозен проект за „Германско-француски годишен зборник за текст-аналитика“, наречен ФУГИ (*FUGEN*), кој тогаш го издадов заедно со Фридрих А. Китлер (Friedrich A. Kittler) и Сем Вебер (Sam Weber) (Frank u. a. 1980).

³ На 1. предавање на *Што е тоа неоструктурализам?* (Frank 1983).

⁴ За тоа види Дерида (1988 а) и (1988 б).

⁵ Шелинг (1851-1861), I/4, 170,1. Му благодарам за укажувањето на Хелмут Милер-Зиверс (Helmuth M ller-Siewers).

фаворизира, пред сè од претставниците на „pensiero debole“, односно на послабото мислење; второ, и пред сè: бидејќи Дерида и Фуко во повеќе наврати се имаат дистанцирано од тоа да бидат доведени во врска со пост-модерната. Останува називот постструктуралистички'. Името содржи елемент кој може да се оправда; зашто за мислењето на Дерида (чија основна операција ќе ја претставам подолу) може со право да се каже дека се развило како последица ('пост') на класичниот структурализам. Но, констатацијата 'како последица на' е чисто хронолошка и мошне скудна, таа не кажува ништо за духот на засеаната филозофија. Што, всушност, содржински би се помислило, кога би се говорело за германската пост-егзистенцијалистичка или пост-феноменолошка филозофија? Или можеби со тоа се мисли дека овие мислители се занимаваат со нешто друго, а не со егзистенцијализам или феноменологија (ама тоа не е воопшто јасно, зашто мнозина германски современи филозофи во своите позиции интегрирале феноменолошко-егзистенцијалистички-филозофско мисловни фигури, на пр. Апел и Хабермас); или се мисли дека овие насоки *по* изумирањето на главното струење сами по себе понатаму ќе продолжат, но тогаш токму префиксот 'пост-' доведува до заблуда. 'Пост-' не изразува *интерен* однос кон предметот, кон кој предлогот укажува на последователност, онака како што германското обединување следеше *по* структурализмот, но веројатно од него не било интерно детерминирано. Јас се одлучив за 'неоструктурализам', за да посочам на следното: мислењето на Дерида се разви во рамките на теоретската парадигма на класичниот структурализам на

сосиријанците (на фонологот Н. С. Трубетски, на прашките и руските формалисти,⁶ посебно Роман Јакобсон, на француските лингвисти Андре Мартине и Емил Бенвенист, на структуралниот семантичар Алжирдас Жулиен Грејмас, на етнологот и истражувачот на митови Клод Леви-Строс, на книжевниот научник Роланд Барт итн.); па затоа не може да се каже дека Дерида би бил постструктуралист. Тој по прво е структуралист. Меѓутоа, *неговата* верзија на структурализмот се состои (или се состоеше) во тоа, на класичкиот структурализам да му даде значителен степен на иновативност. (Таа е конотирана од претставката 'нео-'.) Оваа иновативност се состоеше во тоа, да ја оспори основната идеја на структурализмот, според којашто значењата на знаците по однос на материјалните диференцијации ('опозиции'), меѓу конечно многуте носители на знаци, се создаваат во рамки на една затворена структура. Наместо тоа, Дерида покажува дека затвореноста - тој вели: 'clôture' - на системот претставува сциентистичка или метафизичка фикција и дека мислата за диференцијалноста на знаците мора да се еманципира од затвореноста на опозициите. Затоа повеќе нема смисла да се говори за 'структура' или (како Сосир, кој не го употребува изразот 'structure') за 'систем'. Диференцијациите се градат во простор со отворени рамки; затоа Дерида милува да ја користи метафората *Marge*, што впрочем и е искажано како мото со насловот на збирката филозоф-

⁶ Во врска со тоа говори класичната студија на Виктор Ерлих (Victor Erlich) (1973, стр. 172 ff.). Потемелно, но покомпримирано кај Аге А. Хансен-Леве (Aage A. Hansen-Löve, 1978).

ски статии (*Marges de la philosophie*)⁷. Тоа што Дерида го прави со класичниот структурализам на 50-те и првата половина на 60-те години, како модификација, а воедно и како негова иновација, се чини дека е оправдано со насловот 'неоструктурализам', бидејќи на извонреден начин го нагласува таквиот иновативен карактер. Вистинското оправдување на насловот во суштина е беспредметно: подолу ќе ми биде потребен само заради економичност.

II. Во логиката на оваа определба е што најнапред мораме да откриеме што се подразбира под поимот 'класичен структурализам'. Неоструктурализмот, всушност, немал сомнение во својата основна теза, дека диференцијацијата на смислата (како семантичка категорија) се одвива преку артикулацијата; напротив, тој се служи со неа како со базична претпоставка. Меѓутоа, таа популарно може така да се изрази, што смислата и значењето ќе се сметаат во суштина како јазични феномени. Но, со тоа особено се мисли дека *пред* гласовната артикулација нашите мисли/претстави воопшто не се издиференцирани, туку дека создаваат „аморфна небулозна маса“, од која што истапуваат дури со припојувањето кон физичките носители (носителите на глас). Духовните претстави тогаш не се ништо исконско, што повторно би било актуализирано („ре-презентирано“); тие многу повеќе се „ефекти“ на играта на носителите на изразот, кои самите треба да значат дека се ослободени од смисла. Секако дека идентитетот на еден знак е врзан за затвореноста на „систе-

мот“, во којшто тие седат цврсто врзани на своите места, како атомите или молекулите во една кристална решетка. Доколку овие последователни „ефекти на смислата“ згора на сè се сметаат како да *не* се повеќе ограничени и доминирани од еден-против-друг профилираните поими на единството на затворениот систем, тогаш тие стануваат 'неможни за да бидат контролирани' и во зборовна смисла граматички несовладливи. Тоа е последицата што ја извлекува Дерида, но не и јазично-аналитичката филозофија, која освен тоа ја потврдува радикалната теза за јазичната независност на мислењето.

Сега преминувам на состојбата на дискусиите во поновите истражувања, кои се навраќаат на предисторијатот на структурализмот сè до Хердер, Шлаермахер и Хумболт (и самиот Дерида укажува во една фуснота на *L'origine de la géometrie*⁸ на Хердер како на претходник). Битно е тоа што Фердинан де Сосир, кого науката го смета за основач на класичниот структурализам, имал познавања за романтичната традиција и тој слушал во Берлин предавања кај лингвистот Херман Штајнтал, кој бил добро информиран за Шлаермахер и Хумболт, преку кого веројатно прифатил низа терминолошки изрази, кои се провлекуваат сè до неговото сопствено творештво: на пр. *valeur* („јазична вредност“); инспирирана од Хумболт и Шлаермахер е и неговата основна мисла за диференцијалноста на јазичниот систем (Јавната и универзитетска библиотека на Женева сочувала меѓу постхумните дела на Сосир и еден примерок од

⁷ Спореди, Дерида (Derrida, 1972 e).

⁸ Derrida (1962, стр. 61).

списот на Хумболт *За општиот јазичен тип* со ракописни забелешки напишани од Сосир).⁹

Во предавањата на Сосир, дури и во изданието-Вулгата, во коешто тие се преработени под раководство на Бали (Bally) и Сехехај (Sechehaye),¹⁰ никаде не станува збор за „структура“. Сосир говори со Шлаермахер и Хумболт за 'système de la langue', за систем на јазикот. Овој израз и мислата поврзана со него, значи, не бил ништо оригинално сосировско; станувало збор за индиректен цитат, за алузија на идеалистичката јазична теорија. Сепак, редакторите на *Cours* овде - во тезата за системската форма на јазикот – верувале дека го гледаат сопственото и темелно новото во Сосировата лингвистика. Навистина Сосир

⁹ Види ја посебно уште кај Хумболт целосно развиената мисла за артикулацијата во записот *За мислењето и јазикот* (1795/96, во: Хумболт (1968, Bd. VII, втора половина, стр. 581 ff.). Во врска со тоа Лудвиг Јегер (1980, стр. 197 f.) (За укажувањето на Сосировите маргиналии кон *Општиот јазичен тип*, исто така му благодарам на Лудвиг Јегер.) Кусо објаснување на значењето на мислата за диференцијалноста во Шлаермаховата филозофија ја дава мојот вовед кон Шлаермахер (1977, посебно стр. 34 f.).

¹⁰ Дерида, кој објавил уште многу за Сосир и нему му ги должи неговите основни јазично-филозофски погледи -, никогаш не се осврнувал на критичкото издание, а тоа е она што јас сакам овде да го констатирам како куриозитет од научен аспект и од аспект на историјата на рецепција. Во рамките на еден, во поширока смисла гледано, структуралистички спектар, се чини дека Клод Леви-Строс во вториот том од неговата *Anthropologie structurale* (Lévi-Strauss 1973, стр. 26) го заменил името на Сосир со изразот „les rédacteurs du *Cours de linguistique générale*“ („celui, aussi, à propos duquel des documents récents montrent comment les rédacteurs du *Cours* ont pu forcer et schématiser la pensée du maître“).

правел разлика меѓу говор (*la parole*), од кој произлегува јазикот конкретно и секојдневно во безброј изразни манифестации, и неговата системска форма, што ја нарекол *la langue*. *La langue* не претставува *le langage*, говорење или способност за говор.¹¹ Таа не означува ансамбл од јазични дејствија, туку го означува апстрактното и, како такво, никогаш нема манифестирано устројство, кое истовремено дејствува на подножјето на нашите говорни дејствија и ним им го дава печатот на неговиот закон. Овој закон Вулгата-изданието го нарекува *Cours*, а понекогаш и „код“.¹² Кодот се однесува кон вистинските говори како чистата можност („virtualité“) кон нејзината реализација („actualisation“).¹³ Само како говор јазикот станува *стварен* (и ова претставува исклучително Шлаермаховска мисла); но, тоа не значи и дека тој својата причина за постоењето ја прима од таа стварност. Ова може да се разјасни преку едно едноставно размислување: доколу значаењето на еден збор би го идентификувале преку неговиот физичко-сетилен гласовен облик - тоа беше токму и „illusion naturaliste“ на младоромантичарите и на сите сематнички позитивисти -, тогаш никогаш не би го ни идентификувале. Бидејќи зборот, дури и кога е многу мал, од сите говорители, како и од еден ист говорител во различно време, секогаш се пренесува на апсолутно ист начин: доколку, значи, воопшто го идентификуваме *како* некој одреден збор, мораме да ја поставиме хипотезата, значи мора-

¹¹ Види Сосир (1957, стр. 10).

¹² Сосир (1972, стр. 31).

¹³ Види Сосир /1957, стр. 10): „La langue est quelque chose de potentiel, la parole est du réalisé.“

ме да направиме посеопфатен заклучок, кој *тоа* пројавување на соодветното „chaîne phonatoire“ ќе го интерпретира како случај на општиот јазичен тип, кој како таков воопшто не припаѓа кон редот на *parole* (*живата реч*). Оваа хипотеза, со помош на која еден гласовен синцир се зема како повод за одредена значинска асоцијација е тоа што најпрво го создава постоењето на *знакот*. Тоа што претходно – во областа на конкретното говорење – било неповтролива и единствена фигура-ехо, сега е подигната на рамниште на *знак*.¹⁴ Ова релативно едноставно размислување покажува дека фактот на владеење со јазикот изискува теорија, која прави строга дистинкција помеѓу конкретниот гласовно-графички настан („événement“) од неговата знаковна-природа која никогаш не може да се материјализира и, во таа смисла, во суштина е *идеална*. Знакот во никој случај не ја поврзува – онака како што тоа го сака *communis opinio* – гласовно-сетилната со несетилно-духовната страна на зборот; тој многу повеќе ја поврзува, како што вели Сосир, гласовната слика, ‘image acoustique’, со еден поим (‘concept’). Гласовната *слика*, тоа е нешто различно од гласот. Изразот говори дека различни, физички никогаш точно идентични гласовни манифестации („phonatisations“) стануваат супстрати на еден ист знак дури *тогаш*, кога со тоа се ре-когницираат артикулации од една иста *image acoustique*. Но, за да може по себе различни гласови да се идентификуваат како реализации на *една* гласовна *слика*, тогаш са-

мата гласовна страна на јазикот мора да се сфати од гледна точка на нејзиното можно значење („concept“, „signifié“); и тоа значи: системот на *langue* мора да биде присутен (мора да се владее со него). Зашто само во една *структура* која нема потреба од тоа индивидуално да се повторува и да биде потчинета, знаците можат да имаат едно квази безвременски-стабилно значење, кое може да се ре-идентификува и по повеќе настани и употреби. Оттаму, овој систем на *langue* самиот не е материјален – како што се неговите реализации во конкретниот говор, што се восприема преку сетилата; тој се разликува од *говорот* и по тоа што не се движи во времето, туку е строго временски ист („synchronique“); и конечно тој се разликува од *говорот* и по тоа што неговиот модус на бидување е чиста можност, а не реалност. Оттука станува разбирлива и прочуената реченица на *Cours*, дека јазикот (во смисла на *langue*) не е супстанца, туку форма.¹⁵ Реченицата извлекува консеквенца од две посматрања што меѓусебно се надополнуваат, и кои навистина предизвикале револуција на полето на лингвистиката. Првото посматрање вели дека *пред* артикулацијата во одредени и против други слични на неа разграничени гласовни – ‘маси’, мислата прилега на една бесформна магла и дека таа не е одредена.¹⁶ Второто посматрање го проширува сомнежот за небулозноста на гласовната страна и потенцира дека артикулацијата

¹⁴ „L’unité ne préexiste pas. C’est la signification [ou bien: le sens; ou bien: la conscience des sujets parlants] qui la crée“ (Saussure [1957, стр. 41 f., стр. 68]).

¹⁵ Saussure (1972, стр. 157, стр. 169); види: (Saussure 1957, стр. 38).

¹⁶ Saussure (1972, стр. 157); Saussure (1957, S. 37 f.). Исто и: Schleiermacher (1977, стр. 77).

веднаш разликува глас *и* смисла.¹⁷ Затоа е толку периферно, да се декларира знакот како причинител на смислата, бидејќи нешто воопшто е *signifiant* под интерпретаторската хипотеза на *signifié*, кое нему артикулациски му се додава, и знакот е понатаму неделлива „*unité pensée-son*“.¹⁸

III. „Класичниот структурализам“ стана популарен во културолошките дисциплини дури со обидот, тој да се ослободи од - во потесна смисла говорено - лингвистичката рамка и да се прошири на подрачјата на етнологијата (Леви-Строс) или науката за книжевност (Роланд Барт и многу други). Ова поместување почиваше врз работната хипотеза дека Сосировиот принцип на диференцијација, кој кај него остана врзан за единици под границата на реченицата, може аналогно да се прошири на конструкциите кои ја надминуваат реченицата и тоа како последна инстанца на (пишани) „текстови“ или (говорни) „дискурси“.¹⁹ Според оваа хипотеза не треба да се диференцираат односно да се рекомбинираат повеќе монемите/лексемите, туку фразите или синтагмите кои имаат големина слична на речениците. Меѓутоа, реченицата е граничната единица, со чијашто структурална карактеризација лингвистиката веќе ја оствари својата цел. Тоа што ваквите трансфрастични единици ги одржува во единство, не е повеќе

само системот знаци и поврзувачки регуларности што нив ги конституира, туку нивната *смисла*.

Уште Сосир ја постави и осмисли својата општа лингвистика под насловот 'sémiologie', дека нејзиниот радиус се протега далеку над лингвистиката.²⁰ Леви-Строс потоа предложи, законот, според кого односите со другите знаци претставува ефект од диференцијалните односи кон другите знаци, преку *аналогички заклучок* да го прошири на други социјални системи, во последна инстанца и на целокупноста на сета продукција на „несвесниот дух“.²¹ Неговата дејност се состои во тоа, „на една содржина да ѝ даде форма (*à imposer des formes à un contenu*)“.²² 'Духот' при тоа се смета исто така за аморфен, како што Сосир рече на почетокот на IV. глава од *Cours* кога зборуваше за 'мислите'. Затоа меѓу нив двете треба да интервертира нешто, и тоа нешто што соодветствува на Сосировата 'артикулација'. Леви-Строс тоа го нарекува појмовна шема: „*le schème conceptuel par l'opération duquel une matière et une forme, dépourvues l'une et l'autre d'existence indépendante, s'accomplissent comme structures, c'est-à-dire comme êtres à la fois empiriques et intelligibles.*“²³

Емил Бенвенист беше тој, кој во своето главно дело: *Problèmes de linguistique*

¹⁷ Познатата шема на двете бранови движења предизвикани од артикулација: Saussure (1972, стр. 155 f.).

¹⁸ Saussure (1957, S. 37 f.).

¹⁹ Roland Barthes (1966, стр. 3 f.); Paul Ricœur (1970, стр. 190). За креирање на оваа работна хипотеза види: Frank (1977, стр. 273 ff.), Frank (1983, 3. и 4. предавање). Најкусо во: Frank (1989, 408 ff.).

²⁰ Saussure (1972, S. 33).

²¹ Lévi-Straus (1958, стр. 37, 40 f.).

²² Lévi-Strauss (1958, стр. 28).

²³ Lévi-Straus (1962, стр. 173).

générale,²⁴ го воведи поимот на конституциското ниво и објасни дека Сосировото основно стојалиште би морало да се издиференцира. Конечно постојат различни рамништа врз кои посега неговиот апстрактен принцип. Прво фонетското рамниште, на коешто почива и разликата на поединечните гласови од еден јазик; потоа фонолошкото рамниште на кое се селектираат 'distinctive features' на некој национален јазик и се утврдуваат неговите комбинациски можности и опозиции; потоа морфемското рамниште, на коешто се сортираат најмалите смислоразликувачки единици од целината (како што се наставките за флексија); натаму синтактичкото рамниште, на кое се разликуваат зборовите и се комбинираат во синтагми и реченици; и конечно највисокото контекстуално рамниште, кое внимава на значенските нијанси и искази во контекстот на одредени други синтагми. Сега може да се направи разликата помеѓу односите, кои меѓусебно ги одржуваат елементите на одредено рамниште (значи на пр. фонемите), и односите, кои ги одржуваат елементите на едно рамниште со елементите на некое друго рамниште (значи на пр. зборовите со речниците). Првите се викаат „дистрибутивни“, а овие „интегративни“. Јазичната структура тогаш би била целокупноста од односите не само меѓу елементите на поединечните рамништа, туку и помеѓу сите конститутивни рамништа меѓусебно.

И Бенвенист, впрочем, како лингвист при конститутивното рамниште се запира на реченицата. Со неговата прочуена структура-

листичка интерпретација на митот, Леви-Строс сакаше да посегне понатаму. Митовите, всушност, се *дискурси*, т.е. структурирани творби „од другата страна на *langue* и *parole*“.²⁵ Тие му припаѓаат на едно "трето јазично рамниште". Со тоа едновременно е направено и првото приближување кон најчесто порозно користениот клучен поим на трансреченично ориентирираниот (класичен) структурализам: дискурсите не се *јазични* системи, туку системи од '*големи*', а не од '*мали единици*'. Меѓутоа, големите единици се однесуваат кон дискурсот како што се однесуваат малите единици кон реченицата – секако качувајќи се нагоре и надолу на различните конституциски рамништа: „*Chaque forme diffère de celle qui précède par un plus haut degré de complexité. Pour cette raison, nous appellerons les éléments qui relèvent en propre du mythe (et qui sont les plus complexes de tous) grosses unités constitutives [soit mythèmes]*“.²⁶

Фуко (Foucault) во 60-тите години го разви својот поим на дискурс на излезот од програмата на Леви-Строс. Според него, дискурсите претставуваат устројства од 'втор степен' и се сместени некаде на средината меѓу реверзибилниот ред на *langue* и на иреверзибилниот ред на *parole*, онака како што покажал Леви-Строс за 'митемите' (како „*région médiane*“).²⁷ Се мисли само на оние толкувања на светот што се специфични по културите и епохите, кои од една страна се во поголемо безредие („*plus confus, plus obscur*“)

²⁵ Lévi-Strauss (1958, стр. 232).

²⁶ Lévi-Strauss (1958, 232 f.).

²⁷ Foucault (1966 a, стр. 12).

²⁴ Види пред сè: Benveniste (1966, стр. 122 ff.).

отколку тоа што Фуко го нарекува рамниште на „Connaissances“: на научно обезбеденото сознание; но, од друга страна, се поконкретни и побогати од „примарните кодови“, кои на униформен начин доминираат со нашиот јазик, нашите облици на општење, нашата перцепција и нашата социјабилност. Фуко вели дека овие дискурзивни творби на ’средниот регион’ се презентираат како „[la région d’ordre] la plus fondamentale“, како ’исторични априорности’ на нашето бидување во светот. Преку нивната сила нашиот поглед на светот е секогаш веќе кодиран.²⁸

Во 60-тите години, Фуко повеќе популарно го опиша тоа што го сметаше како основно стојалиште на класичниот структурализам (дека бил врзан за границите на реченицата или ги надминувал границите на реченицата) во своето интервју со Мадлен Чапсал:

М. Ф. Прекилот се случил тогаш кога покажале Леви-Строс за заедниците и Лакан за несвесното, дека ’смыслата’ веројатно не е ништо друго освен вид површинско дејство, одраз, пена; дека тоа што продира во најдлабокото, што пред нас е тука, што нè држи во времето и просторот, е всушност, *системот*.

М. Ч. Што подразбирате под систем?

²⁸ Foucault (1966 a, стр. 12 [f.]): „[Le regard déjà codé.“ Јас ја интерпретирам метафората и нејзиниот епистемолошки контекст мошне исцрпно во предавањата 6 ff. на Франк (1983). Таму се откриваат и нејаснотиите и апориите на говорот на Фуко за ’дискурсот’.

М. Ф. Под систем треба да се подразбере целокупноста на односите, кои независно од содржините кои ги поврзуваат, се одржуваат и менуваат. Може на пр. да се покаже дека боговите и јунаците од римските, келтските и скандинавските митови многу се разликуваат еден од друг, но дека (иако тие култури не знаеле ништо една за друга) поредокот, во кои се вклучени, нивните хиерархии, ривалитетите, неверноста и договорите следат еден ист систем. (...) Најновите откритија од областа на предисторијатот исто така дозволуваат да се претпостави, дека една системска организација владее со структурата на цртежите на сидовите на пештерите. (...) Знаете дека хромозомите во форма на код, на кодирана порака, го содржат целиот генетски материјал, кој на идното суштество му овозможува да се развие. (...) Значењето на Лакан се состои во тоа што покажал како преку зборовите на болниот и симптомите на неговата болест се изразува и структурата, системот на јазикот - а не субјектот. Пред секоја човечка егзистенција, пред секое човечко мислење, според тоа веќе би имало знаење, систем, кој повторно го откриваме ...²⁹

IV. Дерида презема две основни претпоставки од делото на Сосир (односно од неговото текстуално и дискурс-аналитично проширување преку Леви-Строс, Барт и Фуко): 1. претпоставката дека односот кон менталните феномени би можел да се случи само со посредство на знаци; 2. претпоставката според

²⁹ Foucault (1966 b, стр. 14 f.). Види го впечатливиот ’одговор’ на Сартр, кој содржи брилијантна критика на структурализмот (Sartre 1968).

која секој знак го пренесува својот идентитет преку разграничување на неговото знаковно тело со она на сите други.³⁰ Значењето на еден знак *a* би било значи посредувано од релациите на - да се биде поинаков - наспроти знаците *b, c, d, e, f* итн. Според Дерида не постои причина која би нè принудила да претпоставиме дека синцирот од негативни опозициони поими, кои треба да се држат подалеку од првиот знак, би бил конечен или дека нивната постоечка семантика јас не би можел непрегледно многу да ја поместувам преку нови контекстуални констелации. Освен тоа границите на семантичкиот идентитет на еден поим би биле функции на еден отворен систем од перманентни нови-диференцирања без можната присутност на еден поим со себе самиот.³¹

Ова претставува една малку компликувана мисла, која, можеби може да се сфати подобро преку следното размислување: доколку смислата и значењето извираат од меѓусебниот однос на различните изразни супстанции, тогаш идентитетот на еден поим би можел да се оствари преку состојба на затвореност („clôture“) и на непроменливост на системот. Моделот врз кој почива класичната структуралистичка јазична теорија, не е како што видовме, случајно таков што кристалните решетки во кои при доволно ниска температура сите молекули се врзани неподвижни на своето место, па затоа тие се подеднакво и одделени и поврзани со сите други. Меѓутоа,

³⁰ Во врска со тоа особено јасно кај Дерида во неговото интервју со Јулија Кривева *Sémiologie et grammatologie* (Derrida 1972 b, стр. 27-50).

³¹ Derrida (1972 b, стр. 40).

светот на симболичката интеракција, за разлика од оној на елементите, не може да се олади на апсолутната точка на замрзнување. Таа успева само при одредена топлина, која го овозможува протокот: размената и новото подредување на знаците. Затоа мора да се напушти мислата за „système clos“, а со неа и „le motif statique, synchronique, taxinomique, anhistorique, etc., du concept de *structure*“.³² Текстовите, продолжува понатаму Дерида, секогаш се трансформации на други и поранешни текстови,³³ онака како што знаците секогаш се нови артикулации на други поранешни знаци. Зошто е тоа така? Затоа што - преку мислата за различноста – едновременно се одредува дека ниту еден знак на самиот себеси непосредно и безвремено не си е присутен, бидејќи за да може да се идентификува и пред да се идентификува, мора да го направи заобиколниот пат и низ непрегледната и променлива конфигурација со другите знаци. Доколку сега сфатиме дека овој заобиколен пат не може да се прогнозира бидејќи минува низ бесконечноста, тогаш сме се откажале од сциентистичката претстава, дека постои некаква првобитна, безвременска и преку јазична анализа реконструктивна сегашност и блискост барем на една смисла со себе и кај себе самата (како што тоа го сугерира и говорот на Гремас за 'sens total' или 'sens central' на еден текст³⁴); и тоа на тој начин, што на

³² Derrida (1972 b, стр. 39).

³³ Derrida (1972 b, стр. 39; виси и стр. 46 f.).

³⁴ Гремас говори и за „titalité de signification“ (Greimas (1966, стр. 53 во контекст). Тоа што создавањето на една 'централна смисла' – чисто структуралистички - го смета за ослободена од субјектот, покажува на пр. стр.

сите патишта по кои ќе мидам со знаците, секогаш со сигурност ќе можам повторно да ја пронајдам таа смисла. Една ваква централна смисла што ѝ се измолкнува на играта на структурата би бил принципот на структура – Дерида вели: „le signifié transcendantal“.³⁵ Но, извесноста на оваа архимедова појдовна точка е секогаш веќе загубена; ниту еден од многуте патишта што ќе ги мидам преку јазичната мрежа, нема со сигурност да ме врати назад на појдовната точка. Зашто оваа вредност претставува функција на бесконечно отворниот ред на сите негови опозиции. Парадигмата на рефлексивната (или на спекулативното враќање кон појдовната точка, кон Итака на корсокаците на духот) не може да го потврди искуството на економијата на безграничните семантички опозиции. И уште повеќе од тоа: бидејќи за секој поим на еден јазичен систем важи тоа дека неговиот идентитет може да се реализира само со минувањето низ сите други, тој идентитет не се реализира за *никого*: бидејќи поимите на еден систем не се бесконечно избројливи, тие можат во момент да се променат преку смисловно иновативни трансформации и промената на семантиката на еден од нив, повлекува индиректно менување на семантиката на сите останати. Затоа Дерида може да каже дека граничната линија на диференцијалноста не се протега помеѓу знаците, туку долж секој поединечен знак. Ниту еден знак нема специфичен идентитет што може да се реконструира. Анархијата се

враќа во системот од знаци; и така сме се збогувале со класичниот структурализам.

V. Во воведниот дел (I.) беше кажано, (а во дел IV. беше покажано) дека неоструктурализмот прекинува со мислата за затвореноста на структурата. Ако Сосир – фиктивниот автор на *Cours de linguistique générale* од 1915 година³⁶ – претпоставил дека работата со знаковната диференцијација се завршува со создавањето цврсти опозиции, тогаш Дерида претпоставува дека таа работа во принцип и не може да се заврши. Меѓутоа, оваа очигледна разлика е помала, отколку што за тоа бил свесен Дерида. Автентичниот Сосир, неа ја антиципира, оноколку колку што тоа му било можно врз база на неговата теорија. Во продолжение тоа ќе го покажеме.

Сосир говорел за извесно лизгање („un certain flottement“) помеѓу кажаното, според прописите на јазичниот систем, и помеѓу тоа што ѝ е препуштено на иницијативата на индивидуата која говори.³⁷ Тоа е поврзано со околноста што според неговото мислење, вредностите на јазичниот систем ја развиваат својата *смисла* секогаш само *in actu*; но, јазичниот систем поседува модус на чиста *виртуелност*. *In actu*, т.е. во нивната сукцесивност, во течението на говорот и, значи, во времето. Еднозначноста на времето ме спречува, во еден ист чин на изразување да остварам две актуализации на *еден* ист знак; и таа ме

S. 93 f. Во врска со тоа види Франк (Frank, 1977, стр. 307 во контекст).

³⁵ Derrida (1972 b, стр. 61 f., 88). Види: Derrida 1967 a, стр. 409 ff.).

³⁶ Види за реконструкција на јазичната идеја на автентичниот Сосир кај Јегер (Jäger, 1975 и 1977). И Гodel (Godel, 1957).

³⁷ Saussure (1968, III C 277, al. 2022).

принудува да ги артикулирам своите искази во различни времиња и во различни контексти. (Кога би постоеле правила за контекстот, тогаш за нив автоматски би важело следново: и тие не можат докрај да ја антиципираат и детерминираат единственоста и актуалноста на контекстуалната ситуација.) Времето го дели субјектот на говорителот од себеси (значи, влијае врз идеализирањето на изразите, преку кои тој се карактеризира); и тоа го дели – барем, ако е можно, но таа можност има принципиелен карактер - тоа го дели, (досегашното) значење на изразот од секои негови идни значења. (Писмото го потврдува ова искуство кое го доживуваме и во секојдневниот говор, само во екстремни случаи).

За да може да се овозможи ова искуство „mutabilité du signe“, јазичната филозофија има потреба од една ваква теорија на јазичните знаци, која истовремено ќе ја објасни неговата интерсубјективна разбирливост (по мерка на семиотскиот клуч, кој го крие ’минималниот идентитет‘ на знаците) и не-идентитетот или неедновременоста на неговата порака. Сосир токму своето откритие за систематската структурираност - и идеалниот карактер - на јазикот (*langue*) не го оспорил со мислата за постоење на еден првобитен идентитет на знаците: „[Dans une langue,] tout consiste en différences.“³⁸ Ако ништо друго, тој се спротивставува на „illusion naturaliste“ на младограматичарите, според која гласовната супстанца по себе е смислообразувачка, па затоа

³⁸ Saussure (1957, 16). Види ebd., стр. 78 f. и посебно стр. 93 f.: „Il n'y a dans la langue que des différences et pas de quantité positive.“

единството и дистинктивноста на еден знак мора поинаку да се остваруваат. Имено, тие се остваруваат како резултат на содејството на два принципа што меѓусебно се надополнуваат и ограничуваат, а тоа се: временски-линеарната сукцесивност од една страна, и еден спротивставен процес на обопштување (или идеализирање), од друга страна. (Само овој последниот структуралистите и таксономатската лингвистика на јазично-аналитичката филозофија го доведоа во фокус: имено, разликите на јазичниот систем се редуцирани на конечно многу опозиции, во чија вмреженост времето се чини како да се сопнено. Метафизички, ова стојалиште се сфаќа во насока на тоа дека овде Хусерловиот „принцип на сите принципи“, не ја анулира сегашната прегледност [која тој ја нарекува ’жива сегашност‘]).

Сосир во своите постхумни *Notes item* разликува два принципа на *Semiosis*,³⁹ тоа се создавањето знак и создавањето смисла: преку првиот, унидимензионалноста на временскиот тек, елементите може да се разликуваат еден од друг: „chaîne parlée“ се базира *ad infinitum* на релација на не-идентитет, која Сосир ја разбира како релација на „поинаку од“. Доколку е даден израз (’terme’) x, од кој некој втор израз се разликува како не-x (значи, се идентификува на пр, со y), тогаш негацијата на множеството на сите -x (значи двојната негација на y) го дава континуумот на сите гла-

³⁹ Изразот потекнува од Пирс (Peirce) и не се среќава кај Сосир.

совни единства, кои основано можам да ги посматрам како „x“.⁴⁰

Овој принцип – не е ништо друго освен подобро објаснетата верзија на „принципот на диференцијалност“, за којшто говоревме во делот II. – и тој може појасно да се карактеризира со помош на формализацијата. Бидејќи тоа не е мое откритие, туку тоа е формулирано во еден непечатен типоскрипт, што љубезно ми го предаде Кристијан Штетер,⁴¹ затоа сега би сакал нему да му го дадам зборот:

Јазичната знаковна синтеза се заснова – како што беше покажано – врз принципот на не-идентитет. Доколку се признаат временски различни настани на parole

$$x(p)^1 - x(p)^2 - x(p)^3 \dots$$

како реализации на еден *идентичен* знак [значи како 'тип'], тогаш тоа е можно само на тој начин што секој од тие настани ќе се поврзе со истиот ред од рудиментарни негации, во кои ќе се констатира не-идентитетот на фигурата која го репрезентира настанот за свеста со сите други јазични елементи. Преминот од $x(p)^1$, $x(p)^2$, $x(p)^3$ итн. [значи од *tokens* на *parole*] кон $x(l)$, т. е. [кон] елемент на *langue* [јазичен *mun*], значи е можен, само ако

$$x(p)^1 \rightarrow a(l) \wedge \neg b(l) \wedge \neg c(l) \wedge \dots,$$

$$x(p)^2 \rightarrow a(l) \wedge \neg b(l) \wedge \neg c(l) \wedge \dots,$$

итн., и тоа така што никој од тие негациски редови не смее да содржи елемент, ако тој не е посочен од другите.

Брзо ќе се покаже дека крајот и зошто крајот на оваа шема е проблематичен за идентификација на знаците, која е целосна и која може дедуктивно да се изведе. Шемата сама по себе секако покажува дека самата негативност на разликувањето и течението никогаш не може да ги овозможат свеста на единицата и повтроливоста во иста смисла на еден јазичен тип, доколку не би постоел еден принцип на „*mémorisation*“ или „*recollection des unités phonatoires successives*“ што делува во спротивната насока;⁴² значи принцип, кој – слично на Кантовата 'синтеза на рекогницијата' – го задржува во свеста изминатиот елемент и местото на неговото настапување во контекст на другите елементи. Сосир зборува за „*recolligibilité*“ на елементите.⁴³ Тоа што се задржува, секако дека не може да биде самиот елемент – односно конфигурацијата на елементи (облик) - (бидејќи може да се каже дека тие попрво се изминати), туку само неговиот претставник: да го наречеме, аналогно на шемата на Штетер, x' . Разликувачката ознака значи не се случува, како што избрзано се заклучува со моделот на кодови помеѓу елементите x и (повторно) x , туку помеѓу елементите x и x' , помеѓу еден сега како x интерпретиран елемент, кој е изминат, станал секавање и е сфатен како сегашност. Така се покажува дека Сосировиот концепт на јазичната вредност – како што *mutatis mutandis* е преземено од

⁴⁰ Во врска со ова мошне јасно и пенетрантно кај Кристијан Штетер (Christian Stetter 1979, посебно стр. 135 f.).

⁴¹ Stetter (1979/80, стр. 72 f.).

⁴² Saussure (1974, N 15 [3318.6]).

⁴³ На пр. Saussure (1974, N 15 [3316.2 ff.]).

структуралистите – првично, во никој случај не може да се сфати како идеја за безвременски-синхроната структура од елементи, кои меѓусебе трајно се разграничуваат со опозициони и (синтактички) врзивни сили како молекулите на една кристална решетка. Токму спротивно, две вредности можат да се разграничат една наспроти друга само во временската низа - т. е. како не-сегашни.⁴⁴ Поимот вредност не го исклучува поимот на времето, туку го вклучува. Еден елемент може единствено така да се ограничи и семантички да се идентификува, ако по него - временски, надвор од неговата присутност - следи друг елемент, кој од свеста, а во рамките на еден континуиран тек на свеста со мотивирано поврзани фази, се согледува како *не-идентичен* во однос на првиот елемент. А тоа важи токму за самиот мемориран елемент: *x'* со *x* не е сам по себе идентичен, на пр. преку неговиот вроден гласовен облик или преку акустичната природа – тоа би било токму „натуралистичкиот погрешен заклучок“ - туку изискува само *творечка интерпретација*.

Elle comporte, cette identité, un élément subjectif, indéfinissable. Le point exact où il y a identité est toujours délicat à fixer.⁴⁵

Тука станува збор за хипотетичен суд, кој не може да се користи за никои други како херменевтски критериуми. Поинаку кажано: бидејќи *événement* и *représentant de l'événement* не егзистираат ниту во исто време, ниту, пак, можат да се идентификуваат

⁴⁴ Saussure (1974, N 15 [3317.2]).

⁴⁵ Saussure (1968, S. 243, III C 294).

преку нивниот гласовен облик, постои потреба од *проширен заклучок* (во смисла на Пирсовиот / Peirces „amplificating judgement“),⁴⁶ кој најпрво ќе го фундира единството на значење (на рамниште на *langue*) преку свеста на говорителот која не е изведена од самите правила на *langue* и затоа е транссемиолошка,² и тоа – како и сите не-дедуктивни видови заклучоци – на еден начин кој перманентно ќе може да се отповика и е нестабилен. Шлаермахер, кој прв го докажа овој тип на проширен заклучок во шематиката на создавањето знаци и разбирањето знаци, го споредил со уметничко дело, „но, не“ – така тој објаснува -, „како изведбата да завршува во некое уметничко дело, туку така што дејноста ќе го носи само *карактерот* на уметноста по себе, бидејќи со [граматичките] правила не е дадена и примената, односно не може да се механизира“.⁴⁷ „Уметноста“, објаснува тој, „во уште потесна смисла, ја нарекуваме онаа структурирана изведба, при што сме свесни за општите правила, чија што примена не може повторно да се врати на правила.“⁴⁸ Оваа одредба јасно се држи близу до Кантовата дефиниција за рефлектирачката (на пр. естетската) моќ на расудување, која секогаш го бара поимот, што би можел неа да ја одреди, но од структурални причини не може да го најде.

⁴⁶ Спореди со прилогот 6.40 во Peirce (1976, S. 291 ff.).

² Говорот за последната детерминиращка свест на говорителот навистина се наоѓа кај самиот Сосир. Таму се карактеризира како единствен критериум за судовите на лингвистите. (Saussure 1957, S. 75).

⁴⁷ Schleiermacher (1977, стр. 81).

⁴⁸ Schleiermacher (1843, § 132, стр. 56).

И Дерида ја бранел бесконечноста на знаковната врска повикувајќи се на Чарлс Сандерс Пирс,⁴⁹ но секако, наспроти него, без навраќање на поимот интерпретација или на интерпретативната индивидуа. Во тој контекст, ова не мора да иритира. Тука се работи само за тоа да се докаже дека Дерида – без какво и да е повикување на Сосировите постхумни текстови (тој реферира секогаш само на изданието Вулгата на *Cours de linguistique générale*) - всушност, ја потврдува Сосировата идеја, според којашто не може да се именува никаква теоретска инстанца која ќе ја сопре диференцијацијата на знаците или која ќе ја внесе во еден затворен систем. Доколку за секој знак важи дека неговата смисла се создава во непрегледно отвореното поле на врски, тогаш смислата на ниту еден единствен знак не може систематски да се совлада. Јазикот и говорот стануваат систематски несовладливи. Со тоа е надминат структурализмот во неговата класична разноликост. Диферентноста, која го разликува еден знак од друг и која му дозволува на тој начин да има одредено значење, отсега се провлекува само низ внатрешноста на самиот знак. Тоа Дерида го нарекува „la trace en lui des autres éléments de la chaîne ou du système“.⁵⁰

VI. Како треба критички да се однесуваме кон ова хиперболично наддавање? Најнапред треба да се констатира дека обајцата – Сосир како и Дерида - заземаат *екстреман анти-релистичен став*. Не само што смислата и значењето се доведуваат во еднострана

зависност од диференцијалноста на знаковната релација (знаковните релации), (самото ова не е многу веродостојно, туку јасно искривено: како може смислата да произлезе *единствено* од еден однос, кој самиот исто така е ослободен од смисла како и елементите со кои е поврзан *пред* тој однос?). Покрај сето ова се губи и врската со светот. Во секој случај 'текстот' станува автономен на начин кој сугерира дека оној кој бара повеќе, самиот себе си не се разбира. Но, ние денес во светски рамки можеме да набљудуваме неприфаќање на тезата за континуираниот јазичен карактер на свеста и мислењето; и ова движење на неприфаќање дури го зафати и најуспешниот филозофски потфат на последниот век: таканаречената јазично-аналитичка филозофија, која сега се нарекува само 'аналитичка'. Ова би требало понатаму да се елаборира – но како предмет на некоја друга студија.⁵¹

Да ја погледнеме сега недовербата на Дерида (образложена пред сè во *La voix et le phénomène*)⁵² против прочуениот „принцип на принципите“ на Хусерл: авто-присутноста на смислата, која е жива и прегледна. Таа почива на едно незадржливо идеализирање. Во тоа идеализирање продира Хусерловата намера – како и намерата на сите 'логоцентрични' семантичари – дека при повторувањето на еден знак во изменет контекст треба да се зачува идентичноста на типот на неговата смисла.

⁴⁹ Derrida (1967 b, стр. 71 ff.).

⁵⁰ Derrida (1972 b, стр. 38).

⁵¹ Во врска со одбивањето на *linguistic turn* види: (Frank 2001).

⁵² Derrida (1972 a). Интерпретација на основната мисла на ова дело се наоѓа кај Франк (Frank 1983, Vorlesungen 14-16).

И навистина Дерида (во својата расправа со Серле [Searle]) го прифаќа тривијалниот минимален консензус дека повторливоста, а со тоа и идеализирањето на нивните елементи, претставува нужен предуслов на секој симболичен поредок. Дури кога станува збор за последиците, двете страни отклонуваат една од друга: за феноменологијата исто како и за јазично-аналитичката филозофија, повторливоста и идеализацијата на типовите претставуваат сами по себе услови на идентитетот на значењата: за Дерида се ослободува бесконечниот синцир од повторувања на еден критериум за идентитет и значенската идентификација се преобразува во хипотетички суд, за чија вистинитост не може конечно да се „одлучи“ (од принципиелни причини, а не поради недоволноста на методот).

Радикалноста на оваа последица е импресивна. Сепак мора да се расудува трезвено, и да се констатира дека таа е предимензионирана, па дури и самоуништувачка. И времето на кое Дерида – надоврзувајќи се на Хусерл – радо се повикува, не претставува едноставно делба на фази која се опира да има идентитет. Тоа е делба, која повторно обединува.⁵³ Поинаку менувањето не би можело ни да се замисли, бидејќи не би можело повеќе да биде разбирливо како модификација на нешто што останува. Тоа Дерида дури и го призна во својата полемика против Серле. Но, тоа тој го стори во еден невнимателен миг, така што и самиот не ги увидел последиците кои се однесуваат на самиот него. Таму тој говорел за едно минимално постоење (*restance*) не на смис-

лата, но на *marque*, значи на знаковната обвивка која е ослободена од смисла (Сосировата *aposeme*):

La *restance* [...] est liée à la possibilité minimale de la re-marque (...) et à la structure d'itérabilité. Cette itérabilité (...) suppose une *restance* minimale (comme une idéalisation minimale quoique limitée) pour que l'identité du même soit répétable et identifiable *dans, à travers* et même *en vue de* l'altération. Car la structure de l'itération, autre trait décisif, implique à la fois identité et différence.⁵⁴

Ова заедничко егзистирање на идентитетот и диференцијалноста во временското збиднување се нарекува негов *континуитет*. Континуитетот имплицира менување (во спротивно би имале сегашност која мирува односно *nunc stans*, перманентност); но, таа имплицира менување во рамките на едно единство (онака како што мислиме дека самите се менуваме во животната приказна, а дека сепак остануваме да бидеме тоа што сме). Сепак дека тоа единство секогаш одново се диференцира и *како* единство, кое секогаш и во секој миг е нападнато и расчленето, меѓутоа, мора да додадеме, во корист на нови, исто така повторно изградени провизорни единства, тоа повторно се создава. Тука во никој случај нема враќање кон претходното единство, кое - Хегелијански – би можело со оглед на неговата цел да се идентификува како апсолутното во состојба на своето бидување во себе. Попрво е вака: единството кое *не е* супсистентно речиси и не се идентификува, ниту се

⁵³ Види Sartre (1943, 177).

⁵⁴ Derrida 1977 b (S. 24 f.).

напаѓа во поглед на една нова концепција на единство. А ова секогаш се случува во континуитетот на историјата на *толкувањето*, за кое Дерида е незаинтересиран, зашто тој изразот 'толкување' го асоцира со иницијативата на смислотворечкиот субјект. А тоа, вистина говорејќи, е против 'логоцентризмот'.

Навистина консеквенцијата на Дерида потпаѓа под прочуениот *tu quoque* - аргумент на Аристотел, според кој „оној, кој оспорува одредени услови на образложението, токму за да може да ги оспори тие услови, морал и да ги признае, т.е. аргументира прагматично неконзистентно“.⁵⁵ Имено, за да може да се мисли на итерабилноста како услов за овозможување на субјективитет и смисла – и идеалност воопшто, Дерида мора да го користи континуитетот (а со тоа и: врамувачкото единство) на процесот. Тој тоа според мене, и со право го чини; но, тогаш се прекинува последниот врв на неговата аргументација или тој може да се одржи само по цена на самодемантирањето. Зашто во онаа мера, како што со право потсетува Дерида на Хусерловата „жива сегашност“, во која тоа *re-* како префикс во изразот 'ре-продукција'⁵⁶ (како и во 'ре-петиција' и 'ре-презентација') претпоставува загуба на еден непрекинат самоидентитет на „пра-настанот“, во таа мера тој мора самиот да биде потсетен од Хусерл, дека загубата на сопствената сегашност на пра-настанот може само да се означи („*marquer*“) во рамките на еден *континуиран процес на итерација*, чие формулирање преку префик-

⁵⁵ Høgrebe (1982, S. 289).

⁵⁶ Derrida (1972, стр. 71 ff., 74 ff.).

сот 'ре-' во неологизмот 're-marque'⁵⁷ покажува дека минималниот идентитет теоретски не може да се напушти. Оттаму произлегуваат, чинам, цела низа последици, за кои за сите е заедничко тоа што не можат повеќе да се развиваат во теоретската рамка на неоструктурализмот. Тие апелираат на една херменевтика во смисла на индивидуата.

И конечно, обидот на Дерида за деконструкција на единството (создадено преку внатрешна диференцијација) на *самосвеста* е сосема неодржлив. Тоа е поврзано со околноста што тој е недоволно запознаен со алтернативните теории и обиди за објаснување на самосвеста. Наместо тоа, тој го презема Хусерловиот неодржлив модел за самосвеста како рефлексција ('самодопирање' или 'самоафекција' на едно интелегибилно Јас во емпириското) и ги разделува неговите неизбежни последици едни од други. Меѓутоа, овие последици секако се добиваат само тогаш, кога ќе се земе како основа овој погрешен модел. Бидејќи Дерида нема никаков друг модел, тој останува негативно и паразитски врзан за Хусерл; неговата претензија тој модел да има важност, пропаѓа заедно со онаа на Хусерл.⁵⁸

⁵⁷ Кон поимот *der 're-marque'* или *der 'double mArque'* види: (Derrida 1972 с, S. 283 во контекст). Во врска со толкувањето спореди го поетолошкиот „пристап“ во (Frank 1983, S. 573-607, посебно стр. 601 f.).

⁵⁸ Види: Manfred Frank, „Ist Selbstbewußtsein ein Fall von 'présence à soi'? Zur Meta-Kritik der neueren französischen Metaphysik-Kritik“, во: Frank (1989, S. 471-490).

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Manfred Frank

What is Neostructuralism?

Derrida's Principal Linguistic-Philosophic Function when Exiting Classical Structuralism

(Summary)

Manfred Frank, in this study, attempts to represent Derrida's principal linguistic-philosophical thought construction, which he terms (as early as 1980), most aptly "neostructuralism". Derrida's Neostructuralism – terminologically speaking, it emphasizes its novelty vis-à-vis structuralism – questions the basic premise of classical structuralism, according to which the meaning of signs (as signifiers of the linguistic articulations) is created through the binary oppositions of the sign's carriers within the frameworks of a closed system. No longer speaking of a 'system', rather now referring to a 'structure', Derrida emancipates the differentiability of the signs from the closedness of the oppositions, since the differentiations are created in a space with open frames – *marge*. Henceforth, Derrida concludes that the limits of the semantic identity of a term are functions of the open system of the permanently new differentiations. Therefore signs are recognized as always new articulations of other and former signs, much like texts are the transformations of other and former texts. That means that the differentiation of the signs does not take place between the signs, rather in the internality of each individual sign separately. The meaning thus created, of each sign, depicts the unclear open field of the system, due to which the meaning of each sign cannot any longer be controlled inside the system (linguistic, sign-related, grammatical) itself. Consequently, the question about identity emerges, rather about the consciousness of the speaking subject. Frank points out the consequences of this thought construction of Derrida's, which in the long run rebound also onto his unsustainable and wrongful approach (and model, as taken over from Husserl) about the deconstruction of the unity of the consciousness about itself.

Key words: classical structuralism, system, deconstruction, neostructuralism, structure

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CONSTRUCTION OF A PLACE IN ETHNOGRAPHIC FILM

Key words: ethnographic film, place, visual ethnography, experimental ethnography

Ethnography is widely accepted method in the field of cultural studies, although was born under the roof of, and is still an identity marker for the discipline of cultural anthropology. Cultural studies embraced the ethnography in effort to deal with the “lived culture” and “whole way of life” but with lot of criticism within and outside the field for its circumvention of abstraction so that the separate elements of lived cultures are not unraveled, and their real complexity is not recognized (Johnson 1996, Nugent 1997). Bringing out a complexity of real world in ethnography is one of the focuses of anthropological theory itself since 1980’s (Clifford and Marcus 1986), and soon afterwards it started to be problematized within the realm of visual ethnography as well (Crawford and Turton 1992, Pink 2001). On this track, I am dealing with complexities of one of the most questioned notions in humanities and social sciences in the last twenty years – places, and ways of presenting these complexities in visual ethnography.

Place in theory and ethnographic practice

The concept of place has undergone considerable changes since late 1980's in anthropological theory (Gupta and Ferguson 1992, Low and Lawrence-Zúñiga 2003). This was a consequence of methodological and epistemological rethinking of the ‘locale’, ‘locality’, ‘field’ and ‘space’ which made part of the so called spatial turn in humanities and social sciences in general. The concept spatial turn sums up an abundance of research and theory developed from the 1970s onwards in

philosophy, human geography, history, archeology, sociology and anthropology (Relph 1976, Soja 1989, Lefebvre 1974, Malkki 1992, Tuan 1977, Warf and Arias 2009). Space begun to be considered as a humanized or meaning laden (temporal, relational, subjective, specific, active) on the contrary to previously prevailing conceptualization of it as abstract or scientific (atemporal, totalized, objective, universal, passive) (Tilley 1994 :8). Once the space was considered as something that is involved in action, it is generally acknowledged as socially produced. This means that societies produce their

spaces for the sake of the proper development. There is no container to be fulfilled by human action, but there are innumerable connections between perceived, cognized, lived and imaginative reality that create and recreate social spaces (Lefebvre 1974). In other words, space is experienced by people and this involves all social constructs developed by people: it is burdened by historic moment, political forces, ideological orientations, it is conflict ridden medium.

The most significant aspect of this shift for anthropology is rethinking space as an essential component of sociocultural theory, or as Low and Lawrence-Zúñiga put it, “anthropologists are rethinking and reconceptualizing their understandings of culture in spatialized ways” (Low and Lawrence-Zúñiga 2003: 1). In the age of mass migrations, globalization and information technology discipline’s key concept, culture, is no more seen as territorialized and historically routed, but as ‘traveling’ (Clifford 1997) and anthropologists develop new conception of deterritorialized cultural differences. Therefore, connections between places, people and culture should be investigated as a historical and social creation on one side, and as a phenomenological and discursive construction on the other side (Čapo and Gulin Zrnić 2011). Places are processes of construction through manifold views and thus ‘multilocal’ as a way of experiencing (Rodman 1992), or in other words, places are relational. In understanding ways of experiencing places one has to distinguish different possible relations that individuals and groups develop towards places. Among many factors which determine people’s experiences are gender, power relations,

economic situation and class, historical moment, etc. Different people have different relations with already established stratified social reality in a place, and this positioning of a subject in certain aspects determines his/her sense of that place (Massey 1997). Doreen Massey gives an example of the seemingly homogeneous place such as mining village in which a woman knows and feels the place in a different way than a man: she follows different routes in order to accomplish her tasks, she gathers with other women in different places than men do. Her sense of the place is different, the meanings she ascribes to it are to some extent different (ibid.). Having this in mind we could say that the place in itself is a constellation of social relations which in turn consist of experiential, emotional, historical, cognitive and value dimensions. The old visual representation of place as a circled, bounded area thus can be replaced with the image of dandelion seed where its rays intersect in the middle the same way the social relations intersect and form a place. Social relations we are talking about are internal as well as external; they are connections with other places as well as connections within a place. Described in this way, a place cannot be closed, introverted and complete in itself, but open, connected to the outside world and full of inner conflicts. Nevertheless, it doesn’t lose its uniqueness; Massey argues that its distinctiveness results from the specific mixture of local and wider social relations crossed in it and from the effects that mixture generates (ibid.). In another time and another location, the mixture could never be the same.

As mainstream anthropology until 1980’s treated space, locality and field with objectifying

tendencies, so visual anthropology (with few, but notable exceptions) theorized with similar pattern ethnographic film. Since its beginning, ethnographic film fought for its status within anthropology, often called 'the discipline of words' (Mead 1995). In order to prove ethnographic film's scientific character, its practitioners employed during 1960's certain way of filming consisting of rules such as avoiding complex editing and therefore practicing 'editing in camera'; filming 'whole people, whole bodies and whole acts' in effort to represent the reality as it is; avoiding interviews because of their intrusive nature; absolute bending of non-original sound; etc. (Heider 2006). This way of filming was called 'observational film': its leading idea was to let the audience to interpret for themselves objectively represented culture, as they would do if facing it with their own senses, without the omniscient narrator, or the author of the film leading them.

As soon as the mainstream anthropology started to question its scientific endeavor as experimental and employ the idea of interpretative science, the filmmakers (Robert Gardner as the exemplar) loosen the strings and started to embrace artistic (subjective) as well as scientific (objective) nature of the ethnographic film. Now, all this was not so sudden, since ethnographic filmmakers from the beginnings **were** aware of the double nature of visual ethnography. Widely acclaimed as first documentary (and ethnographic film) Flaherty's *Nanook of the North* (1922), although employs Malinowskian fieldwork 'rules' (researcher's knowledge of the subjects' language, extended stay in the field, getting the native's point of

view) stays as a remainder of dubious scientific methods in ethnographic filming (careful preparations of the scenes instead of filming the life as it is without intrusion of the filmmaker). Furthermore, Jean Rouch, one of the most innovative ethnographic filmmakers, already in the early sixties insisted on subjective, relational and provocative filming ((*Chronicle of a Summer*, 1960), even inventing a new genre called 'ethnofiction' (*Jaguar*, 1955). And finally, to conclude this provisional list with Robert Gardner, whose film *Forrest of Bliss* (1986) made anthropologist argue about its ethnographiness for more than a decade (Ruby 1989, Moore 1988, Chopra 1989, Oster 1989, Kapur 1997). *Forest of Bliss* is a non-English speaking film without subtitles or voice-over, with no narration or verbal explanation. It is ethnographic study of funerary practices in Benares (India) and it combines ethnography, *cinema vérité* and experimental filmmaking. Exquisitely photographed, *Forest of Bliss* captures the mystery of its subjects and their lives, without sentimentalizing them: cremation rituals and funerary preparations are used as visual metaphors for the metaphysical ideas they reflect. Robert Gardner started his career as an observational filmmaker although always susceptible to mystical themes (*Dead Birds*, 1964), and with *Forest of Bliss* he made full circle from objectivity to subjectivity representing in this way theoretical turmoil within visual anthropology.

The everlasting theme of objectivity vs. subjectivity in ethnographic film is fundamentally issue of representation of culture. Visual media represent culture by counting on audiences' capabilities to generalize shown

particularities. In film we can, for example, see particular scene of a fight among the Yanomamo Indians who live in the tropical forest of southern Venezuela and northern Brazil (Timothy Asch's *Ax Fight*, 1975) and deduce from it the idea about violent Yanomamo society. Filmic language is the language of particularity: it shows one person doing his/her work, or an ordinary day in one village, or a year cycle in a life of one shepherd, intending to show the way of life in society the images were drawn from (MacDougall 1997). Therefore, images of the film are grounded in determined place, they show **the** place intending to show places.

This leads me to an observation on importance of the spatial issue in visual ethnography, that is, on the question of filmic construction of representation of places. In order to construct a place one needs to express a sense of experience of that place which serves to its creation and reflection at the same time. The idea of belonging to a particular locality usually effectively evokes feelings for a place and therefore is much used in anthropological filming and writing. Nevertheless, in visual anthropology as well as in mainstream anthropology along with the reconceptualizations of place, authors have put into question old definitions of locality and belonging (Lovell 1998). The exploration of how notions of belonging are constructed is in current context of globalization particularly interesting. Raising the issues of displacement and dislocation gave new aspect to the notion of belonging, previously considered as naturally connected to physical reality of the everyday surroundings, and today moulded and defined by memories of belonging to particular landscapes, too. The question for the visual ethnography is

how to construct a sense of belonging to a place which cannot be filmed since it doesn't exist any more. It doesn't exist in a way it did before, which includes complex intertwining of experiential, emotional, historical, cognitive and value dimensions. Visual presentations draw from particularities, and in this case particularities are gone. Memories can certainly be evoked and presented by interviews and conversations, but besides words visual medium needs also images, otherwise films are judged as "radiophonic" and not true to their own language. As far as images, films do not satisfy just by collecting them from the outside world as ethnographic evidences, their main interest lies in "ability to convert a space of ocularity into a space of intuition, surpassing the sensory modalities of apprehension and gathering a multiplicity of images into a unity of sense" (Resina 2009: 197). John Marshall's film *N!Ai. The Story of a !Kung Woman* (1978/79) successfully uses this ability to create a sense of belonging to a place that there is no any more, in order to reach for and find deep human strength when facing changed social relations, lost of values and a way of life. The film is based on a widely admired book, Marjorie Shostak's *Nisa: The Life and Words of a !Kung Woman* (1981) which describes culture of San-speaking !Kung of Botswana from the women's point of view. The book was innovative at the time for the use of life history, and has been hailed as a contribution to a gender anthropology and as an example of polyphonic experimentation in ethnographic writing (Clifford 1986, 1988; Marcus and Fischer 1986; Pratt 1986). Only few years after professional colleagues praised the book, Gupta and Ferguson made a strong critique

of Shostak's approach in using Nisa as a token of a type of apparently primordial people, isolated survivals of a prior evolutionary age (1992). Gupta and Ferguson judge «the exoticization implicit in this portrait, in which the !Kung appear almost as living on another planet», and express their surprise of how little criticism this approach has drawn from theorists of ethnography (Gupta and Ferguson 1992: 15-16). The authors takeover Edwin Wilmsen's critique in which he shows that San-speaking people have been in continuous interaction with other neighboring groups and that political and economic relations linked the supposedly isolated Kalahari with regional political economy (ibid.). Wilmsen's observations are tuned to already mentioned current theories of place and space according to which notion of place assumes ideas of linkage and openness. On the contrary to the book, the film succeeds to avoid careless generalizations such as 'isolated people' or 'people without history', in part thanks to an already mentioned inherent quality of the medium of drawing from particular images. The protagonist of the film in a certain sense remains N!Ai, instead of letting the generalized notion of the !Kung culture (apprehended and described by the author of the film) to takeover that role. This was possible for several reasons. Marshall constructed the film around the conversation with N!Ai who is talking about her childhood memories (which reflect the life in a band of gatherers and hunters, with seasonal gardening), marriage, and lastly, sedentary lifestyle at Tshum!kwi reservation (infused with sickness, demoralization and dependency). The strong point of the film are Marshall's scenes picturing N!Ai and her family filmed in a period of 27

years, which illustrate N!Ai's story. Marshall made number of films in Kalahari desert, and for this film he used scenes from his previous films that were presenting N!Ai's family. In this way, the story of turbulent period of political and economic changes remains a personal one, featuring exact person's point of view. Marshall used interview with N!Ai as a comment, and for that reason there was no need for additional one.

Throughout the film Marshall is constructing a sense of place fueled with notions first of belonging and then of displacement. Kalahari Desert is a harsh land with summer temperatures that soar up to 45 degrees Celsius, and in winter drop below freezing. It is actually a semi-desert with rainy seasons which enable foraging people to use plant and animal resources. In the first part of the film N!Ai describes gatherers' way of life talking about smells and tastes. Tastes were many in her childhood, so N!Ai uses them to describe a sense of diversity, plentitude, fullness which is strongly connected to her sense of home.

“When we hit the *na* tree, the sweet berries fell. We'd all pick them up an pile them together to take home. I was such a big little woman then. Most things we dug. [...] We pried out the *ubbee* root and dug *koa*, the water root from deep in the ground. We were people who had water. Even in the cold dry season we had water. Some of our water stayed fresh in the rocky places [...]. In the forest we gathered *ga-mangetti* nuts. There was so much *tsi* in the fall, and *maa*, the wind fruit. We had to taste things. Some of them were bitter. Some people ate plums, some people didn't. In winter the berries dried, but there was cucumber in the spring. And the beans you call wild coffee and different insects. And when the year grew

warm, the trees oozed sap which we call *xum* and you call gum. Gum was so sweet. Those were the things that made us good and full and gave us many different tastes.”

Being filmed in observational style and therefore edited with original sound only, the film is filled with sounds of opening nuts, of digging the turf to get water root, of walking through the bushes. These sounds accompany words of N!Ai while images of people being at home in vast territories and bushes run in front of viewer’s eye. Marshall successfully shapes consciousness about emplacement, about the workings of the human body and “provides a reflection against which human imagery of the self, at individual and social levels, can be mapped and experienced”, as Lowell put it describing dialectical relationship between nature and human beings (Lovell 1998: 9). In this respect, human relations and wider, human society reflects the perception of the nature in the process of common construction of a place. The place cannot be understood apart from lifeworlds of people. Place has relational meanings created particularly through relations between people and nature.

Having this in mind, Marshall’s decision to construct a sense of place through images of different kinds of love (love between husband and wife, love towards food, love between friends, love towards home) and religious experiences (that in the form of a trans, again, consolidate nature and culture), seems adequate for the purposes of the film. Relationship between a husband and a wife mapped through rituals of engagement, first night under the same roof and first hunt for a newly made family, as well as through slowly progressing of their

emotional binding reveals the ways of processing the territory as a place (or in this case, home place). Marshall presents the way in which are emotions mapped into the territory and this helps understanding the imagery of the N!Ai’s self as experienced in a place. The ritual of trans even stronger suggests the workings of a body in a complex play between conscious and subconscious emplacement. Marjorie Shostak describes the ritual as a curing process whereby the healing force, *n/um*, begins to be “hot” and starts to be effective on community (1981: 292). In the film, N!Ai talks about transing as dangerous, for people have died in trance trying to activate the *n/um* to fight against God’s will and to cure disease. In trans, people enter dimension of disease and leave their own dimension, their body is transit area between two worlds. If to be human means to create the distance between the self and the world and at the same time to attempt to bridge this distance through perception, bodily action, intentionality and emotion (Tilley 1994: 12), than the practice of trance as a bodily and spiritual experience seems like effective in bridging it. Literary, with trans people are trying to go back to the world, to bridge the gap, to trans-site, to develop bonds with extra bodily manifestations of the world, mental and physical, and therefore to construct a place (taken as a experiential set of contextualized relationships) . For this reason, the scene of trance in the first part of the film takes over the meanings of emplacement and belonging, altogether with previously mentioned sensory attachments.

In the second part of the film Marshall constructs a sense of displacement in Tshum!kwi reservation through malfunctioning human

relations. Again is the world of N!Ai that opens the path towards experiences of place. Experience is not told, it is shown in the film by exposing subjects as not satisfied, contentious, irritable, drawn in their everyday quarrels. Not used to the sedentary way of life, they feel imprisoned. Sense of imprisonment and not belonging is communicated with gestures, bitter words, and a song. The song that N!Ai sings expresses emotional and cognitive dimensions of displacement (she sings “Death is dancing me ragged”) and it accompanies the images of misunderstandings between !Kung and people responsible for the South West African Government camp. For the !Kung at Tshum!kwi, change in lifestyle included settlement, subsistence, and introduction of the institutions of church and school. Misunderstandings in religious practices were common – one of the most striking is N!Ai’s interpretation of the biblical scene told by the catholic priest in sermon. Irony and disbelief are evident in N!Ai’s face and her comment in which she judges Jesus’ personality for putting a woman in an amoral situation when asking her to bring him some water while being on her own, that is, without her husband or other male relative.

“Now really! Those two at the water hole had never even met before. How can a woman go down in a water hole with a perfect stranger calling himself ‘God’s son!’ It would have been very bad. Her husband would have punished her for being alone with such a man. That man was fooling her!”

Aside from the relationship between residents of the reservation and people responsible for the running of the camp, what makes us (viewers) even more aware of the sense

of displacement is burst of negative emotions and tensions that emerge from !Kung people’s mutual everyday quarrels over the distribution of material goods (money, blankets, clothes) and food ratio. These tensions could no longer be dealt with by departure of some members of the group in a distant camp, as was traditionally done. Particular scene in which band members accuse N!Ai of hoarding her possessions, makes the central theme of the second part of the film. Here Marshall follows the quarrel itself and accompanies it with N!Ai’s comment the same way he does throughout the film, but this time N!Ai introduces the filmmaker himself as the person who pays her for the work in the film and in that manner a person who is directly involved in establishing new social relations in the camp.

“From these white people in one day I made three Rand. I am a woman who can buy things. But people say I’m hiding things. Sometimes I share but sometimes I don’t want to give to other people because my children are full of wanting to eat.”

What is at stake here, is the old problem of ethnography and it’s inability to observe only, without interfering. Marshall consciously leaves this scene in the film to accentuate this problem and responsibility of ethnographers in creating new realities, but at the same time he encourages us to rethink the concept of place as a constellation of external and internal relations located in a particular geographical area and in a particular historical moment, as was already discussed at the beginning of this text. Tshum!kwi reservation is situated within the former hunting area of !Kung people, and for the sake of the argument we could say that it makes part of the same territory that N!Ai ones called

home. And that's it as far as the similarities. A place is not sacred in its isolation, and it never was. Before introduction of the apartheid system, hunting area of !Kung people was neighboring, among the others, cattle-herding, nomadic Khoi-Khoi and Herero pastoralists with whom they often traded. The delineation of borders for "Bushmanland" was part of South Africa's apartheid system and it made contacts between cultures more intense, but they have always existed. Nevertheless, relations between people on internal and external level changed. The place changed.

As I mentioned earlier, Marshall's film corresponds to the theoretical requirements of the text since it presents processes of both emplacement and displacement as somehow connected and even intertwined since they occur in the life of a single person. Furthermore, it evaluates experience as a primary means of understanding a concept of place.

In the literature is evident a growing importance of phenomenological approach which, insisting on concrete experience, achieves relativizing effect of manifold realities (as many personal experiences, that many realities). This effect, which could be named as an effect of manifold perspectives, works in a way to make everything seem partial: not even one perspective is complete, because no one perspective sees what all perspectives see together. At the same time, because of the repeating of similar parts of information in different perspectives, this effect will make everything seem connected. Here I am talking about complexity as intrinsic to a place and referring to Marilyn Strathern's rethinking of complexity as intrinsic to ethnographic enterprise that she named "partial connections" ((2004: xx).

A place is never simply manifold; it is complex in overlapping of its sameness and difference.

Marshall did construct two places in his film talking about one location, that is, he tried to represent the multisided place starting from two major processes in its apprehension: emplacement and displacement. But he did it diachronically, as if these processes are lined up one after another in time, which is true to N!Ai's case. Discussing Marshall's ways to represent N!ai's senses of place and construct them cinematically I tried to point out that it takes a whole full length movie to do it. And the result are two major senses: home and not-home, white and black, without a diapason of colors/senses in between. Remains the question how to bring out a complexity of a place in visual ethnography synchronically. To give a representation of a place in its simultaneous complexity.

Place in experimental ethnography

It becomes evident that a gap opens between theory which is meant to orient towards complex meanings of a place that include consciousness about emplacement/displacement and reflections of human imagery of the self, and practical visual ethnography. Maybe this gap could fill in experimental ethnography.

Stephen Webster defines experimental ethnographic form as ethnographic account that reproduce in textual form the hermeneutic or reflexive theory of fieldwork or of social change: it seeks to integrate with, rather than represent, the social practices that are their objects (Webster 1993: 293). "This integral relationship with practice is, at the same time, their form and their theory" (ibid.). This means that

experimental ethnographic film allows us to see it as a cultural representation, instead of using it as a means to reach cultural representation that is somewhere else. All this makes sense if we think about experimental ethnography as about the project to “overcome the binary oppositions of us and them, self and the other, along with the tensions between the profilmic and the textual operations of aesthetic form” (Russel 1999: 19). Catherine Russel argues that these are binaries of modern culture that should be overcome by understanding of ethnography as a textual evocation rather than representation (ibid.), since its exploration must take place within a fragmented culture in the postcolonial revision of anthropological knowledge.

To construct a place in ethnographic film one needs to evoke a place cinematically. In this manner, the complexity of the film’s form is intertwined with the complexity of the phenomenon it represents, and together they are the cultural representation instead of a medium employed to reach for a cultural representation. Taken in this way, ethnographic film is the exploration of the particular phenomenon and at the same time the phenomenon to observe. It is the ‘site’. Experimental cinematography is nothing new, but experimental ethnographic film is something different for it combines experience, reflection and imagination as does experimental cinematography, and in addition theory that makes part of ethnography itself. This is the site of material, theoretical and sensorial presence. The site of conceptualization of other people as emplaced persons, in our case.

Talking about sensory ethnography Sarah Pink recently proposed the idea of ‘ethnographic

places’ (2009) which corresponds to here proposed idea of site.

“Ethnographic places are thus not the same actual, real, experienced places ethnographers participate in when they do fieldwork. Rather, they are the places that we, as ethnographers, *make* when communicating about our research to others. [...] [They] can never be understood without accounting for how [their] meanings are constituted in relation to readers and audiences through their participation.

(Pink 2009: 42, emphasis mine).

Participation of the audiences here implies experiencing the senses, the senses of place in our case.

There is a project I would like to outline here as a recent example of ethnographic film taken as a site that constructs a sensory structure of a place: David MacDougall’s film *Schoolscapes* (2007). The film is a part of MacDougall’s project of making a series of films about the Doon Schools for boys in India. *Schoolscapes* was made at the Rishi Valley School in South India and is inspired by the 20th century Indian thinker Jiddu Krishnamurti who taught that one should observe the world around us more calmly and simply, and on whose educational principles was the school founded. The film is inspired by the same thinker by whom is inspired the object of the film (traditional schooling in India): the form of the film’s presentation evokes calm and clear observation, the simple act of looking, by using a single shot for each scene. Perpetuation of ideas in schooling system and in the film evident in the cinematic form is what makes of it the site, the experimental ethnographic film that constructs a sensory structure of a place (the school).

MacDougall himself wrote about the Doon School project as about an investigation of social landscapes and creation of their sensory structure with aim to research sensory experience in ethnographic practice (2005: 95,105). He brings out processes of place making in the boarding school Rishi Valley by taking long still shots of particular situations in the school's social landscape: daily rituals in bathrooms and toilets, laundry getting dry in backyards, sleeping rooms in the waking hour, empty classes, crowd in the principal's office, lectures in classes, etc. Each single shot is used for another scene, and scenes appear one after another from black fade in and disappear to black fade out; they are interconnected by black screen and a sense of slow apprehension of a place in its diversity. There are no English subtitles and no voice over explanation. Just simple and slow construction of a place through images of its manifold reality.

There is a number of ethnographic films which might be called experimental. Among the most prominent are Jean Rouch's *Les Maitres Fous* (1954), Maya Deren's *Divine Horsemen* (1947-85), Tracy Moffat's *Night Cries: A Rural Tragedy* (1990), Paula Gaitan's *Uaka* (1988), and Robert Gardner's *The Forest of Bliss* (1986). Each of these films experiment with particular notion of its interest: ethnographic gaze, scientific authority, modernist interest in possession, voice of the other, ethnographic realities. Among all of them (and much more) I set aside MacDougall's *Schoolscapes* for its interest in space, place, and, as the title suggests, landscape. It outlines senses of place not through person's experience, as is the case of classic ethnographic film *N!Ai. The Story of a !Kung Woman*, but through the form of presentation. It

investigates possible senses of place by experimenting and creating a new place – the film itself.

* * *

Visual ethnography as a method is nowadays not in question. It showed from the early years notable ability to adapt itself to demands of theories that are constituting it. A big part of anthropological theory focuses in turn on discipline's methodology rendering its usage more and more thought-out. Ethnography is not just a practice that makes the world explainable, it is acknowledged as a practice of world making. In this sense are complexities of our world made and remade through our explanations of them. Ethnographic film in particular seems to succeed in surpassing a space of ocularity and in converting images into a unity of sense. In this article I tried to show how it does so with the sense of place.

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Сања Пуљар Д'Алезио

Конструкција на место во етнографскиот филм

(Резиме)

Текстот се сосредоточува врз анализата на начините на кои се конструираат местата во етнографските филмови. Со тоа, истражувачкиот метод на визуелната етнографија и поновите промислувања на концептот, наместо во социокултурната теорија се земаат како темел за изнаоѓање можни начини на конверзија на просторот на окуларноста во простор на интуиција кој би им овозможил на гледачите да го „почувствуваат“ местото што се прикажува во филмот.

Доколку местото се смета за отворено, поврзано со надворешниот свет, исполнето со конфликти и единствено, т.е. разликувачко заради специфичната мешавина на локалните и пошироките социјални односи што се испреплетуваат во него, како и заради ефектите кои таквата мешавина ги предизвикува кај жителите на тоа место и на луѓето кои се среќаваат во него, тогаш според теоријата тоа е создадено од многу реалности. Практиката, етнографската практика, има тешкотии околу процесуирањето на оваа комплексност на значењата на местото.

Во текстот се предлага експериментална визуелна етнографија, како можеен начин на евоцирање на комплексноста на местото со помош на филмската форма: комплексноста на формата на етнографијата е испреплетена со комплексноста на појавата што ја презентира, така што тие заедно стануваат културна презентација, наместо медиум кој е употребен за досегање на културна презентација. Етнографскиот филм сфатен на овој начин истражува одредена појава и истовремено и самиот претставува појава што се истражува. Тој е *site*.

Клучни зборови: етнографски филм, место, визуелна етнографија, експериментална етнографија

**ПРЕД ДОЖДОТ И ПРАШИНА НА МИЛЧО МАНЧЕВСКИ
ИЛИ КОГА ОБЈЕКТОТ СТАНУВА СУБЈЕКТ**

Клучни зборови: идентитет, Европа, Балкан, екстернализација на насилство, субјект, објект, Милчо Манчевски

Донесувањето на Декларацијата за европски идентитет уште во 1973 година (Declaration on European identity, 1973) значеше јасен политички договор на земјите членки на Унијата за конструирање на еден нов идентитет, кој не само што ќе има импликации во економската конкурентност и во зајакнувањето на политичката моќ на Европа заради порамноправно учество во донесувањето на одлуки во однос на светските политики во тогаш бинарно поделениот свет меѓу Советскиот Сојуз и Соединетите Американски Држави, туку ќе има импликации и на идентитетските матрици на индивидуите кои се обележани со дадениот, т.н. европски идентитет. Ако во 70-тите години на минатиот век Декларацијата за европски идентитет беше непоблематично поле за деветте земји членки со оглед на идејата за креирање на некаков надворешнополитички идентитет базиран на заеднички вредности и принципи, нејзината имплементација, како со оглед на процесите на глобализацијата и прашањето за културниот диверзитет на земјите членки, така и со оглед на проширувањето на Европската Унија со нови земји членки спроведена под мотото

„Европа без граници“, донесе низа дилеми и дивергентни размисли.

Ми се чини дека овде треба да се потсетиме и на тоа дека со Декларацијата, Унијата се самоозначува како „иницијатор на еден нов и правно фундиран поредок“ кој ќе се темели на „функционалниот мултилатерализам.“ (Илиќ, <http://evrodijalog.eu/site/wp-content/uploads/2010/04/RP-Goran-Ilik-Post-Lisabonskata-Evropa.pdf>) Тој мултилатерализам се јавува како *етички коректив* на унитаризмот на САД и регионалниот хегемонизам на СССР. „Таквата мисионерска задача и улога на Унијата, директно произлегува од нејзината примарна детерминација дека, мултилатерализмот како таков е прифатлив, посакуван и глобално корисен“ (Илиќ, исто)

Евидентно е дека кај земјите членки на Европската Унија, во тој момент, нема сомнеж во моќта на меѓународното право и потенцијалот на меѓународните институции за иницирање и за создавање на еден поправеден светски поредок кој ќе почива врз основниот критериум - *еднаков и фер третман за сите*. Европа би можела да биде фактор за воспоставање на тој поправеден систем, но

само како обединета, зашто „Европа мора да се обедини и да започне да зборува со еден глас, ако сака да биде слушната и ако сака да има соодветна улога во светот“ (Declaration on European identity, 1973 <http://www.cvce.eu/viewer/-/content/02798dc9-9c69-4b7d-b2c9-f03a8db7da32/en>)

Безмалку 30 години подоцна, особено со започнување на процесот на проширување на Унијата, првично непроблематичните и прифатливи ставови во Декларацијата ќе претставуваат повод за многу дебати токму околу двата посочени постулата: еднаквиот и фер третман за сите и обединувањето во „еден глас“. Во рамките на самата Унија, практичната имплементација на ваквите одредби се покажа како сложен процес кој во овој момент е неостварлив: првиот на преден план ги постави *различните интереси на земјите членки* и следствено, примената на моќ, а не почитувањето на поставените критериуми, а вториот - неподготвеноста на членките да остварат компромис во однос на своите *културни специфики и различности*. Првиот ја произведе политичката дебата за тоа до каде треба да се проширува Унијата, односно дали „Европа без граници“ ја подразбира токму целата географска територија на Европа, а вториот - дебатата околу културната унификација во услови на интеграција.¹

¹ Сознанието дека чувството на културно припаѓање е нужна претпоставка за изградба на стабилен внатрешен пазар ги натера Комисијата и Парламентот на ЕУ поинтензивно да го постават на дневен ред прашањето за заедничкиот идентитет. Погласните размислувања водеа кон идејата дека европската култура е постара од националната и дека припадноста кон европскиот културен круг е она што граѓаните ги чини Европејци. Оттука и тврдењето дека европскиот идентитет може да се смета

Овој труд е обид да се одговори на прашањето какви импликации има посоченото чувство на неприпаѓање во процесот на создавање на културните производи во Македонија и кои се сознанијата кои произлегуваат од овие анализи во однос на патиштата на ЕУ за остварување на својата цел?

Екстернизација на насилството - теоретска рамка

Актуализирајќи ја тезата на Оле Вевер (Waever, 1998: 69-118) за военото европско минато како референтна точка за создавање на повоениот европски идентитет² и потпирајќи се на теоријата на Томаз Диез, Ана Пејчинова идентификува две можни концепциски насоки во реализацијата на идејата за заеднички европски идентитет: геополитичка и темпорална. Пејчинова смета дека, соочена со раздвоеноста во сопствената внатрешност, ЕУ го трасира патот кон „европскиот идентитет“ во две траектории, Европа каква што сака да биде, односно „миротворен, саморефлективен и самокритички ентитет“ и Европа каква што може да се повтори т.е. „ентитет чија миротворност би се свела на пацифизација единствено на својата територија, а насилството би се екстернализирано, т.е. би се проектирало

како продукт на интеракцијата на мноштвото национални, регионални и локални култури (Banus, 2002: 164) Ваквиот став наидува на пречки кога исти аспекти на европската култура се толкуваат и се интерпретираат различно во различните европски држави, но и од проблематичноста, застареноста на моделот на геополитичката традиција на изведување на културниот идентитет (Ninkovich, 2003: 99)

² Ваквиот став го дели и Новак (2004: 79), кој смета дека историјата на Европа е историја на воени судри од антиката сè до војната во Босна и Херцеговина.

на маргините на општеството, надвор од геополитичките граници на Унијата. (Пејчинова, <http://www.anapejcinova.org/Articles/Imaginingeurope.htm>)

Пејчинова посочува дека „екстернализацијата на насилството“ се проектира на маргините на Европа. Прашањата што таа ги поставува, имено колку Европа навистина е ненасилна, како што сака себеси да се претстави и, дали само конвенционалната војна може да се смета за насилство, ја откриваат темната страна на концептот на темпоралното оддругување. Зошто само-рефлексивниот акт на отфрлање на насилството од страна на ЕУ е пропратен со не-рефлексивна екстернализација на насилството, кое повторно е насилство, но сега маскирано во дискурсот на не-насилството, прикриено и токму затоа уште поопасно. Или според Пејчинова „Под екстернализација на насилство подразбирам процес на трансфер на насилни активности (од воен, економски, политички, културен, еколошки и „негрижлив“ облик), од една страна, на маргините на заедницата внатре во Унијата и, од друга страна, надвор од границите на Унијата. Ова опфаќа екстернализација на физичко насилство (пр. економско профитирање од туѓи војни, тајни воени интервенции), екстернализација на економско насилство (пр. Користење на странски банки и избегнување на данок во *tax haven* земји, користење на малолетна и евтина работна сила без социјална заштита), екстернализација на ирационалноста (пр. религиозно и етничко насилство) и неморалноста (пр. секс-туризам). Под екстернализација не подразбирам едноставно извоз на продукт или практика, туку отуѓување на самите внатрешни социјални маргини и геополитичките граници. Оваа можност (и а

priori сомнеж за пракса) им се припишува исклучиво на Другите, додека сопствената позиција се смета за лишена и од неа“ (Пејчинова, www.anapejcinova.org/Articles/zamislenaevropa.htm)

Каков ефект има тенденцијата на екстернализацијата на насилството во концептот на темпорално оддругување може да се согледа преку анализа на филмскиот опус на Манчевски.

Пред дождот и Прашина на Милчо Манчевски: или кога објектот станува субјект

Западната критика и двата долгометражни филма на Манчевски ги оцени на фестивалот во Венеција. *Пред дождот* (1994) го доби „Златниот лав“, а *Прашина* (2001) беше дочекан „на нож“. Фактот дека двата филма беа технички добро изведени, дека и двата се копродукции, дека и двата ја тематизираат врската Исток-Запад, односно дека имаат низа допирни точки, не тера да го поставиме прашањето: Зошто западната критика ги оцени толку различно?

За да одговориме на ова прашање, пред сè треба да ја изнесеме фактографијата за западната рецепција на филмот *Прашина*. Првите критики за филмот беа искажани на првите прес-конференции во Венеција. Една од најкарактеристичните е полупрашањето, всушност констатацијата на Александар Вокер од лондонскиот „Ивнинг стандард“: „Вие сте направиле расистички филм кој ги прикажува Турците во негативно светло. Ова е очигледно направено со цел на Турција да ѝ се попречи приемот во Европската Унија. Што имате Вие да изјавите за ова?“ Веројатно интуитив-

но Вокер чувствува дека филмот има некоја „политичка“ порака и дека тој не е толку врзан со минатото колку со сегашноста, но таа порака е дефинирана од аспект на неговата, западна перспектива. Тоа може да го стори само западното „око“ кое не е заинтересирано за погледот на Другиот. Од слична позиција настапува и Британецот Питер Бредшо во лондонски „Гардијан“ кој *Прашина* ја нарекува „специјален повик на македонскиот национализам“ (<http://www.guardian.co.uk/film/2001/sep/01/venicefilmfestival2001>). Ним им се придружува и германскиот критичар Јан Шулц од „Дер Тагешпигел“ кој смета дека филмот е „антиалбански“, но „наместо албанските муслимани овде имаме Турци кои се прикажани како крвави убијци наспроти Македонците кои се невини јагниња, а црнецот е никој друг туку Западот кој треба да биде разбуден од фанфарите и да тргне во борба против исламот. Естетиката на убијци, какви што се претставени Турците, има нешто неофашистичко во себе и тоа е скандалозно!“ Вистина скандалозно! Но тоа не се однесува на филмот на Манчевски. Скандалозна е неможност на овие критичари да го чујат гласот на Другиот. Дали станува збор за неспособност, недостиг од вештини или за нешто друго, си знаат самите тие.

Чудно, ама и на Балканот има слични коментари. Хрватскиот „Јутарњи лист“ еден месец пред Венеција, објави критика на филмот потпишана од угледниот босански писател Миљенко Јерговиќ, во која тој го обвинува Манчевски за „македонски национализам, несфаќање на историската ситуација и положбата на Албанците“. Некој секако не сфаќа, ама прашањето е кој?

Дефинитивно, насилството во филмот е основна тема околу која се врти критиката. Меѓу другите, и Дејвид Стратон, критичарот на холивудски „Варајати“, вели дека *Прашина* изобилува со насилство, па западната публика (онаа што гледа некомерцијални филмови), тешко ќе го прими (<http://www.variety.com/index.asp?layout=review&reviewid=VE1117798762&categoryid=31&cs=1>) а ние додаваме: доволно е да го постигне успехот на хит-филмовите, на пр. со Шварценегер, Сталоне итн.

Речиси едноличните, а во најмала мерка усогласените интерпретативни стратегии на западната критика по однос на филмот *Прашина*, а за кои како клучни зборови можеме да ги издвоиме: неподносливото насилство, расизам, национализам, филм кој зазема антиалбанска/антитурска позиција, не тераат да се запрашаме дали станува збор за недостиг од вештина или за стратегија која има други цели? Сите овие интерпретации се тип на читање каде референцијална точка е нетолерантноста и насилството во стварноста. Ако го имаме предвид моделот на темпоралното оддругување во конструирањето на заедничкиот европски идентитет, ваквата критика можеме да ја лоцираме во идејата дека насилството треба да биде точка во минатото од која Европа треба да се дистанцира.

Аналитичарите кои не се согласуваат со овие коментари, потпирајќи се на повеќе извори, нив ги оценија како однапред смислен и организиран „напад“ на филмот. Се поставува прашањето од каде очигледната потреба за една стратегија на консензуално читање на *Прашина*, особено со оглед на фактот дека Манчевски веќе беше прифатен во западната кинематографија како нова ѕвезда? Или, има

ли зад моделот на екстернализација на насилството и уште нешто? Или, по која цена се остварува ова оддругување? Или уште повеќе, што е она што како сознание го произведе филмот, а што предизвика паника во западните редови и што мораше да се санкционира заради отстранување на опасноста?

За да одговориме на ова прашање можеби е најдобро да започнеме со *Пред дождот*. Приказната е следнава: фотографот Александар Кирков (улогата ја толкува Раде Шербеџија) од Велика Британија каде работи, се враќа во Македонија каде е сведок на ужасен след на настани: неверојатна омраза и насилство помеѓу две страни/семејства (македонска и албанска), предизвикани од општоприфатеното правило на патријархалниот морал, сè уште актуелен за балканските простори, за забрана на љубовта помеѓу етнички и верски различни луѓе. Последиците се трагични: страв, убиства и жртви на двете страни. „Пред нас се протега валканиот, примитивен, заостанат Западен Балкан, Балкан обземен со насилство и братоубиство, во време кога таму навистина се случуваше апсурдна војна. Во него, злото, насилството и крвопролевањето се балкански начин на живот и само оној што бил надвор/што го прифатил/живеел со западот (фотографот, гастарбајтер Александар Кирков) може да дели правда и да гледа разумно и човечки. Другите, немаат таква способност ни легитимитет“ (Слапшак, http://www.manchevski.com/docs/2a_luke_balkanwalker_mac.pdf). Усвојувајќи ги нормите и вредностите на Западот, Александар всушност е претставник на западниот поглед на свет. Неговата позиционираност во светот на филмот може да се дефинира како „невин набљудувач“ кој не учествува во настаните и затоа не

носи одговорност. Оттука не сметам дека авторот случајно ја избира професијата на овој лик-повратник со усвоен западен светоглед: како и фотоапаратот кој му е основна алатка за работа, тој „објективно“ и „вистинито“ ги забележува настаните во потрага по вистината. Како што на едно место вели самиот лик, „Западот не избира страна“, зашто и тој е жртва на балканското безумие и зло, претставено преку сцената на колежот во лондонскиот ресторан, предизвикана од сомнителен тип кој зборува на некој од балканските јазици. Токму тој светоглед на жртва, од една страна го легитимира присуството на Западот на Балканот, а од друга, го овозможува трансферот на насилството, некогаш, во минатото присутно и на Западот, надвор од неговите граници во сегашноста, негде на маргините на Европа, на Балканот, во Другото на Европа. Токму тоа Друго овозможува да се конструира „неутралниот“ и „објективен“ поглед на Западот, на Западот му треба токму крволочниот Друг, Балканот, за тој да може да се конструира како „невина“ жртва, го дистанцира Западот од насилството и да го декларира својот миротворен идентитет. Токму таа перспектива на филмот се совпаѓа со официјалната самоидентификација на Западот поистоветен со ЕУ (на која понекогаш се придржува и САД) и овозможува *Пред дождот* да го понесе „заслужениот успех и ретко кому му пречеа „мажите со машинки“ претставени во Македонија, во време кога тука такви луѓе воопшто и немаше. Но, на западната критика ѝ се допаѓаа овие „мажи со машинки“ (Слапшак, http://www.manchevski.com/docs/2a_luke_balkanwalker_mac.pdf). За Западот, *Пред дождот* беше политички чист и коректен филм, па ѕвездата можеше да биде

родена. Со *Прашина* големиот уметник од *Пред дождот*, во очите на Западот, стана субверзивен уметник и со тоа, опасен. Свездата мораше да падне!

Како што вели Слапшак, „на Манчевски му беа потребни седум години да го снимат својот втор филм. Очигледно требаше да помине извесно време за да го надрасне малку наивното верување во балканското зло што зрачеше од неговиот прв филм *Пред дождот* и можеби да подразмисли за она што му треба повеќе: престижна филмска награда или интелектуален интегритет“ (Слапшак, http://www.manchevski.com/docs/2a_luke_balkanwalker_mac.pdf).

Приказната на *Прашина* се одвива како сеќавање на старицата Ангела која во Њујорк го принудува младиот, црн крадец да ја слуша нејзината животна приказна за тоа како од Македонија, како бебе, стигнува во Њујорк. Така филмот се одвива на две временски рамнини (почетокот на 20 и почетокот на 21 век) и на две локации САД и Македонија. Во нејзиното раскажување се преплетуваат две приказни, онаа на нејзините родители кои во почетокот на 20 век се борат против османлиското владеење и неконтролираните пљачкашки банди во Македонија и приказната за двајцата браќа и проститутката, вплетени во љубовен триаголник во САД. Местото каде што се сретнуваат овие две приказни е Македонија: еден од браќата (Лук) тука се засолнува од гревот на прељубата, а мотивиран со потрагата по злато. Наместо злато, тој ја наоѓа Ангела, штотуку родената ќерка на водачот на отпорот со прекар Даскалот.³ Двата наративни

тека и двете временски рамнини, преку аналогичноста со сликите на насилство во денешен Њујорк, ја покажуваат изедначеноста на двата света (Истокот и Западот) или сета извртеност на тезата за миротворниот Запад наспроти насилниот Исток. Наместо да ги разоткрива „вистините“, Манчевски нуди балканска верзија за насилството, еднакво видено во минатото и на Истокот и Западот, како и во нивната сегашност. Моќниот филм на Манчевски претставува и нешто што Западот не сака да го види: моќен раскажувач и бунтовник против западниот дискурс, субјект кој го толкува светот и му дава значење. Во оваа верзија на приказната Исток-Запад, Западот веќе не е ниту толку невин, ниту толку неутрален, ниту току ненасилен.

На рационалниот Запад кој бараше од Балканот да истражува и да систематизира со цел да даде јасна претстава што таму, на периферијата на Европа, на просторот кој е хибрид од сè и сешто, всушност се случувало и се случува, Манчевски балканската меморија ја поставува во сферата на имагинарното, во митот, во приказната. Не за да ја претстави реалноста туку да ги истражи наративите, дискурсите, идеологиите. Наместо да се раководи од интересите за „констативот/приказната/вистината“, како што вели Крамарич (Kramaric, 2009:111) тој е заведен од прашањата за „перформативот/дискурсот/учиноци-

³ Дали прекарот можеби има и симболично значење, останува секој гледач сам да просуди. Мене ми се чини

дека идејата токму водачот на побуната да се именува како Даскал ја посочува можноста „подучувањето“ да се сфати како двонасочен процес. Имено, Западот не го има привилегираното право секогаш да биде учител, туку понекогаш треба да биде поставен и во позиција на ученик. Само тогаш знаењето може да се именува како сестрано. Или поедноставно кажано и Истокот има што да му даде на Западот како знаење.

те“. Прашањата за веродостојност и вистинитост сега се заменети со прашањата за „политичко-етичките учиноци“ на приказната/филмот. Тоа што како сознание го донесе овој филм завлегува длабоко во релациите Исток-Запад и на показ ја поставува сета неможност за „објективност“, „вистинитоста“, па Западот се открива како еквивалент на Истокот, во минатото и денес. Негативната проекција за Другиот на Европа (Западот) со овој филм го губи својот легитимитет. Некогашниот Див Запад останува исто толку див колку и сегашниот Див Исток, рушејќи ги правилата за моќ и имагинација поставени и контролирани од Западот. Со филмот на Манчевски, Балканот не е веќе предмет на набљудување, туку субјект кој има свои стратегии за деконструкција на начините со кои Западот освојува/владее, имено со конструирање на бинарни опозиции во кои моќниот Запад си ја присвојува за себе позитивната страна од парот, а во дадениов случај и на компетентен проценувач на состојбите. Манчевски ја превртува таа Западна култура наопаку, „така што се гледаат сите шефови, сите стратегии на колонијалната манипулација. Ова е токму тоа што го направи Манчевски со својот филм. Оваа позната карневалска постапка што има за цел да прикаже како функционира машината однатре и да го ослободи сиот притисок, ретко наидува на позитивен одговор од разобличената страна“ (Слапшак, http://www.manchevski.com/docs/2a_luke_balkanwalker_mac.pdf). Филмот на Манчевски е субверзивен токму во однос на парот субјект/објект. Осамостојувањето на објектот и неговиот премин во позиција на субјект/интерпретатор е болен процес, зашто ја засега компетентноста. Објектот кој станал субјект/интерпретатор, а со тоа и авторитет

кој објаснува, ја доведува во прашање компетентноста на поранешниот субјект, во нашиов случај Западот/Европа, а со тоа Запад/Европа ја губи невиноста и мудроста, т.е. го губи легитимитетот за самоидентификација во атрибутите на миротворност и правичност.

А дека Манчевски знае што направил говори и самата рецепција на филмот од страна на западноевропските критичари. Нели е тоа насилство над филмот, насилство кое ја доведува во прашање компетентноста на оценувачите? Да се сведе една сложена уметничка структура на дневно-политички потреби (зад што, се надевам покажав, се крие нешто поголемо), да се превидат многуте нови знаци што Манчевски ги создава за да се спротивстави на упростеното објаснување и разбирање на „балканските состојби“, не може а да нема повратно дејство на оној што оценува/вреднува. Субверзијата на *Прашина* е толку силна што едноставно не може да биде потисната, па соодветно и реакцијата е жестока. Таа го поставува прашањето за „машката“ (читај оној кој има моќ) себичност и неодговорност во приказната предадена преку меморијата на трите женски лика Лилит, Неда и Ангела. Но, уште поважна ми се чини проекцијата што Манчевски ја поставува за иднината, предадена преку трансферот на телото на Ангела од Македонија до САД и назад, трансфер кој симболички го означува местото на колективната меморија. Во замена за златото (она што го олеснува трансферот) Ангела си ја обезбедува позицијата на субјект со компетенции, „првилегија здобиена во долгата историја на нагудување и борби, коишто понекогаш отворено можат да кулминираат во една отворена политичка борба“ (Слапшак,

http://www.manchevski.com/docs/2a_luke_balkanwalker_mac.pdf). Исходот на таа борба ја делегитимизира приказната за Западот како миротворен, со што се делегитимизира и компетенцијата/-правото на Западот да суди.

Оттука, саморефлексиивното отфрлање на своето насилно минато е и самото чин на насилство, за што сведочи рецепцијата на филмот на Манчевски. Секако, ова насилство не спаѓа во конвенционалните облици, но е доволно да се посочи на несоодветноста на миротворниот замислен идентитет на Западот кој насилството го проектира во Другиот и посочува на потребата за самозамислување над сопственото насилство за воопшто да може да стигне до гестот на миротворност.

Може ли субјектот да стане објект?

Од друга страна секоја позиција на моќ (вклучително и онаа која овозможува некој да биде субјект кој симболички го означува светот, а некој објект кој е означен) не е дадена еднаш засекогаш, туку мора постојано и одново да се освојува преку преговори. Оттука, многу лесно може да се замисли и ситуација во која даден субјект може да биде претворен во објект. Реакцијата на субјектот кој е претворен во објект, на овој или на оној начин, ќе се совпаѓа со она што Манчевски го прави во филмот *Прашина*. Дека тоа е така сведочи Цани Ватимо кој во статијата „Постои ли европски идентитет“ (<http://okno.mk/node/3667>), говорейќи за европскиот наспроти американскиот идентитет, го поставува прашањето што Европејците ги чини Европејци? Тој заклучува дека тоа е чувството да се биде посебен,

кое не е врзано со припадноста кон ЕУ, која ја гледа, прво, како економска заедница (Европска заедница за јаглен и челик, потоа како заедница со заеднички пазар), која пак помогнала „да не се повторат војните меѓу земјите на стариот континент и Европа да стане конкурентно и побогато економско подрачје“ (<http://okno.mk/node/3667>). Тие прагматични причини кои често имаат радикално спротивставени интереси, не се доволни да се почувствуваме Европејци. Според него, за тоа да се случи, потребен е „додаток на душата“, значи **етичка одлука**, т.е. „мораме да ги признаеме и експлицитно да ги артикулираме причините поради кои станавме свесни дека да се биде Европеец е нешто посебно; тоа е попримарно и поосновно од нашата припадност на Унијата која е во изградба“ (Ватимо, <http://okno.mk/node/3667>). Посочувајќи на изјавата на Доналд Рамсфелд дека „Стара“ Европа мора да се исфрли од игра бидејќи не е способна да оди во чекор со времето и дека „Нова“ Европа ја сочинуваат земјите кои се подготвени да учествуваат во коалицијата, тој жестоко реагира на чинот на исклучување на „Стара“ Европа за која смета дека најмногу ѝ припаѓа заслугата за раѓањето на самата идеја за Европската Унија и на чинот на третирање на Европа како објект кој треба да биде опишан од друг, „попрогресивен“. „За волја на вистината, најмногу нè разлути фактот што за Европа одлучуваа експонентите на администрацијата на Буш и кои – исклучувајќи ги Франција и Германија, како и Италија – оставаа впечаток на предавници на европскиот дух, онака како се навикнавме да го претставуваме. Она што Рамсфелд и Буш го нарекуваат Европа се изедначува со вредностите кои

не ги чувствуваме како наши; и во нас го евоцира токму спротивното, свеста за она што Европа „навистина“ е. (...) Европа, која го носи товарот на историјата (...) не успева да мисли за државата само во тој супсидијарен облик“ (Ватимо, <http://okno.mk/node/3667>).

Сосем се согласувам со Ватимо во однос на „додатокот на душата“, т.е. етичката одлука, но тоа е критериум кој важи за сите, а не само за „привилегираните“.

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Loreta Georgievska-Jakovleva

***Before the Rain* and *Dust* by Milco Manchevski or When the Object Becomes Subject**

(Summary)

By juxtaposing the idea of a common (shared) European identity, otherwise promoted through the various EU Accords and Acts, this paper aims at questioning the matrixes which are to govern this very same idea. The practical implementation of all which could be encompassed by the slogan “Europe without Borders” runs into at obstacles: one of them is connected to the tendency of externalizing the violence without the EU borders, towards the Balkans, as Europe’s ‘Other’. A direct consequence of one such condition is the feeling of non-belonging, of marginalization and segregation of a part of Europe. This paper is an attempt at answering the question of the kind of implications the aforementioned sentiment of inferiority holds when creating cultural products in Macedonia, and of the kind of knowledge being produced from these analyses.

Thus, the object of this paper is the film opus of Milcho Manchevski (*Before the Rain* and *Dust*). The phenomenon of externalizing the violence is seen in the films by Manchevski through the relationship subject-object. That which *Dust* brings forth as a realization delves deeply into the relation East-West, and thus articulates the impossibility of having “objectivity”, “truthfulness”, so that the West is revealed as the East’s equivalent, both today and in the past. The negative projection of Europe’s Other through the standpoint of this film loses its legitimacy. The once Wild West remains equally wild as today’s Wild East, thus disrupting the rules governing power and imagination, stipulated and controlled as such by the West. Through the example of Manchevski’s film, the Balkans are no longer the object of someone’s study; rather, they become a subject with their own deconstruction strategies of the ways in which the West gets to rule. The outcome of this struggle for becoming a subject de-legitimizes the Western narrative about a common (shared) European identity as peaceful and lawful, thus, in turn, the invalidity of this narrative, under said conditions, denies the existence of a common (shared) European identity.

Key words: identity, Europe, the Balkans, an externalization of violence, subject, object, Milcho Manchevski

IS THE MACEDONIAN CINEMATOGRAPHY WAITING FOR AN ACTIVE WOMAN, OR: A STORY OF STEREOTYPES – THE FEMALE (PASSIVE) AND THE MALE (ACTIVE) PRINCIPLE IN THE MACEDONIAN CINEMATOGRAPHY

Key words: film, woman, stereotypes, female, male

What's needed is a dynamic and more diffuse conception of power, one which is committed to the difficulty of cultural translation as well as the need to rearticulate "universality" in non-imperialist directions. This is difficult work and it's no longer viable to seek recourse to simple and paralyzing models of structural oppression. But even her, in opposing a dominant conception of power in feminism, I am still "in" or "of" feminism. And it's this paradox that has to be worked, for there can be no pure opposition to power, only a recrafting of its terms from resources invariably impure.

Judith Butler

Accepting the claim that mainstream Hollywood cinema is constructed in accordance with the rules of the patriarchal unconscious, and that film narrations are organized in accordance to male discourses, which are set parallel to the language of the unconscious (E. A. Kaplan, 1983: 1), acts as the starting point of the short research this paper examines – to identify the occurrences within film narrations which are labeled as masculinized, that is, those which bear the mark of the male discourse, and vice versa, to ascertain whether we can/could postulate, within the Macedonian film production, discourses that stand in opposition to the male discourse, i.e., if

we can speak of the presence of a female discourse in the Macedonian cinematography. Notwithstanding the awareness of a possible danger which the creating on a new binary opposition entails as a part of such a formulated research question, the follow-up aspect of this research should justify, or perhaps problematize the claim that we can speak of *female discourse* on film, and from a theoretical point of view, as well as (when speaking particularly of the Macedonian cinematography) at the level of matter-of-fact examples.

The foundation binary opposition, man (male) versus woman (female) is the result of an

ideological function of the term gender (Susan Hayward, 2000:2), which fixates us as either men or women, through a “heterogeneous complex of biological, physical, social, psychological, ... determinants” (A. Kuhn, 1985, 5).¹ Thus, women are beautiful (or sensitive), whereas men are strong (or rough). Women are economically inferior; men are the ones who are superior; women are focused on domestic issues, they covet the private spaces; men take on matters of state, rule the public arena... This paper will focus its attention on some of these binary oppositions, namely it will take a closer look at their frequency in the Macedonian cinematography, or at least one portion of it.

One of the main affixers when it comes to gender differences is the opposition beautiful versus strong, or in said practical terms, the mystified form of a woman’s presence as that of a sexual object.

Along these lines, one quaint illustration can be provided by one of the scenes from “Macedonian Bloody Wedding”.² Namely,

¹ This, and other direct quotes used by the author of this paper have been translated into English by the translator of the paper herself, due to the unavailability of the quotes’ English translation (as published) at the time of the paper’s translation. They will be used in such fashion only for the purposes of the said paper. *BG*

²“Macedonian Bloody Wedding” (1967, 102 min., in color). Produced by: Vardar Film; Directed by: Trajche Popov; Screenplay by: Slavko Janevski; Director of Photography: Kirk Bilbilovski; Camera by: Misho Samoilovski; Edited by: Vangel Chemchev; Musical score by: Kiril Makedonski; Set Design by: Nikola Lazarevski; Costume Design by: Rada Petrova; Cast: Vera Čukić, Zafir Hadzimanov, Risto Shishkov, Kole Angelovski, Janez Vrhovec, Pavle Vujisić, Dragi Kostovski, Petre Prlichko, Dragomir Felba. Awards: FJIF, Pula, Golden Arena for Set Design, 1968; Golden

Osman Beg (Risto Shishkov) notices Cveta (Vera Čukić), calls her to come to him, asking for some water. Two frames from this seen are indicative of this paper’s research:



Fig. 1-2

Plaque with Lenin’s Insignia, in honor of the film’s success in the USSR, 1969.

In the context of the realistic and close-to-a-historic-recording conceptualization of “Macedonian Bloody Wedding” (or, to be more precise, according to our perception of how the events of this historical timeframe played out), at a first glance, the portrayal of Cveta seems dissonant. What we are looking at is **a young, beautiful** woman, one of the media’s attractions in the larger Yugoslavia, in the late sixties. Sporting a carefully devised hairstyle, which accentuates her **femininity**, with a modern and not-too-discreet make-up, she does not resemble in the least bit any of our notions about the beautiful Cveta who works in the fields, Cveta from the news-clippings who was to be used by Chernodrinski as the basis for his play. Without a doubt, this frame can be easily and almost effortlessly explained through the then popular Aristotelian premise regarding the relationship between art and truth, that is the need for a film to stylize representations, etc. Aristotle’s differentiation between history and art places art in the sphere of the possible and the credible, whereas history is placed in the sphere of the truthful, and all of this when placed within the context of the realistic, and then seen from the aspect of the effect that a film wants to enact, this frame functions so as to underscore that female beauty provides a strong enough motive to take on arms.

But his frame also may be read from the viewpoint of the stance that “connecting the body with the feminine acts along the lines of the magical relations of reciprocity, in such a way that the female sex becomes confined by its own body, whereas the male, entirely questionable body, becomes paradoxically a built-in instrument of a seemingly radical freedom” (Judith Butler, 1999: 8).

Thus, the first point of a woman’s subordination – through her own body – is affixed, that is the moniker **a beautiful woman**, from a gallant compliment and an expression of kindness, transforms itself into an instrument of control, manifesting itself through a woman’s **being controlled**. (text missing)

When looked from the perspective of film, this control comes in the shape of a coquette. Cveta’s beauty stands as the initial conflicting moment, on the one hand tied to the affixation of women as the object of a male’s pleasure, whereas on the other, seen as the guardians of the faith and male honor. In both cases, a woman’s beauty is never her own; it is owned and dictated by others. The first case is clearly pointed out by Osman Beg, who warns Cveta: “A woman’s destiny is always set by others. If she does not yield... You do understand my point, don’t you!” It is made evident: the control is total and absolute, with pre-set rules and consequences. The second frame, as shown earlier in the text, taken from exactly this scene, also shows the said **visually**. While the beg/man speaks, one woman/slave-girl listen obediently, with a bowed head, whereas in the background another woman/slave-girl stands helpless. The second case is made in an atmosphere of panic arising in Cveta’s family. The focus on her kidnapping is not placed due to an endangerment of one’s personal choice, but out of loss one’s honor and faith. Henceforth, the following scene fits quite logically and in accordance with the film’s [Macedonian Bloody Wedding’s] initial goal/agenda (as set in 1967): to be a film about the resistance and the political, social and national position of the Macedonian people during the Ottoman Turkish rule. With that, a

female's resistance is not along the lines of protecting the right to a personal choice, but towards preserving and securing a male's right to an inheritance, and a collective right to an identity. Thus, Cveta is simultaneously helpless (with a bowed head, without the right to speak), and exceptionally brave, one who cannot be swayed when it comes to the defense of honor and faith.

The characters in the film are conceived based on the Hollywood models popular for the said period. According to these frameworks, the character of Osman Beg for instance, is conceived according to the stereotypes existing about the Ottoman ruffians – also according to the make-up, and the photography, and the camera's positioning, Osman Beg is the embodiment of a Hollywood seducer, not that of a conqueror.

However, going back to the paper's initial theme, we ought to bear in mind that within the *theory of the gaze*³ “the cinematographic praxis is identical to the Oedipal desire, taking into account that the relations of the gaze structure **women as the objects, and men as the subjects** (the bolding is mine – MP) of the desire” (Susan Hayward, 2006: 2). To take this thesis one step further, we could even say that the viewer is the subject of the gaze, the eye of the man who is viewing the said scene.⁴ From this perspective,

³ More about this theory may be found in Christian Metz (1975: 11), Susan Hayward (2006: 2), and E. A. Kaplan (1983: 1).

⁴ In so far as the exchange of looks is concerned, in dominant cinema, it comes from three directions – all of which are ‘naturally’ assumed as male. First, there is the profilmic event – the look of the cinema, with behind it the cameraman (sic). Then there is the diegetic gaze: the man gazing at the woman, a gaze she may return but is not able

the *Hollywood-ness* of Osman Beg is pivotal. By identifying with the character on the screen, the (male) viewer controls the woman, who is just a subject of the desire. It is quite evident that – the identification could be simpler and easier, if Osman Beg (despite his role as the antagonist) is constructed according to the models of the Hollywood super-star. Therefore, the casting of Risto Shishkov (Osman Beg) and Vera Čukić (Cveta) seems ideal – the young, stalwart Macedonian actor versus the popular and ever present in the media Belgrade actress. The system of desire cannot be open to all, but to a known, famous, beautiful and – unreachable woman.⁵ The pleasure derived from the possibility to control, even at the subconscious level, is all the greater.

Hence, the film in spite of the adjustments made to fit in with the trendy demands of the audience, in fact supports and propagates the patriarchal representation of women. Cveta's role in the patriarchal society is predetermined by her beauty and through the functions she performs as the guardian of the faith. There are no dilemmas facing Cveta, she, all of her, is represented by the role that has been instructed to her. As a maiden, her attributes are tied in to the black and white

to act upon (see agency). Finally there is the spectator's gaze which imitates the other two looks. The spectator is positioned as the camera's eye and also, because as spectator he (sic) is subject of the gaze, as the eye of the beholding male on screen. A nice naturalizing of Oedipal desire if ever there was one!” (Susan Hayward, 2006: 2).

⁵ One comparison with a contemporary medium: one of the most sought after scenes on the widely used Internet search-engines is tied to the intimate aspects of the lives of famous actors and models. In our case, the unreachable gains our access through the film screen, or in the previously stated case – through the Internet.

premise, of honor/dishonor, whilst honor is linked with the fulfillment of the patriarchal Christian environment's expectations: she is to marry a good Orthodox Christian man, and with that keep the faith, and preserve her husband's lineage. The handsome and upright Osman Beg is just a test of her determination to withhold, nurture and defend with her life, the role she was assigned. The control over the woman seeps into a self-control, which is to guarantee the preservation of the phallus-centric system of thought, and to preserve the already established social rules and norms.

Treating the female character as an object is even more so pronounced by Cveta's obvious passivity. In the moments when, seemingly so, the character does show an initiative, this initiative is either **at the disposal** of the male subject or it is **coordinated** by the male subject. Two key examples:

In the trial scene, taking place in Bitola, when Cveta confirms that she had been kidnapped, in front of the consular representatives of the great Western powers, it seems definite that the woman takes the role of the subject. Namely, after her pronouncement that Osman Beg had kidnapped her, she is taken back. Here, (again!) seemingly, the woman is the subject. Her attitude (that she does not want to stay with Osman) and her actions (to say it out loud) produce another action (that of return/liberation). Finally, this, the female character, controlled by both the male characters in the film and by the viewer, gets to know herself and stops being an object. But does she? The decision to say that she (Cveta) has been kidnapped is reached after (numerous) insistences by the Consuls and the Valija

(Ottoman Turkish High Commissioner). Of course, both the Consuls and the Valija are men. Thus, what is at hand are examples of **coordination**, **delegation**, even a change of the subject. It is no longer Osman, but other man/men, harbingers of the function of subject. Even more so, what is at stake here is not **liberation**, but **return**, a going back, that is, the object changes hands, from one subject (Osman) to another one – the village representatives, who are all men, as presented by the scene.

Eventually, there is the scene of Cveta's (self)sacrifice. Taking the bullet intended for Spase and shot by Osman Beg's gun, Cveta is (once again!) at the disposal of the male subject. A woman does not only protect her loved one, i.e., she does not only surrender her life for her love, but she makes the choice placed upon her by the patriarchal society – honor or life. Let us speculate a bit – if the bullet intended for Spase was not received by Cveta, the resolution would have become evident: the woman would have changed her master/controller/subject, and leaving Spase behind she would have returned to Osman. Essentially, nothing would have changed, except that in the first case (Spase as the man, husband, subject) the patriarchal/masculine system of thought would have been morally and ethically confirmed, whereas in the second case, the subject (Osman), **but also the object** (Cveta) would have been morally, from an negative standpoint, sanctioned by the same patriarchal/masculine system of thought.

Thus, we are faced with a typical masculine discourse, whence the woman is an object controlled and dependent on the man. A control over the object understands, amongst

other things, its **impassivity**, except in cases when the semblance of an active relationship is either coordinated or permitted by the man, or when it serves the masculinized principle. Ethically-speaking, or morally, or economically, for that matter. Either way, we come once again to matters of sanctioned, mitigated activity, that is, **non-passivity**. Often, a woman's marginalization is hidden and justified through *grand narratives* – (a woman's) honor (in its entirety, acts in accordance with the male discourse of control), faith, national pride, justice...

Such passivity on the side of the woman does not involve a **protection** by the subject. The object, in this case, shares the subject's destiny, who in another system (together with the subjugated woman) becomes – an object. By looking at the example from 'Macedonian Bloody Wedding', we can trace this defenselessness as manifested best in the man's and in the woman's economic marginalization. The patriarchally determined belonging of the daughter to her father, does not shield Cveta from the economic exploitation; this belonging only commits her to share in on her father's destiny, who on the one end (in relation to Cveta) is the subject, whereas on the other end (in relation to Osman) is the object. Such an object cannot shield his own daughter: neither from her being a farm hand, nor from her getting kidnapped. Thus, we come to the point of a **dual marginalization** of women in the film's male discourse.

That the said true story from the days of the Ottoman rule in Macedonia can receive another representation is attested by the existence of Dejan Dukovski's text for a stage play, 'The

Balkan is Not Dead'. Namely, this stage text, bearing in mind as its foundation the Vojdan Chernodrinski's play 'Macedonian Bloody Wedding' that has also provided the basis for Slavko Janevski's screenplay, examines the consequences stemming from the prospect of Cveta's character transforming from an object into a subject, accepting Osman-beg due to her own personal choice, and setting up a relationship of equals with the Other, in the said case, a foreigner and a non-believer. Dukovski deconstructs the myth of a woman's honor, and that of a guardian of a nation's identity, and introduces the motif of love as a possible way out of the stalemate of the conflicting sides, transforming Cveta, from a socially passive element, into an active subject.

Then again, on the topic of the female (passive) and male (active) principle, we can take a look at another Macedonian film, Milcho Manchevski's 'Before the Rain'⁶. In the film, the

⁶ 'Before the Rain' (1994, 119 min., widescreen). Produced by: PolyGram; Aim Production, Noah Production; Vardar Film. Directed by: Milcho Manchevski. Screenplay by: Milcho Manchevski. Director of Photography: Teran Manuel. Edited by: Gaster Nicholas. Musical score by: Anastazia. Set design by: Sharon Lamofisky, David Moons. Costume design by: Stu Weland, Caroline Harris. The cast: Josif Josifovski, Katrin Cartlidge, Grégoire Coline, Labina Mitevska, Kiril Ristovski, Rade Sherbedzija. Awards: 1994 IFF Venice, Golden Lion (Best Film); 1994 IFF Venice, FIPRECI (Critics' Award); 1994 IFF Venice, UNICEF; 1994, IFF Venice, Premio Cinemaveniere, an award by the younger audience; 1994, IFF Venice, the First Prize by the Audience; 1994, IFF Venice, Rolling Venus, an award by the city of Venice; 1994, IFF Venice, Golden Cub, an award by Italian students; 1994, IFF Venice, an award by the International Catholic Organization about Film; 1994, IFF Venice, an award by the union 'Francesco Pasinatti', for best actor, to Rade Sherbedzija; 1994, IFF Venice, the Kodak Award for Best Debutante Film; 1994, IFF Toronto,

Albanian woman Zamira (Labina Mitevska), unlike Cveta from 'Macedonian Bloody Wedding' is an obvious active character.

To begin with, she has the strength to stand against the patriarchal system of rule of the oldest **male**, and to try and to deconstruct it. The murder of the sheep herder (a Macedonian male), is not just an act motivated by the desire of some external subject, but an act that literally, physically disturbs the balance between the two communities, based and conducted through the masculinized dominance. That the murder of the herder ignites a blood feud between the two families from different ethnical backgrounds (Macedonian and Albanian) once again affirms **the difference** between Zamira and Cveta: while the marginalization of her forbearer in 1967 was (amongst other things) hidden by the grand narratives, the film woman in 1994, through action that is self-determined, deconstructs and de-mythologizes the same said narratives! I believe that it is perfectly clear how *a woman's*

honor, her nationality, the faith's dogma are deconstructed, by running away from home and seeking refuge in an Eastern Orthodox monastery, as well as by entering a love relationship with a monk... Thus, if examining the grand narratives in 'Macedonian Bloody Wedding' as an instrument to mystify and hide through an act of mimicry a woman's marginalization, then equally so, their deconstruction in 'Before the Rain' is an instrument of liberation and a de-marginalization of a female character. Trying to understand the female discourse, and to take into account a woman's needs as an individual, versus the needs and impositions of a (pre)masculinized society. This liberation, that is, this tendency, this attempt to liberate oneself manifests itself also through **the activity** – which is Zamira's possession in the film's discourse. She is the one who comes to the monastery, she is the one who follows Father Kiril even after he has been dismissed from the monastery, she is the one who is active in the scene (she even initiates the scene) of a definitive letting-go in the love between a Macedonian man and an Albanian woman.

On the other hand, the monk Kiril is the passive one in the entire story. He does not act even on the first encounter – he does not report her with the chief monk. He does not act even when the runaway is discovered. He does not even act when (free from the dogma of his faith and his vows) the moment comes for a definitive show of emotions.

The only activity that Kiril manifests is abandoning Zamira. The choice (once again), between two grand narratives – the cult of life and the cult of love/'until death does us part' – is, in fact, a choice leaning towards passivity:

Second Prize by the Audience; 1994, IFF Sao Paolo, the Audience Prize for Best Film; 1994, IFF Puerto Rico, a Jury's Award for Best Film; 1994, IFF Puerto Rico, an Audience Prize for Best Film; 1994, IFF Puerto Rico, Best Director; 1994, IFF Puerto Rico, Best Debutante Film; 1994, IFF Stockholm, Best Debutante Film; 1995, IFF Mons, Belgium, Golden Charlie; 1995, IFF Sankt Petersburg, Grand Prix; 1995, IFF Burgos, Spain, Best Film; 1995, IFF Goricia, Italy, Best Screenplay; 1995, Film Forum, Bratislava, Slovakia, Best Film; 1995, IFF Panteleria, Italy, the UNESCO Award; 1995, IFF Warsaw, Poland, an Audience Award; 1995, Austria, an award by the Catholic Film Commission; 1995, David Di Donatello Special Award for a Non-Italian Film; 1995, Swedish Film Institute, Golden Beetle for Best Foreign Film; 1995, an Oscar nomination for Best Foreign Language Film; 1995, Macedonian State Award, '11th of October'; 1996 Independent Spirit Awards, Best Foreign Film.

Kiril does not even attempt to withstand the love, which he passively manifested as well as passively received – he simply leaves. His departure is not without a telling sign – negative or positive, bravery or cowardice, love or non-love. Frankly, he does not even try to remain actively alive. Simply put, his departure is a departure within passive perseverance. If others permit him to do so. Or the Other. Kiril takes a long time to leave. Long enough that he affords Zamira the opportunity to choose and to realize her choice – to run after him, not so as ‘to fall into his arms’⁷, but ‘to grab a hold of him in an embrace’⁸. Does she realize that her choice means certain death? Probably – yes! At that moment, Zamira definitely becomes a subject, who consciously overrides the male’s passive (or not so active) object with her choice and her destiny. The choice determines destiny – death for both.

Therefore, until now we have come across a female character who is not in the least bit marginalized, who is active, and who is aware of her actions, a woman who becomes a subject. What a difference between Cveta in 1967 and Zamira in 1994. In Macedonian cinematography, the masculinized discourse is shattered, and an entirely different, let us call it female discourse, is created, or anticipated.

But...Is it so?

Through the cinematographic image of Zamira too many visual elements are being introduced, which in accordance with the male discourse **masculinize** the woman who is said to possess them. The girl has short hair, she wears a

man’s clothes⁹, she is almost without any make-up¹⁰.

On the other hand, Father Kiril possesses attributes which (once again, in accordance with the stereotypical male discourse) as a man are said **to feminize him**. The most obvious case in point: Kiril does not possess the perennial male attribute – a beard, whose absence is strengthened by the monastic code, which in accordance with all Eastern Orthodox rules states that they must possess one. In the film, this is further emphasized, by the use of lengthy and messy beards

If we remind ourselves of the unconscious and its role in the film, then things seem to ‘fit’. The active subject, although declaratively speaking **a woman**, is de facto a man, while the passive and controlled subject, although declaratively **a man**, is de facto a woman. All in accordance with the set attributes. Thus, it all seems to work out. The viewer will identify himself with the man Zamira, will control the woman Kiril, therefore allowing for the film’s male discourse to function...At last, Cveta is Kiril’s equal!

Then again... Is it so?

Is it possible, that in ‘Before the Rain’, that is in its first half, the cinematic discourse does not free itself from the binary opposition male and/or female; is it then possible that there exists, simply, **a cinematic discourse**, one which is neither exclusively **male** nor **female**. Isn’t the story of Zamira and Kiril simply a story of two

⁷ A phrase which implies a subject’s masculinity.

⁸ A phrase which implies activity.

⁹ Namely, she wears a football jersey and sweatpants, another attribute of masculinity, that is football (soccer).

¹⁰ Here, indeed, the case in point does not refer to specific film make-up, but to make-up, in general, as a woman’s attribute in the gaze of the stereotypical male discourse.

intelligent and rational beings¹¹, who carry their respective personal frustrations, desires, feelings, limitations, stereotypes, gender/genders, their awareness and unconscious selves. Is it not a story which tries to (not necessarily always succeeding) to rise above Freud and Lacan, to circumspect Butler and avoid Metz, which rises over the conscious and the grammatical gender determination of language, of social dogma, and above the gender stereotype. A story which tries (not necessarily always succeeding) to wrestle with the insurmountable theoretical differences of gender-based conflicts, which even those said theories and feisty battles simply put aside. These questions do not require an answer, but I do feel that we need to underline the viewpoint which (at least in my understanding) comes across: the story about Zamira and Kiril most definitely succeeds to lessen significantly, if not fully, the differences between the male and female film discourse, and to come closer to a simpler – cinematic discourse. At least when dealing with gender studies.

It should be made clear that the presented material does not pretend to be (nor does it wish so) a definitive study of the said themes and their presence in the Macedonian cinematography. For that to be made possible, such a project as the presented one lacks the necessary space. What this material ought to represent is an attempt to differentiate and identify certain processes, attitudes and questions, based on the example of two films. What this material sought to present is the existence of a wider gender(ed) approach within Macedonian cinematography, that is,

throughout some of its occurrences, as well as to attempt the possibility of problematizing (if not solving) the terms female/male (cinematic) discourse. Thus: to problematize, but not to negate their presence in the said cinematography and/or art in general, even within the bounds of the Macedonian film production.

Finally, by paraphrasing Goodman and De Gay, I would like to mention that film as an institution is neither patriarchal in its essence, nor a complex structure which is used to project the dominant ideologies. (L. Goodman, 1998: 3)

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¹¹ The term man, meaning human, has been consciously avoided because of its grammatical determination (due to the gender inflections).

Мишел Павловски

**Ја чека ли македонскиот филм активната жена?
(Приказна за стереотипот: женскиот/пасивен и машкиот/активен принцип во
македонската кинематографија)**

(Резиме)

Текстот, на примерот на два филма (*Македонска крвава свадба* и *Пред дождот*) диференцира и идентификува определени процеси, ставови и прашања преку поширок родов пристап во македонската кинематографија, поточно, во одредени нејзини пројави. Парафразирајќи ги Гудман и Де Гај, во текстот се застапува ставот дека институцијата *филм* не е патријархална во својата суштина, туку комплексна структура преку која се проектираат доминантните идеологии.

Клучни зборови: филм, жена, стереотипи, женскост, машкост



МАКЕДОНСКИ СТУДИИ ЗА КУЛТУРАТА

Клучни зборови: култура, културни студии, културолошки студии, македонски студии за културата, македонски културни студии

Најнапред, за насловот – тој не случајно гласи: „студии за културата“, а не „студии на културата“, зашто одредбата „студии на културата“ би можела, всушност, да биде еквивалентна на изразот Cultural Studies. Оттаму, овој текст е посветен на поширокото поле на истражување на културата коешто ги опфаќа различните пристапи кон културата кај нас, а не само оние од гледна точка на Cultural Studies. Од хеуристички причини, на почеток, без оглед како оваа синтагма ќе ја преведеме на македонски јазик ќе ја користам англискиот оригинал, а потем, по извршената анализа ќе предложам и можно решение. Се разбира, најнапред ќе треба сериозно да се пристапи кон овој проблем, односно да се земе став во однос на прифатливоста на решенијата што досега на овој план се понудени кај нас. Инаку за изразот Cultural Studies кај нас веќе се профилирани на теориски план неколку решенија, меѓу кои најмногу во употреба се синтагмите „културологија“, „културални студии“, „културолошки студии“, но и изразот „културни студии“, исто како и син-

тагмите „студии на културата“ или „истражувања на културата“.

Сепак, да одиме со ред. Изразот „**културологија**“ од лингвистичка гледна точка е сосем прифатлив, но од теориска со себе носи значителен багаж којшто имплицира поинаков пристап од оној на Cultural Studies. Културологијата, теориски се врзува за позицијата на советската/руската школа на културата која претендира на разбирањето на културологијата како тип на социјална теорија поблиска до општествените науки, односно до социологијата и филозофијата. Така на пример, најголемиот број руски културолози сметаат дека „како социјална теорија културологијата го разгледува општеството како резултат на реализација на специфични духовни принципи, затврднати во религијата, филозофијата и уметноста“ (Малюга, 1998: 11) Згора на тоа, овој пристап имплицира далеку поголема филозофска (или идеолошка) заснованост што се гледа и од ставот дека на тој начин се постигнува „интегративно изучување на историјата и на културологијата како

единствен комплекс на фундаментални знаења и хуманистички вредности“ (Шишова, 1999: 15) На овој начин протолкувана, јасно е дека културологијата е поблиску до филозофијата и историјата на културата, како и до социологијата на културата, отколку до Cultural Studies во нивната англо-американска варијанта.

Ваквиот став и толкување на културологијата како наука за културата социо-филозофски заснована не е прифатлив ниту за бугарската теориска школа (се укажува на советските идеолошки корени на ваквиот пристап), а пак синтагмата Cultural Studies се преведува како „истражувања на културата“ („културни иследвания“). Треба, сепак, да се укаже дека таму сè уште е во употреба и терминот културологија како засебна наука за културата, но и како предмет на изучување на повеќе универзитети или како наслов на зборници и книги од типот на „Идеи во културологијата“ (Стефанов-Гинев, 1993) Понекаде, пак, културологијата се јавува и како синоним за „истражувањата на културата“ (bg.wikipedia.org/wiki).

Вториот можен превод овоплотен во изразот „**културални студии**“ во македонската теориска мисла, со право, најмалку е прифатен и скоро и да не е во јазична и во теориска употреба. Единствено може да се сретне во синтагмата „интеркултуралност“ или „интеркултурален театар“ што се заговара од страна на проф. д-р Јелена Лужина во најголем дел од нејзините текстови (под очигледно влијание на хрватските теориски решенија - што воопшто не изненадува!), како на пример „Интеркултуралноста: тренд, егзотика, естетика, поетика и...така натаму“ (Лужина,

2006:127-144), како и на симпозиумите и публикациите објавувани во последно време од страна на Факултетот за драмски уметности (Lužina, 2005). Иако и таму, колку што ми е познато, не се користи синтагмата „културални студии“ туку „културолошки студии“. Ова доаѓа и од несоодветноста на изразот оформен под влијание на англискиот јазик на рамниште на суфиксот ’рални’, „cultural“-„културални“. Во хрватскиот јазик ова решение се среќава во теориската мисла, па дури е и преодминатно ако се има предвид дека низа отсеци и катедри го носат ова име, особено во Загреб и Ријека, иако и таму лингвистите не се согласуваат со ваквото решение и сметаат дека не е во духот на хрватскиот јазик (<http://savjetnik.ihjj.hr/savjet.php?id=216/>).¹ Се разбира, и во Македонија лингвистите не го прифаќаат ова решение, така што ниту во *Толковниот речник на македонскиот јазик* не постои придавака „културално“ туку само „културен/но“ (Велковска-Конески-Цветковски, 2005: 664)

А сега да го разгледаме и решението кое оди кон прифаќање на синтагмата „**културолошки студии**“. Ова решение е најраширено во македонската научна и теориска мисла а причини за неговото прифаќање се недостатоците на претходните две решенија и неподготвеноста целосно да се прифати чет-

¹ „Odnosni pridjevi *kulturalni* „koji se odnosi na kulturu“ i *strukturalni* „koji se odnosi na strukturu“ ne pripadaju hrvatskomu standardnom jeziku. Oni su nepravilno tvoreni od engleskih pridjeva *cultural* i *structural*, a pravilni su standardnojezični likovi tih pridjeva *kulturni* i *strukturni*. Stoga je **pogrješno**: *kulturalni studiji, kulturalne razlike, strukturalni fond, strukturalna analiza*, а **pravilno**: *kulturni studiji, kulturne razlike, strukturni fond, strukturna analiza*.“

вртото решение „културни студии“. Аргументите се изведуваат од поранешното постоење на културологијата како наука (под влијание на советската/руската мисла, но и на *науката за културата* во доменот на антропологијата, тргнувајќи од порано актуелното теориско дело на Лесли Вајт), та затоа и во *Толковниот речник на македонскиот јазик* се користи овој термин - *културологија*, и тој се дефинира, најопшто и традиционално, како „наука што ја проучува културата, одделните култури и нивните односи“. Оттаму се изведува и придавката *културолошки* (Велковска-Конески-Цветковски, 2005: 664) Исто така и во голем број текстови на еминентни македонски теоретичари на литературата и на културата се среќава и се користи терминот „културолошки“, та, сосем нормално, се јавува и во наслови на книги како на пример „Културолошки есеи“ (Шелева, 2000), „Во прво лице еднина: мал личен културолошки речник“ (Скаловски, 2010) или, пак, дури и во зборникот што јас го подготвив под наслов „Аспекти на другоста: зборник по културологија“ (Цепароски, 2007) Затоа ова решение е донекаде прифатливо, но само ако се растовари од веќе спомнатиот теориски багаж од минатото. За прифатливоста на ова решение говори и начинот на којшто се преведува синтагмата „Cultural Research“ од поднасловот на списанието во коешто се објавува и овој текст: *Context: Review for Comparative Literature and Cultural Research*, односно *Контекст: Списание за компаративна книжевност и културолошко истражување*.

За мене, пак, изразот „културни студии“ е најприфатлив, но тој е проблематичен за некои наши лектори кои *културни* го тол-

куваат само како прилог а не и како придавка (иако во нашиот јазик се употребуваат синтагмите со придавките „културна антропологија“, дури и како наслов на универзитетски учебник преведен на македонски јазик (Шулц-Лавенда, 2009), „културен настан“ (во секојдневна употреба во печатот и на телевизијата), „Културен живот“ (наслов на списание што веќе 57 години се објавува во Скопје), „културен материјализам“, одредница во „Поимникот на книжевната теорија“ (Кошка-Хот, 2007: 284), „културна меморија“, исто така одредница во „Поимникот на книжевната теорија“ итн. (Кулавакова, 2007: 285), или пак, „културен плурализам“ како синтагма во употреба кај мноштво наши теоретичари (Скаловски, 2010: 212), но и „културен дијалог“, во широка употреба и во теоријата, но и во секојдневниот говор. За среќа, *Толковниот речник на македонскиот јазик* најнапред посочува на примерите „културен натпревар“² и „културен центар“ како за нешто „што припаѓа, што се однесува на културата“, а потоа, во второто значење, како нешто „што се одликува со високо ниво на култура. *Културен човек. Културна средина*.“ (Велковска-Конески-Цветковски, 2005: 664) Затоа, по аналогија, можеме и лингвистички и теориски да ја прифатиме синтагмата „културни студии“ и оттаму изведената деривација „интеркултурни студии“ (а не „интеркултурални студии“, а не „интеркултуролошки студии“!).

² Прочуениот диктум на Гоце Делчев за „светот како поле за културен натпревар меѓу народите“ ја содржи во себе одредбата „културен натпревар“ во јасна и прецизна смисла на натпревар помеѓу културите, а не на натпревар помеѓу културни луѓе!

Што се однесува, пак до изразите „**студии на културата**“ или „**истражувања на културата**“, тие се, исто така, прифатливи, но, за жал, тие кај нас најмалку се употребуваат, и во теоријата и во јазичната практика, та затоа и не се појавуваат како прифатливи решенија во македонската теориска мисла во однос на преводот на синтагмата Cultural Studies.

Како и да е: и кај нашите словенски соседи овие проблеми постојат, а како што може да се види сето тоа е евидентно и во хрватскиот јазик и теорија кадешто паралелно се користат изразите „kulturalni studiji“ („културални студии“), „studiji culture“ („студии на културата“) „kulturni studiji“ („културни студии“), „kulturološki studiji“ („културолошки студии“) (Duda, 2006: 7)³, додека во словенечкиот јазик и теорија доминира одредбата „kulturni študiji“ („културни студии“), иако многу ретко се среќава и синтагмата „kulturološki študiji“ („културолошки студии“).

Се разбира, ако се обидеме, со теориска помош на еден од најзначајните теоретичари на културните студии од Бирмингемската школа, еден од основачите на оваа школа, Стјуарт Хол, да утврдиме кој израз би бил најсоодветен за употреба, тогаш ќе треба да одбереме најсоодветна теорија со која ќе утврдиме што репрезентира изразот „културни студии“. Меѓу трите теории на репрезентирање за кои говори Хол и кои ни одговара-

ат на прашањето од каде доаѓаат значењата, оние на одразувањето (мимесис), интенционалноста и конструктивизмот, и според Хол, најприфатлива е онаа на конструктивизмот според која зборовите немаат значења, туку ние ги определуваме значењата користејќи се со системите на репрезентација – со поимите и со знаците. Како што укажуваше Хол „значењето зависи не од материјалниот квалитет на знакот, туку од неговата симболичка функција. Токму затоа што определен звук или збор го *претставува, симболизира или репрезентира* поимот тој може да функционира во јазикот како знак и може да го пренесува значењето, или како што велат конструктивистите, да означува (sign-i-fy)“ (Hall, 1997).

Ваквиот пристап наоѓа своја основа и во преминот од раниот кон доцнежниот Витгенштајн – од „Трактатот...“ кон „Филозофските истражувања“. Овој премин може да се толкува како прагматичко дополнување на теоријата на значењето – во „Трактатот...“ јазикот се сфаќаше како „огледало“ на светот – а јазикот во „Филозофските истражувања“ се сфаќа како определено орудие, *инструмент*, додека зборовите имаат онолку значења колку што имаат функции. Витгенштајн во прочуениот извадок (I.11) на „Филозофските истражувањата“ вели: „Помисли на алатот во еден сандак: тука се чеканот, клештите, пила-та, одвртката, линијарот, садот со лепак, лепакот, шајките и навртките. – Како што се разновидни функциите на овие предмети, исто така се разновидни и функциите на зборовите. (А се наоѓаат тук-таму и некои сличности.) Секако, она што нè збунува е еднообразноста на нивното појавување кога тие зборови ќе ги чуеме изговорени или кога ќе ги видиме напишани са рака или отпечатени. Зашто нив-

³ Во предговорот кон зборникот „Politika teorije“ Деан Дуда јасно укажува: „Kulturalni studiji (studiji culture, kulturni studiji) ... smještene u neizvjesno interdisciplinarno ili pak postdisciplinarno područje proučavanja suvremene kulture ...“

ната *примена* не ни е толку јасно пред очи. Особено не, кога се занимаваме со филозофија.“ Витгенштајн уште и укажува дека „Значењето на еден збор е неговата јазична употреба“ (I.43), но, сепак, правилата на употреба на јазикот се општествени конвенции слични на правилата на играта, та затоа тие игри Витгенштајн ги нарекува „јазички игри“ (I.7) (Wittgenstein, 1953)

Не случајно го воведувам концептот на Витгенштајн за јазичките игри зашто и самиот поим 'културни студии' влегува во рамките на игровните процеси на Витгенштајн. Дека ова не е изнасилена констатација потврдува и Крис Баркер во неговото познато дело „Културни студии: теорија и практика“ (во третото издание од 2008 година) каде што Баркер недвосмислено застанува на страната на Витгенштајн кога вели: „тврдам дека терминот 'културни студии' нема референт кон кого ќе покажеме. Поскоро, културните студии се изградени од јазичките игри на културните студии. Теоретските термини развиени од луѓе што ја нарекуваат нивната работа културни студии е она што културните студии се“ (Barker, 2008: 4). Затоа воопшто не е изненадувачки и целосно е прифатлив ставот на Баркер според кој: „Културните студии не зборуваат со еден глас, и не можат да се зборуваат со еден глас, и јас – вели Баркер – немам еден глас со кој би ги претставил нив“ (Barker, 2008: 4).

Оттаму, ова повеќегласно пеење на културните студии кај нас, во Македонија, беше основната тема на досегашниот пристап, но и суштествената тема на натамошниот текст.

Ќе се вратам, сега, кон одредбата од насловот на овој текст: „Македонски студии за културата“. Јасно е дека според овој пристап

се претендира кон некаков сепокривачки чадор-термин кој во себе би ги опфатил и културните студии (како што јас ги именувам) и културолошките студии (како што се именуваат на студиите при Институтот за литература, но и на други места кај нас), но тука би влегле и оние пристапи врзани за културната историја на Македонија, како и за културната антропологија, филозофијата на културата, социологијата на културата, но и за родовите студии или религиските студии.

Но, бидејќи еден ваков сеопфатен пристап далеку би ги надминал можностите во еден текст сиве овие прашања да се тематизираат, оттаму ќе се задржам само на неколку примери а ќе започнам, најнапред, со укажувањето за дејноста на естетичарот и филозофот на културата, академик Георги Старделов. Во последниве децении, секако, за одбележување е неговото истражување во доменот на филозофијата и историјата на културата, со особен осврт врз историјата на културата на почвата на Македонија. И во овој случај теориските согледби се поврзани и со практични истражувања: за ова посведочува успешноста на, сега веќе се назира, грандиозниот макропроект што академик Старделов го раководи во МАНУ под наслов: „Историја на културата на Македонија“ (Старделов, 1991-2011). Како што е познато, станува збор за проект со веќе објавени 23 томови, проект што започна во 1991 година и трае сè уште, обединувајќи ги најзначајните наши креативни и научни потенцијали во доменот на хуманистичките и општествените науки. Секако, клучните идеи за оформувањето на одбраните теми врзани за историјата на културата на Македонија, во згусната форма беа и се ела-

борирани од академик Старделов како вовед кон секој од овие 23 томови (особено оние посветени на Цивилизациите, Културите, Идеите, Религиите, Јазичите, Фолклорот и на поодделните уметности – од архитектурата и музиката па сè до фотографијата и филмот – на почвата на Македонија).

Овој проект, како и дејноста на „Институтот за литература“ при УКИМ, и воведувањето на вториот степен на „Културолошки студии во книжевноста“ (од 2007 година), по тем дејноста на Институтот за општествени и хуманистички истражувања „Евро-Балкан“ (исто така како последипломски студии) со нивните „Родови студии“ (од 2007 година), „Студии на југоисточна Европа“ (2009) и „Културните студии“ (акредитирани во 2010 година), како и додипломските четиригодишни еднопредметни „Родови студии“ на Филозофскиот факултет во Скопје (од 2007 година) ја градат сликата за теорискиот пристап кон културата кај нас од гледна точка на културните студии. Ова треба, секако, да се надополни и со дејноста на одделот за Етнологија и антропологија при ПМФ, како и на предметните програми на Филозофскиот факултет од областа на филозофија и историја на културата, како и културната антропологија и социологијата на културата. Едновремено, на Филозофскиот факултет веќе е подготвена, и е во фаза на акредитација, новата студиска програма за втор циклус на студии насловена како „Интеркултурни студии“ која, да се надеваме, треба да започне од зимскиот семестар во 2012 година, а која опфаќа голем број предмети врзани за културата – кон која се пристапува од интердисциплинарен и мултидисциплинарен пристап, како на пример:

„интеркултурна комуникација“, „интеркултурно образование“, „интеркултурализам и мир“, „интеркултурна семиотика и музеологија“ итн. На Филолошкиот факултет, пак, од пред неколку години воведен е и предметот „Македонска култура и цивилизација“ што го предаваат во различни семестри дури четворица различни професори. За одбележување е дека и кај нив постои терминолошка неусогласеност: едни го користат изразот „културологија“ (на пример, стекнување со „општи познавања од културологијата“ – В.Пирузе-Тасевска) додека други зборуваат за „културолошки студии“ (на пример, барањето да се пристапува теориски кон културолошките студии како кон „голем текст на културите“ – В.Андоновски).

Но, од ова разногласие, сепак, се разлива хармонична музика, правејќи истражувањата за културата да дејствуваат и самостојно и комплементарно, градејќи еден мозаик кој сè уште не е дојден ниту до клучните мотиви од централниот дел.

Тоа е она што претстои, тоа е она што мами и привлекува.

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Ivan Djeparoski

Macedonian Studies of Culture

(Summary)

Starting with the idea that Studies of Culture is much broader notion than Cultural Studies, the main aim of this article is twofold: to give a clear picture of the establishment and development of the Studies of Culture and of the Cultural Studies in Macedonia, and also to offer a possible solution for the most acceptable translation into Macedonian of the notion “Cultural Studies”. Therefore, several deferent solutions are analyzed in this article, mainly in the context of Ludwig Wittgenstein’s and Stuart Hall’s theories, and finally as a most appropriate solutions for the translation of the notion “Cultural Studies” are considered those two: “kulturni studii” (културни студии) and “kulturološki studii” (културолошки студии).

Key words: Culture, Cultural Studies, Macedonian Studies of Culture, Macedonian Cultural Studies



THE ROLE OF EMBODIED COGNITION IN CONCEPTUALIZATION OF THE EMOTIONAL CATEGORIES

Key words: emotion, emotional category, conceptual metonymy, conceptual metaphor, corpus-based research, embodied cultural conceptualization, structure of lexical concept

Epistemological problems of the categorization and communication of emotion and other subjective states

The entanglement of the body and culture in shaping human notion of reality is perhaps best exemplified in the study of categorization and conceptualization of emotions. There are several reasons for this. Firstly, emotions are embodied phenomena that are intimately shared by all humans, regardless of their culture origin. Furthermore, emotional categories have been introduced in all languages and cultures. In this sense, emotions are universal, intrinsic part of the human biological evolution and cultural heritage which makes them a valid scientific domain of inquiry. However, the epistemological nature of the emotional phenomena is highly individualistic and intangible. The content of the emotional phenomena can be experienced only by the experiencer: no one can feel the emotion of the other. Therefore, the embodied **feeling** of a certain emotion is always purely subjective (Tye 1995: 10; 2007: 24). This privative feature of emotional phenomena contradicts the assumed

universal basis of emotional **categories** and raises issues about the mechanism of emotion conceptualization.

From the universalistic perspective, this problem is related to the emergence of culturally postulated sets of emotional categories. The culture organizes the structure of feeling on the conceptual level by distinguishing emotional categories. Each subjective emotional phenomenon is designated to the corresponding category. For example, instances of a fearful feeling are categorized as FEAR; instances of hateful feeling are categorized as HATE, etc. Categorizing something intrinsically privative such as emotions, something that is not objectively out there in the world, raises questions about the objective characteristics of emotional categories. In other words, what features of individual embodied experience are included in the cultural construction of the emotional category such as FEAR, HATE and so on?

From the perspective of an individual, this is related to the problem of meaningful interpretation of culturally postulated categories. The meaning of the emotional category is always an interpretation of one's own experience. Interpretation in this sense is the process of interpersonal and cultural distribution of meaning by which emotional categories convey privative quality of meaning. So, if we argue that individual meaning of the emotion is always an interpretation, can we speak about the same qualities of feeling when we use culturally designated emotional categories, such as FEAR, HATE, LOVE, etc.? Can objective symbolic expression of emotional categories commensurably communicate the subjective feeling of the other? Obviously, due to the epistemological boundaries of the subjective experience we can never be sure in the commensurability of the feeling of another, even if these experiences have universal and homologous biological foundation. Accordingly, the cognitive mechanism of culturally dependent conceptualization necessary plays important role in construction of the emotional categories and meaning. What are then cognitive and/or cultural building blocks of such constructions?

The culturally dependent nature of conceptualization is not relevant only in the domain of emotions, for if something as intimate and (supposedly) self-explanatory as the embodied emotional concepts are shaped by culture, what to say about other complex concepts such as the morality, ethics, God etc. Therefore, the epistemological problem of emotional commensurability could be expanded to include almost all subjective mental states,

opening a wider spectrum of discussions about the construction and conceptualization of various moral values, culturally postulated agents, beliefs and worldviews. However, the emotion categories represent somewhat basic domain of study because emotional experiences provide qualitative value and motivation for the construction of other complex domains and cultural models. Thus, the conceptualization of emotions reveals the mechanism of structuring basic human domain of the embodied experience and behavior, shaped by different cultural context and cultural models.

Emergent structure of the emotional categories

Over the last few decades the advances in neuroaffective, cognitive, psychological, linguistic and cultural sciences involved in the research of underlying anatomy, processes of perception, expression and interpretation of emotion have studied many aspects of the emotional experience (Ortony et al. 1988; Ekman and Davidson 1994; Damásio 1999; Dalgleish and Power 1999; Lane and Nadel 2000; Davidson et al. 2003; Oatley 2004; Oatley and Jenkins 2007; Lewis et al. 2008; Feldman Barrett 2008). Their different perspectives outline a hierarchical structure of biological, psychological and symbolic features that form the emergent **emotional system**. The formation, organization and expression of emotional categories have to be analyzed on three levels of this emergent emotional system: a) awareness of the core affect, b) formation of the prototypical emotional categories, c) coding of the (prototypical) emotional experience in symbolic

structures. Theoretical basis for these three levels is compatible with Lisa Feldman Barrett's conceptual-act model (Feldman Barrett 2008) and other cognitive theories (Damasio 1994; 1999) which argue that emotion (categories) emerge from the neurological processes that are functionally dedicated to produce core affect, which in turn structure prototypical emotional episodes that are expressed in various action models.

The core affect

The term **core affect** has been introduced by Lisa Barret Feldman to refer to a basic,

psychologically primitive state that represents how an object or a situation influences a person.

“Core affect has been characterized as the constant stream of transient alterations in an organism's neurophysiological and somatovisceral states that represent its immediate relationship to the flow of changing events.” (Barret 2008: 196-197)

This state can be described by two psychological properties: hedonic valence (pleasure/displeasure) and arousal (activation/sleepiness) (see Figure 1.)

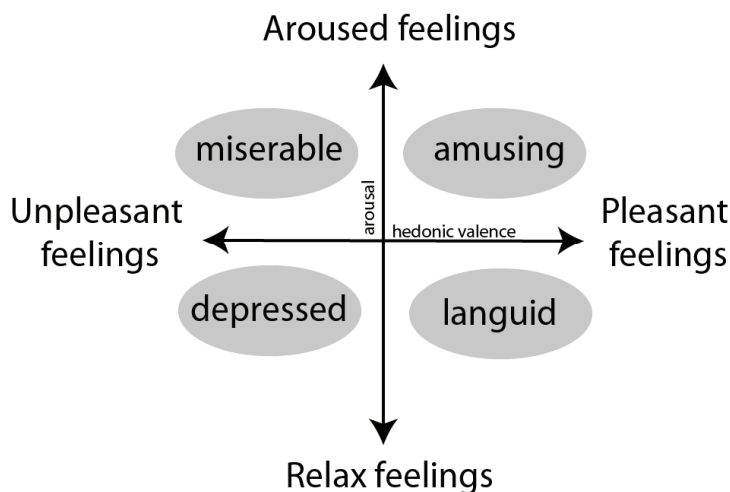


Figure 1. Basic emotion dimensions of core affect determined by hedonic valence and arousal. (Russell and Barret 1999)

The core affect functions as a neurophysiologic barometer of an individual's perception of the environment and produces an affective meaning that bears upon the quality of *being in the world*. Its qualia is functionally correlated to the filogenetically endowed neurological structures that are universally present in all humans (Barrett 2008: 197), and homologous in other mammalian species (Pankseep 2007). Neurological structures

functionally dedicated to the psychological emergence of the core affect include the limbic region, amygdala, anterior cingulate, insular cortex and orbital frontal cortex. These structures integrate incoming sensory information from the world with somatosensory and somatovisceral information from the body to produce a hedonic state with some level of arousal (Feldman Barrett 2011).

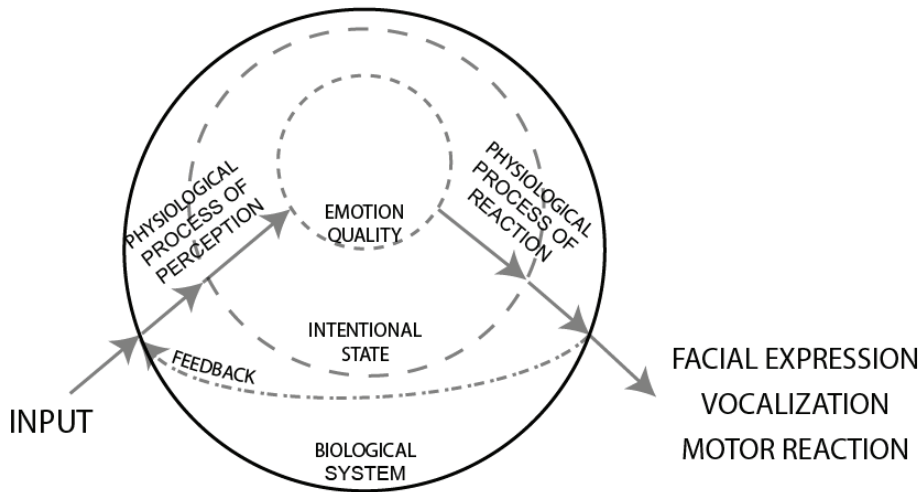


Figure 2. Schematic representation of the core affect.

The awareness of core affect is thus a product of the neurobiological feedback process by which a psycho physiological state becomes an intentional content of the consciousness. Intentional *aboutness* of the object induces self-referral quality of the subject. The qualitative property of the core affect is the precondition for

other emergent psychological features that structure complex embodied subjective conscious experience of the world (Figure 2.).

Prototypical emotional categories

The emergence of **prototypical emotional categories** is related to the formation of conceptual categories due to the nature of **cognitive economy** and the faculty of **memory**. The principle of cognitive economy simply means that an organism attempts to gain as much information as possible about its environment while minimizing cognitive effort and resources

(Rosch 1975; 1977; Rosch and Lloyd 1978; Hidaka and Saiki 2004; Harnad 2005). Rather than processing and storing all the information about every individual stimulus and emotional episode separately, humans can group similar experiences into prototypical representations of the actual instances. This maintains the economy of the cognitive processing and forms an emergent structure of conceptual categories.

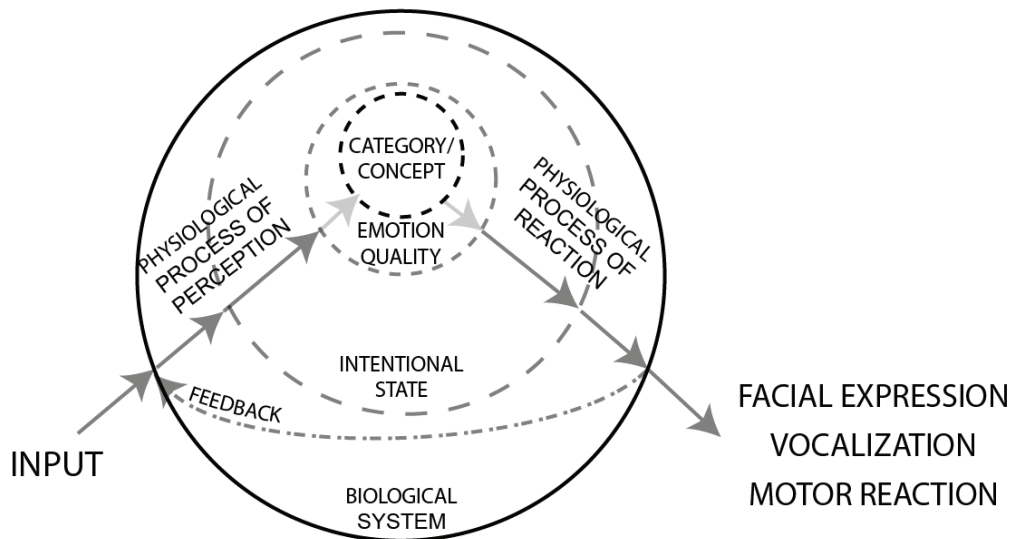


Figure 3. The process of categorization.

However, processing relevant features of the phenomena for the purpose of cognitive economy consequently leads to the abstraction of the information in the representation. The more inclusive the category is, the more abstractly it represents the actual phenomena. The category

EMOTION is less detailed and more inclusive than the category FEAR, and FEAR is subsequently more abstract than its subcategory ARACHNOPHOBIA, although all of them could be related to the same core affect induced by seeing a large spider on the wall. Eleanor Rosch

and her colleagues (Rosch 1975, 1977, Rosch and Loyd 1978; Varela, Thompson and Rosch 1991) argued that for human beings optimal level in terms of providing optimum cognitive economy is the mid-level of inclusiveness, called the basic level, and categories at this level are called basic-level categories (FEAR). The categories which provide less detail are called superordinate categories (EMOTION), and those which provide more detail are called subordinate categories (ARACHNOPHIA). The balance in the cognitive economy drives the formation of categorization system which stores information about the prototypical emotional categories.

From the neurological perspective, the categorization is functionally orchestrated by the connections of neurocognitive structures, such as the prefrontal cortex, with other anatomical structures dedicated to processing core affect and memory. These intrinsic neural networks enable a conscious being to contextualize its various sensory, somatosensory and somatovisceral inputs with the prior affective information stored in the brain in order to **conceptualize** the qualities of the core affect in some form of subjective meaning. Researchers in the cognitive science maintain that the information about these emergent prototypical emotional categories is activated when people remember past experiences, during emotion self-regulation and simulation of the future events. They are active during object perception, contextual processing, in theory of mind tasks, when people make inferences about someone's mental state, reflect about the decisions of another or make moral

decisions (Damasio 1999; Winkielman et al. 2009; Feldman Barrett 2011).

Coding of the emotional categories in symbolic structures

The emergence of the symbolic level is characterized with the production of symbolic structures. The symbolic structure is the pairing between conceptual meaning and its formalized expression. Subjective meanings become objectified and codified in some medium that is available for interpersonal and cultural transmission. The pairings of meaning and form create a culturally postulated code of symbolic structures that store and transmit expressions of individual subjective experiences. Language is the foremost example of such a symbolic cultural code with semantic and phonological meaning-form pairings. In the language code the prototypical conceptual categories acquire their phonological representations by assembling form-meaning conventions. The form is incorporated in the structure of culturally transmitted language code and objectified in various texts and culture artefacts. The meaning, on the other hand, is realized exclusively in the mind of the speakers who produce and understand the expressions (Langacker 2008: 27; Lakoff 1987). The formal pole thus serves as a means to acquire, use and transmit the corpus of culturally conventionalized objective expressions of the reality, while the meaning pole is bound to the subjective experience and the conceptualization of reality.

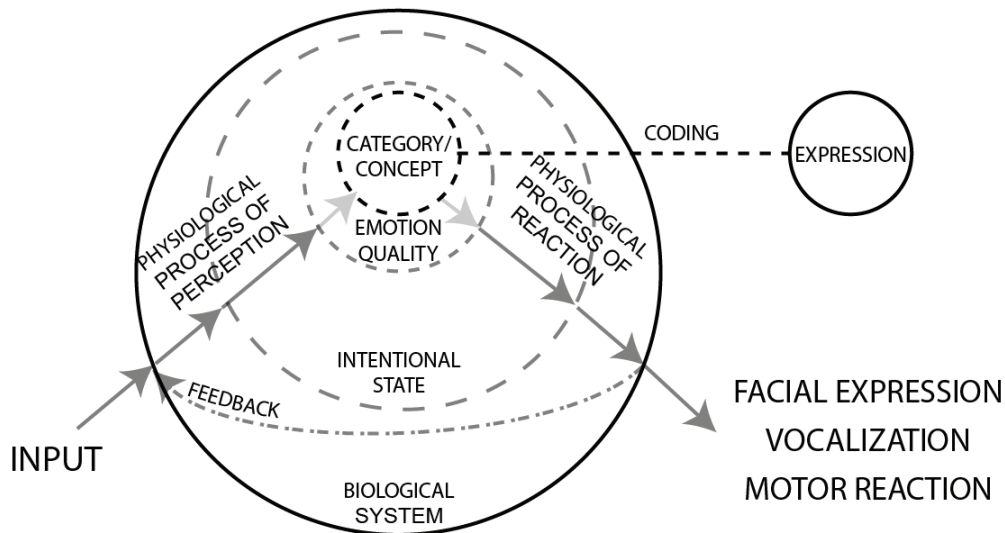


Figure 4. The process of symbolization.

This symbolic structure of form-meaning assemblies creates entanglement between the cultural expressions of reality and the embodied cognition of reality, enabling mutual causal relations: the form inherently emerges from the embodied meaning, but also serves as a facilitator for the cultural construction of embodied meaning. In other words, language is a mirror that reflects the mind, but is also a tool that creates the notion of the mind. Language reveals the cognitive categories of the human emotion experience and enables reconstruction of the respective culture that creates a substrate for the emergence of the categorization.

As far as the neurological processes of (de)coding symbolic structures is concerned, the prominent parts of the brain that are functionally

correlated with the production and perception of linguistic utterances are since the late 19th century known as Broca's and Wernicke's area. The Broca's area is located in posterior part of the inferior frontal gyrus (Petrides 2006: 3), while the Wernicke's area is classically located in the posterior section of the superior temporal gyrus. The Broca's area was held to be responsible for the speech production, and the Wernicke's area for the speech recognition. Neurocognitive studies indeed suggest that Broca's area plays a significant role in syntax processing that may require a specialized working memory system (Alboiz et al. 2008: 10). However, neuroscience research shows that Broca's area is also active in interpreting action of others. For instance, observing someone grasping the cup activates a mirror system

functionally related to Broca's area that facilitates the experience *as if* the observer performs the action (Fadiga et al. 2006; Arbib 2006). These mirror neurons systems can be recruited to recognize and encode an expanding set of novel complex actions by analyzing another's performance as a combination of already known actions (Di Pellegrino et al. 1992; Arbib 2006: 163; Gallese 2009). The mirror neuron hypothesis and homologous functionality of Broca's area for praxic hand movements, protosign, protospeech, signed language, and speech corroborates the claim that human brain is not modularly or genetically preprogrammed for language, but rather that the development of a human child in a language community adapts various distributed brain regions to collectively support phonological, lexical, syntactic and semantic language faculties (Arbib 2006: 6).

Coding of the emotional experience in the language is thus an action oriented faculty that is developed in the processes of enculturation (Grusec and Hastings 2007: 547) by which a person learns to relate symbolic expressions of culturally appropriate emotional values and behaviors to the subjective affective experiences.

Communication of emotional categories as a simulation and recreation of embodied experience

Expression of emotional categories in lexical concepts

Every language code imposes set of lexical concepts upon the categorization of

human emotional experiences. In the disciplines of anthropology, linguistics, and psychology there is an ongoing debate whether obvious different phonological emotional labels between different languages refer to semantically relative and incommensurable concepts and categories or whether there are universal constraints that result in fundamental similarities in the semantic structure of all languages (Moore et al. 1999). There is some agreement on the idea that each language classifies various domains of natural kinds, such as animals, plants, colors, etc., in characteristic and universal ways. But are the emotion categories of natural kind (Izard 1980; 2007; Russel and Barrett 1999: 806)? Are emotional categories universal prior to the imposition of their cultural meanings?

Researchers inclined to nativistic theories argue for the existence of many universal emotional categories in the system of emotional lexical concepts. These include lexical expressions for categories like FEAR, ANGER, JOY/HAPPINESS, SADNESS, INTEREST, DISGUST (Izard 2007: 261; Wallbott et al. 1986; Wierzbicka 1999). Anthropologist and linguists that are prone to cultural relativism question the very possibility of finding exact semantic equivalents in different languages. They emphasize the fact that simple translation of the emotional lexical concept, such as *anger* in English language doesn't entirely solve the problem because the translated lexical units do not necessary refer to the same concept due to the different cultural context in which they are situated. So, one could end up comparing concept of ANGER with something that is actually closer to the concept of IRRITATION or

OUTRAGE. Even more problematically, some lexical concepts seem to have no corresponding translations in other languages. For instance, Anna Wierzbicka argues that Polish language does not have a lexical concept corresponding exactly to the English *disgust*, or that an Aboriginal language Gidjingali does not lexically distinguish *fear* from *shame* (Wierzbicka 1992a: 119). Parkinson and colleagues list several other examples, such as the German word *Schadenfreude* (referring to the pleasure arising from the misfortune of others) which has equivalents in French and Dutch, but not in English. Their list of non-universal emotion concepts includes the apparent absence of a term *sadness* in language Piri, the exceptional nature of the Japanese words like *itoshii* ‘longing for an absent loved one’, *ijirashii* ‘seeing someone praiseworthy overcoming an obstacle’, *oime* ‘the unpleasant sense of being indebted to another person’ and *amae* ‘a kind of sweet dependence on people close to you’ (Parkinson et al. 2004: 34-35). Another argument for the cultural relativity is the fact that the number of emotional categories varies from language to language: in English, there are between 500 and 2,000 categories (Averill 1975; Wallace & Carson 1973); in Ifaluk, there are about 50 categories (Lutz 1982). Wierzbicka goes on to say that:

“...in fact, there are no emotion terms which can be matched neatly across language and culture boundaries; there are no universal emotion concepts, lexicalized in all the languages of the world.” (Wierzbicka 1992b: 287)

Therefore, translating linguistic expressions emphasizes the problem of

conceptual incommensurability. But, does it mean that speakers of different languages and cultures have incommensurable systems of emotions? Obviously, from the symbolic perspective, every language has different system of lexical expressions and points to the cultural relativity of the emotion system. The level of core affect, though, seems to have universal biological constrains that includes shared cognitive and sensory structures, similar bodily needs and inherent features of the items being classified. It seems that the commensurability of emotional categories relies on the theoretical integration of different explicit and implicit levels (Ashby and Valentin 2005) of the emotion system that explains (away) the apparent paradox of the absolutely biologically and culturally constructed nature of the emotional phenomena.

The embodied cognition approach of cognitive sciences (Shapiro 2011: ch.3-5) makes case for the mutual influences between cultural setting and cognitive substrate. Inherent human cognitive and affective faculties organize the nature of the cultural representation while the culturally postulated categories nurture the embodied cognition. The emergent phenomena of core affect, prototypical categories and symbolic structures represent the embodied quality of perceived objects and agents within respective cultural environment. Meaningful linguistic expressions of the emotional category integrate intentional awareness of the core affect and categorization of the prototypical experience in the lexically coded concept. Integrated structures of core affect, prototypical conceptualization and the lexical expression of category form the embodied basis for the

culturally conventionalized system of emotional lexical concepts.

Construction of meaning of the emotional categories

The meaning of an emotional category is characterized by the conceptual organization of affective information expressed on the symbolical level by the lexical concept. On the conceptual level, each emotional category is endowed with intrinsic conceptual domain matrix and biologically driven relational framework with other categories. In other words, every category is in itself constructed as a matrix of various conceptual domains pertaining to the causally and contextually related components of the experience. In the case of emotional domains, qualitatively most relevant are the events of co-occurring **bodily** reactions that induce features of core affect as a result of autonomic responses like cardiovascular changes (Nyklicek et al. 1997), facial and vocal expressions (Russell and Fernandez-Dols 1997; Scherer et al. 2003), startle responses (Lang et al. 1990) and voluntary or involuntary behavioral traits. Other contextual sensory and cognitive information of an emotional event such as the object of emotion,

motives, manner of expression, empathy target (<http://framenet.icsi.berkeley.edu>), can provide additional **culturally** motivated framework for the conceptualization of emotional category. This framework structures **the embodied cognitive model** of an emotional category functioning as a network that facilitates activation of specific cognitive and affective information. In other words, embodied cognitive model provides conceptual articulation of the qualitative experience of the perceived reality. In this sense, the embodied cognitive models of emotion articulate the framework for construction of emotional domains that bears on the way a conscious being perceives the quality of the core emotional affect, and consequently the meaning of the reality itself.

The structure of the embodied cognitive model

The structure of embodied cognitive model can be schematically represented as an informational network comprising: cognitive domains, active and inactive connections which form the domain frames and various (idealized) cognitive models that in turn structure the cluster of cognitive models.

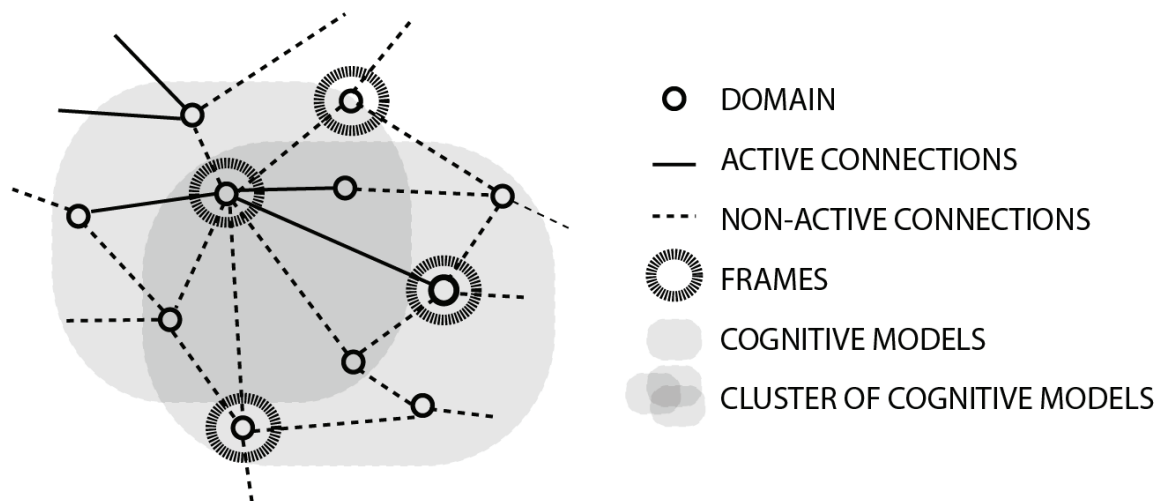


Figure 5. Schematic representation of the embodied cognitive model.

The structure of cognitive and affective information embedded in this embodied cognitive network reflects the innate biological organization as well as the specific individual's adaptation to the culturally situated reality. In this sense, the embodied cognitive model is an emergent structure of meaning that arises from the sum of elements that are dynamically activated and potentially rearranged within the individual system.

The basic domains of an emotional embodied model are related to the interoceptive, somatosensory and visceral affective information from the body that provides feedback reaction to the exteroceptive stimulus. The set of neural connections between those basic domains of

experience forms a structure that can be conceptualized as a category with corresponding lexical expression; for instance, the category FEAR with lexical expression *fear* in English, *strah* in Croatian, *cmpas* in Macedonian language, etc. Consequently, the lexical concept refers to a dynamic structure of meaning and different expression's scope of the conceptual content.

The full **semantic potential** of the meaning is a theoretical sum of all potential meanings, in cognitive semantics referred as **encyclopedic knowledge** (Fillmore 1977, 1982: 134, 1985: 233; Fillmore and Atkins 1992; Evans and Green 2006: 211; Croft and Cruse: 30; Langacker 2008: 39). In the process of

communication, however, lexical concept activates only partial scope of semantic potential by virtue of contextually determined informational connections. This **active zone** reflects certain portion of the encyclopedic knowledge and presents a profile of the embodied cognitive model (Evans 2009).

On the symbolic level of linguistic expression, the profiling of an emotional lexical concept is activated by syntagmatic **linguistic constructions** (Goldberg 1995: 7; Langacker 2008: chapters 6-7). Emotional lexical concepts such as *fear*, *anger*, etc., are superimposed with other lexical (and grammatical) units in order to activate conceptual framework of domains that enable profiling of the cognitive model. In such constructions, an emotional affect, categorized and coded as a lexical concept, becomes an emergent entity that derives its meaning from neurological and conceptual connections with other domains.

Profiling of the cognitive model via the mechanism of conceptual connection is within the discipline of cognitive semantics related to the theories of conceptual metaphor and conceptual metonymy. **Conceptual Metaphor Theory** is a theoretical framework developed by George Lakoff and Mark Johnson (Lakoff and Johnson 1980), but also associated with other influential cognitive linguists including Zoltán Kövecses (Kövecses 2000, 2005), Raymond Gibbs (Gibbs 2005), Eve Sweetser (Sweetser 1990) and Mark Turner (Turner 1996). The basic premise of Conceptual Metaphor Theory is that metaphor is not simply a stylistic feature of language but a fundamental means to construct and organize conceptual structure by cross-domain mappings or correspondences between conceptual domains. By virtue of metaphorical mappings the meaning of the source domain A is projected on to the target domain B, formally B IS A.

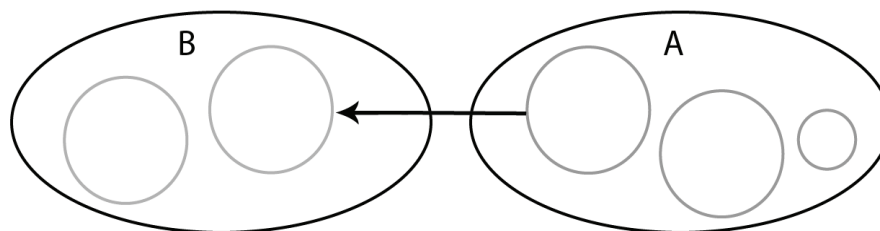


Figure 6. Metaphoric conceptual mapping of domain B to domain A.

Metaphor is thus an activation of connections among a source domain and target

domain in which the target domain is the one being structured metaphorically. The source

domain is usually less abstract or less subjective concept serving as the basis for metaphorical projection of meaning. According to the research of Kövecses (Kövecses 2000: 36) several metaphorical source domains apply to all emotion concepts. They include ontological and spatial metaphors such as the EXISTENCE OF EMOTION IS BEING IN A BOUNDED SPACE (*She is in fear*), and EXISTENCE OF EMOTION IS POSSESSION OF AN OBJECT (*She has no fear*, mak. *jas imam uzasen strav*, mak. *igra otvoreno bez strav*), as well as some structural metaphors EMOTION IS A LIVING ORGANISM (*Her fear grew*). Other source domains that apply to most emotions tend to be more specific in their metaphorical mappings, including the domains like: CONTAINER (mak. *Mnogu mi e zal sto tolku mnogu godini ni odzema anksioznosta i ziveeme vo grc, vo strav.*), NATURAL FORCE, SOCIAL SUPERIOR, OPONENT (mak. *Sekoj strav moze da se sovlada*), ANIMAL, BURDEN and ILLNES (mak. *ke umram od strav; nekako bled i beskrven...i za prv pat ne počuvstvuva strav od nego*). Finally, some of the metaphorical source domains occur only with a single emotion concept: FEAR IS A HIDDEN ENEMY, HAPPINESS IS BEING OFF THE GROUND, BEING IN HEAVEN, SHAME IS HAVING NO CLOTHES ON, DECREASE IN SIZE, etc. (Kövecses 2000: 40).

Another important process of structuring the target domain is the process of conceptual metonymy by which one source concept can be employed in order to identify another concept, the target, with which it is associated. While metaphor uses the conceptual mapping ‘A is

understood in terms of B’, metonymy is the conceptual relation ‘B stands for A’ (Figure 7.).

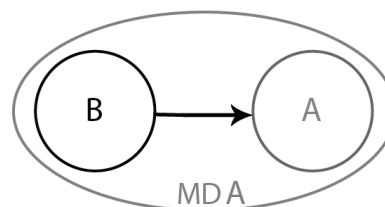


Figure 7. Metonymic mapping of domain B to domain A within a single domain matrix MDA.

Key distinction between metonymy and metaphor is that while metaphor involves cross-domain mappings, for instance FEAR IS ENEMY, metonymy involves a mapping within a (single) domain matrix. In this sense, some of the cognitive linguists have argued that metonymy may be more basic than metaphor and may motivate metaphor (Barcelona 2003; Radden 2003: 407; Riemer 2003; Annaz et al. 2008; Rundblad and Annaz 2010).

In the domain of emotions most important common conceptualizations are related to the schematic metonymies PART FOR WHOLE, WHOLE FOR PART and EFFECT FOR CAUSE. Due to the embodied nature of the emotional phenomena these metonymical schemas tend to profile physiological reactions of an emotional experience. For instance: PHYSICAL REACTION OF PALENESS STANDS FOR FEAR (hr. *Problijedio je [od straha]*) or TREMBLING FOR FEAR (mak. *a nie ostanuvavme tazni gledajki go naseto malecko kako se tresse [od strav]*). Metonymic profiles structure emergent entity of emotional category which arises when conceptual aggregates of metonymic matrix of basic,

concrete and objective domains attain an appropriate level of organizational complexity. Emergent entity has novel properties that are irreducible and not entirely derivable from lower level phenomena or its causal relationship: FEAR is not PALENESS, COLD, TREMBLING and so on. However, each domain can refer or profile the target domain and expresses various aspects of emotional phenomena, such as cause, consequence, intensity, duration, pragmatic inference, etc. Therefore, WHOLE can stand for PART, and EFFECT for CAUSE.

Semantic potential of the emotional lexical concept can be described only by thorough description of metonymical and metaphoric linguistic constructions that comprise conceptual connections.

Corpus-based methodology of research on emotional domain

Thorough structural description of such emergent subjective entities like emotional categories is possible only by studying large textual corpora consisting of linguistic constructions of emotional utterances. In the last decade Corpus-based Approaches have been increasingly introduced as a methodological contribution to cognitive linguistics by providing corpus-based studies (Charteris-Black 2004; Deignan 2005; Stefanowitsch and Gries 2006a; 2006b; Gonzalez-Marquez and dr. 2007). These corpus based approaches emphasize study of authentic data and the empirical verification of many of structural as well as textual, contextual, cross-linguistic, (cross-)cultural, social, and/or pragmatic aspects of theoretical claims laid by the cognitive semantics.

Essentially, there are two steps in the contemporary corpus-based approach to semantic analysis of emotional domains. Firstly, instances of a certain target domain are extracted from preferably some electronically searchable corpus. Secondly, of all the extracted instances, metaphorical (and metonymic) patterns are exhaustively identified and tagged according to the research requirements. **Metaphorical (and metonymic) patterns** are multi-word expression from a given source domain into which one or more specific lexical item from a given target domain have been inserted (Stefanowitsch and Gries 2006: 66). Identification is followed by systematic comparison between metaphor (and metonymic) pattern analysis and the introspective method in collecting data. Although the metaphorical pattern analysis identifies only a subset of metaphorical expressions that manifest target and source domain, with the comparatively large corpus this methodology yields the at least the same results as with the intuitive identification of the conceptual profiling. Furthermore, the advantage of metaphorical pattern analysis over the traditional introspective approach is in the possibility of extracting and quantifying metaphoric and/or metonymic domains.

As a part of his doctoral thesis, Benedikt Perak has researched metonymic constructions of the emotional category FEAR. Two of the electronically available corpora used in the the metaphoric pattern analysis were Croatian Language Repository (<http://riznica.ihj.hr>) and Croatian National Corpus (<http://www.hnk.ffzg.hr>). In the Croatian Language Repository (Repository), comprising of 85 million words (Mw) and 1 298 850

lemmas¹, 12 050 expressions of the lemma *strah* 'fear' have been identified. Additionally, another 2 825 concordances have been identified from the 46.8 Mw of Croatian National Corpus, making it altogether corpus of 131,8 Mw and 14 875 identified constructions of the lexical domain *fear*.

Table 1. The scope of the corpus and number of the identified lemma *strah* 'fear'.

	Croatian Language Repository	Croatian Language Repository	Sum
Number of words	85 Mw	46,8 Mw	131,8 Mw
Number of lemma <i>strah</i> 'fear'	12 050	2 825	14 875
Percentage in corpus	0,00001417647	0,000006036325	0,000011286039453

Out of these 14 875 metonymical patterns, constructions that profile an embodied emotional model of fear were identified in 2231 concordances, or 15.2%. The reconstructed conceptual model for this corpus is schematically represented in the Figure 8.

The claim, yet to be thoroughly experimentally verified on the level of

neuroscience, is that the embodied framing of the category FEAR enhances recreation of the core affect via the simulation of the neurobiological correlates of experience. This embodied profiling is essential for the communication of subjective category of FEAR. Its cognitive necessity is explained by the epistemological non-commensurability: the receiver can not simulate, or conceptualize emotional expression *fear* unless he/she does not have appropriate subjective experience, or if the expression *fear* does not simulate the commensurable subjective state. Meaning acquisition of the emotional expression thus requires simulation of experience which is facilitated by embodied contextual physiological elements of affective experience.

Aside from the epistemological functionality for the communication, certain cognitive mappings can also drive pragmatic and ideological framing of attention via unconsciously automatic activation of cognitive connections and inferences. In this sense, the metonymies, metaphors, cultural conventionalization and storage of certain constructions becomes the amplifier of a cultural embodied cognitive model within larger frame of encyclopedic knowledge related to the communication of emotional categories. The advantage of the proposed methodology is that it can yield concrete data about the productivity of a certain metonymic models and suggest the level of the cognitive entrenchment.

Applying the comparative corpus-based research of the emotional category would certainly show different distribution of connections, which could indicate cultural distinctions between compared cultural models of expression. Comparative studies could thus be focused on the distinctive features of synchronic or diachronic comparison of inter-cultural, trans-cultural or

¹ Of the 85 Mw 17,6 million words (Mw) are in the literature sub-corpus and 67,5 Mw in the newspapers sub-corpus (Ćavar).

pragmatic emotional models of conceptualization, resulting in a more complete understanding of the conceptualization of subjective experience.

category FEAR: metonymic profiling of the physiological process of perception and reaction.

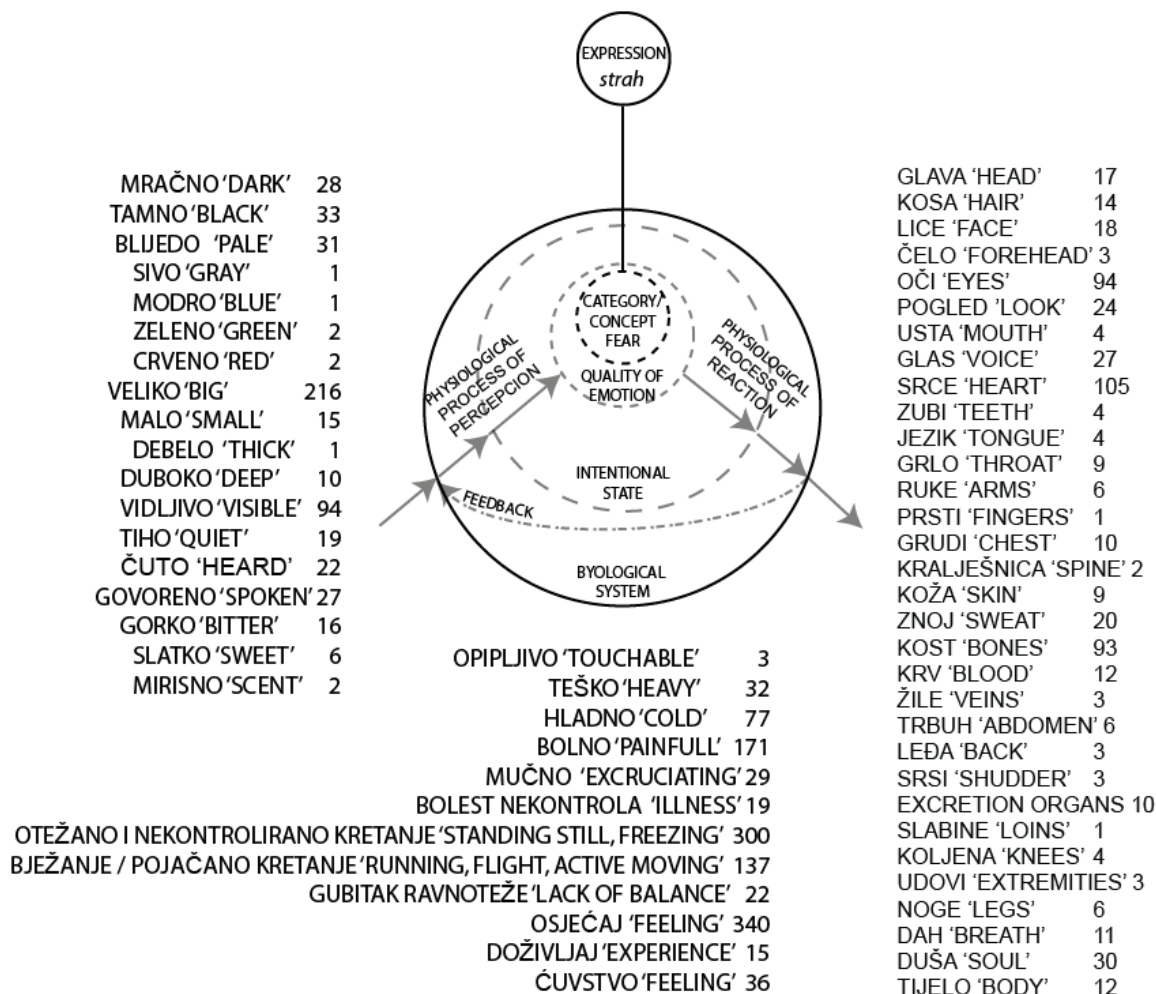


Figure 8. Results of the metonymic pattern analysis of the embodied conceptualization of

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Internet resources:

Croatian Language Repository	(http://riznica.ihjj.hr)
Croatian National Corpus	(http://www.hnk.ffzg.hr)

Бенедикт Перак

Улогата на телесното спознавање во концептуализацијата на емоционалните категории

(Резиме)

Трудот се занимава со концептуализација на емоционалните категории од перспектива на когнитивните науки. Основен филозофски проблем на емоционалната појава е субјективната природа на искуството и епистемолошкиот проблем на пропорционалноста, што наведува на неможност на објективна и универзална категоризација. Оттаму се јавува потреба за отелотворен културен модел на емоционална категоризација. Во согласност со неодамнешната когнитивна теорија на емоции предложена од Фелдман Барет, структурата на емоционалната категорија се анализира како нешто што произлегува од невролошките процеси функционално насочени кон производство на основни влијанија, од кои за возврат се појавуваат прототипови на емоционални епизоди кои може да се категоризираат и да се изразат преку јазични симболични структури. Основните феномени што се појавуваат, прототипските категории и симболичките структури претставуваат отелотворени квалитети на забележаните објекти и предизвикувачи во рамките на соодветната културна средина. Во трудот се предлага корпус од студии базирани врз метонимски и метафорични конструкции, како што е на пример лексичкиот израз на емоцијата на страв во хрватскиот јазик, за да се овозможи методолошки пристап за толкување на емоционалните категории од структурен, меѓукултурен и идеолошки аспект.

Клучни зборови: емоција, емоционална категорија, концептуална метонимија, концептуална метафора, истражување базирано врз корпус, отелотворена културна концептуализација, структура на лексички концепт



ЕВРОПСКИОТ КУЛТУРЕН КОНТЕКСТ КАКО ЕДУКАТИВНА СОДРЖИНА

Клучни зборови: европеизам, европоцентризам, европски/западен канон, европска транскulturност

Пристапот кон проблематиката на европската култура/европските култури може да биде разновиден и методолошки невоедначен. При неговото разгледување на површина испливуваат повеќе клучни културолошки проблеми како што се: свеста за „европеизам“ како хетерогена конструкција и нејзината константна рedefиниција, проблемот на европоцентризмот, европскиот регионализам, европската урбаност, проблемот на митот за европски/западен канон во уметноста и книжевноста, креолизацијата на Европа и вклучувањето на црната боја на знамето на Европа, односно транскulturноста на Европа и сл. Практиката на Институтот за македонска литература со вклучувањето на оваа едукативна содржина во културолошките постдипломски студии бележи разновидни искуства кои укажуваат од една страна, на атрактивноста и актуелноста на овие прашања, но, од друга страна, ги истакнуваат уште појасно дилемите, тешкотиите и методолошките замки што се испречуваат на патот на нејзиното усвојување.

Во многу академски центри постојат целосни програми за „европски културни студии“ или „студии на европската култура“ кои со специфична комбинација на неколку аспекти, кои главно студентот ги избира според лични афинитети (на пример: историја, филм, модерно сликарство, или филозофија, литература, урбани аспекти итн.) се доближуваат до една поконзистентна слика на она што може да се подведе под општиот термин „европска култура“. Во нашиот случај, пак, во само еден предмет (се на се дванаесет средби со професорите, односно 24 часа) студентите треба да бидат воведени во нешто што најблиску се определува како толкување на феноменот „европска култура“. Но, проблематичноста на самиот поим „европска култура“ е првата сериозна дискусија што го очекува студентот на воведниот час во предметот, кој токму од тие причини го доби името „европски културен контекст“. Со употребата на поимот „контекст“ не се претендира на монолитност и заокруженост, туку во фокусот на интересирање се поставува токму прашањето за тоа ка-

ко може да се говори за европските специфики и актуелности во овој миг, и тоа во согласност со она што на секој студент му претставува примарен интерес, во дослук со неговиот професионален и истражувачки ангажман. Така конципиран предметот е максимално флексибилен и пред се проблемски. Неговата цел е да ги поттикне слушателите да ги отвораат прашањата, да размислуваат за нив и со индивидуалниот квантум знаења да се обидуваат да ги одговорат и да успеат да се ориентираат во напливот од толкувања и истражувања на аспектите на културните феномени поврзани со стариот континент.

Првата дилема, како што веќе споменав, е самото дефинирање на поимот „европско“. Од античката слика на светот до денешните погледи за Европската Унија, постоеле мноштво варијации на тоа што всушност може да се определи како „европско“. Малку парадоксално делува, на пример, фактот посочен од Волфганг Шмале (Шмале, 2003: 176) дека „самото име 'Европа' во грчкиот стар век се однесувало на еден дел од (таа) југоисточна Европа, на средна Грција, северна Грција, Тракија, Македонија“, а дури потоа било преземено како име на целиот континент. За самиот поим Европа, и покрај митската основа, сепак се смета дека во оптек влегува многу подоцна, кога латинските христијани ќе почнат да го употребуваат за своја идентификација. Низ историјата постоеле периоди кога европската контекстуализација била позразена (ерата на колонијалните освојувања, ренесансата, дваесеттиот век), или пак била потиснувана и занемарувана. Империјалната експанзија на Европа го отвора прашањето за европоцентризмот кое до денешен ден останува мошне актуелно. Согледувањето на ев-

ропската култура како колективна меморија и заедничка традиција е најраспространет модел на промислување на европскоста, но под услов тој модел да не го изгуби своето основно начело на „единство во разноликоста“. Прашањето за европскиот идентитет како еминентно културолошка проблематика неизоставно е проследено со увид во голем број филозофски референции, парадигматични книжевни дела и сликарски остварувања поврзани со темата Европа, со што секој студент добива основа за свое понатамошно промислување за сопствената креација на европскоста, за сопственото поимање на европскиот имагинариум и евентуално ориентирање во она што би значела европска културна традиција, а во тие рамки поконцентрирано врз нејзиниот книжевен сегмент. Длабењето низ вековите низ таа традиција, во овој предмет, е сосема ориентационо и површинско, а се изведува преку дијахрониски преглед на најистакнатите стилски формации и преку синтетизирана согледба на основните карактеристики на одделните периоди. Се прави обид таа определба на специфичниот „дух на времето“ на одделните културни периоди да биде изведена со помош на истакнати примери од областите на сите уметности, така што студентот се оспособува да се ориентира при понатамошно препознавање на некои основни параметри на културата во европски контекст. Со особено внимание се проследува периодот на преминот од XIX кон XX век и првата половина на XX век, при што се изучуваат во инстантформа основните карактеристики на најпознатите „изми“ во европскиот круг, но и на такви кои се можеби помалку познати и повеќе поврзани со конкретни културни средини, како што се на пример поетиз-

мот, иракундизмот, зенитизмот итн. Појавите на авангардата се издвојуваат како особено интересни затоа што, според зборовите на Гиљермо де Торе, еден од најоддадените проучувачи и самиот учесник во авангардните струења, во тој период „европските центри дејствуваат како споени садови“ (Де Торе, 2001).

И додека вертикалата на европскиот контекст се изведува преку прегледот на промените низ времето, пристапот кој се обидува да ја поврзе систематизацијата на културните појави во европски контекст со географското лоцирање е регионален, ареален. При обработување на оваа тема студентите се запознаваат со спецификите на културните милјеа на Медитеранот наспроти централно-европскиот регион (Mitteleurope), на подунавскиот наспроти скандинавскиот регион, на балканскиот наспроти западноевропскиот... Ваквата обработка на културните региони во Европа е поткрепена со интересни и значајни книги и текстови, како што се на пример делата на Фернан Бродел, Предраг Матвеевиќ, Клаудио Магрис, Данило Киш, Вацлав Хавел, Милан Кундера, Нил Ашерсон и др.

Во досегашната скромна практика на постдипломските студии на ИМЛ како една од најинтересните теми за аудиторумот во рамките на европскиот контекст се покажа темата на европската урбаност, толкувањето на европските метрополи како интеркултурни жаришта и самото „читање на градот како текст“. Во рамките на овие дебати за европските градови (изборот за кои градови ќе стане збор, повторно е оставен првенствено на студентите) се разгледуваат прашањата за модернистичкиот третман на градот во уметноста преку толкувањето на т.н. „фланеризам“ како и постмодерното сфаќање на градот и

неговото рефлектирање врз креативниот свет на уметниците од различни профилации. Дебатите подразбираат задржување врз културните знаци на распознавање на одделни градови (Рим, Париз, Прага, Истанбул, Фиренца, Трст, Вилнус, Одеса, Барселона, Санкт Петербург и др.) и нивното инкорпорирање во творештвото на одделни уметници, првенствено писатели и филмски режисери (Бодлер, Памук, Пушкин, Бели, Џојс и многу други). Дебатите, се разбира, секогаш завршуваат со рефлексии за Скопје како град со специфичен културен идентитет и за творештвото на македонските уметници во кои доминира скопскиот градски амбиент. Необичен куриозитет на овие разговори за градот е толкувањето на боемскиот свет и кафеаната во културните придвижувања во европските градови, а до израз доаѓаат и други значајни теми на културните студии, како што се односот меѓу градската и руралната средина, секојдневието и градот, прашањето за центар и периферија, имагинарните градови, „градот како состојба на духот“ (Роберт Парк) и многу други проблеми од доменот на урбаниот пејсаж.

Содржините на предметот „европски културен контекст“ имаат за цел да ја преиспитаат можноста за градење заеднички европски културен идентитет преку стекнување основни знаења за овозможување ориентација во европските културни вредности, но со едновремено развивање на чувство за културна разноликост и почит кон разликите и особено со градење свест за потребата од надминување на европоцентрична позиционираност во културата. Тоа значи дека посебно внимание му се посветува на прашањето за европскиот империјализам од минатото, но и за рецидивите на европоцентризам кои, за жал, се при-

сутни и мошне активни и во современото живеење. Затоа студентите добиваат основни информации за парадигмата на постколонијалната критика и добиваат можност да разменат мислења за актуелни прашања поврзани со европскиот контекст, како што се: *Дали се стигматизирани културите што географски припаѓаат на Европа, а не се официјално признати како европски? Дали може да се разговара и за постколонијални аспекти на екс-југословенските култури? Како опстојува европоцентризмот и еврифилијата/еврофобијата? Можна ли е културна де-европеизација?* и сл. Сите тие дилеми се провоцирани со интересни извадоци од различни текстови кои стануваат основа за коментар и понатамошни изградувања на лични ставови во однос на поставените прашања од страна на студентите. На пример: „Живееме во ера во која се мачиме да се спознаеме себеси како Европејци. Сметаме дека е добро што новата Европа се обединува, но истовремено знаеме дека 'тврдината Европа' што ја создаваме за себе води кон смрт и трагизам на илјадници Азијци и Африканци кои брутално се убиваат. Се гордееме на системот на благосостојба развиен во Западна Европа, но во исто време знаеме дека тој е изграден врз ропството од минатите времиња – врз колонијализмот, империјализмот и војните – го согледуваме нашето богатство, а ја игнорираме сиромаштијата на земјите што некогаш сме ги експлоатирале. Се гордееме со нашата демократија, но истовремено факт е дека нашите влади ги поддржуваат најтоталитарните светски режими само заради бенефит, додека опозициите во земјите како Иран, Саудиска Арабија и Чеченија се обидуваат да сторат нешто повеќе против тоа. Ние развивме таква самоглорифи-

каторска слика за Европа која можеби е најевропоцентрична досега“ („Културна револуција! Сега! - Европската младина во потрага по својот идентитет во 21 век“ – по повод поетскиот фестивал во Стокхолм 2004 година, цит. според *Ootal 17/18*, 2004, стр. 26). На часовите по овој предмет постојано се поттикнува личниот пристап на студентите кон проблематиката, така што дискусиите се одвиваат на многу различни нивоа - од најелементарни до најсуптилни (на пример: Категоријата „европскост“ низ призмата на јавниот тоалет, Постои ли европска филмска естетика?, Кои дела го сочинуваат (мојот) европски книжевен канон? Европски имагинариум, Европски лексикон и сл.).

Сето тоа шаренило на теми се заокружува со дискусии за прашањето на вонуметничките елементи кои делуваат врз културните политики на европско тло и во тие рамки позиционираноста на македонската култура (пазарот, маркетингот, книжевно поле, награди, саеми, фестивали). Како и колку македонската култура се пробива на европската сцена е прашање кое е особено провокативно и актуелно. Во однос на книжевното творештво се наметнува како најзначајна проблематиката на преводот, една од темите која со најголем ентузијазам се дискутира на часовите по овој предмет, особено затоа што студентите се обврзани да претстават пред своите колеги едно книжевно дело по свој избор од поновата продукција од некоја од европските литератури и да го прокоментираат и аспектот на преводот.

Квантумот на знаења што студентот може да ги добие на овие предавања е разбирливо ограничен и основен, но целта на овој предмет и не е само таложеење на факти (вп-

рочем, овој предмет ги придвижува и ги претпоставува целоживотните искуства и знаења на студентите). Целта на овој предмет е поттикнување на размислување и проблематизирање на некои аспекти на нашето актуелно живеење, особено за сите активни учесници во културниот живот, какви што, впрочем, се и сите студенти на програмата за интердисциплинарни студии за културата при Институтот за македонска литература во Скопје.

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Sonja Stojmenska-Elzeser

European Cultural Context as an Educational Issue

(Summary)

The new European imaginary is crucified between two tendencies: to connect all the different streams in one common identity based on the common memory and creativity, and, in the same time, to take care about the specificity and uniqueness of all the different identities in its frames. The idea of *unity in diversity* is very positive, creative and potential, but it is still very far away from its practice. What is the correct balance between the unity and the diversity, unfortunately, it is still impossible to say.

In such circumstances teaching literature in European context could be seen as very provocative theoretical and practical challenge. On the theoretical level it has to combine the comparative literature and cultural studies approaches so it could define crucial problems of the European identity. It has to take in consideration the area studies and specificities of regions (Mediterranean, Nordic, Mitteleurope, Balkans, East-Europe etc.). Also, it has to discuss the problem of forming the common European literary canon, regarding the translation studies, the pragmatic aspects of literary phenomena, the literary field, market, economy, prices, etc. Postcolonial aspects are very influential especially regarding the minor cultures and the hybrid cultures born as results of migrations. European cultural context as an educational topic is especially interesting in the frames of imagology: how Europe is represented and seen by the writers from different national literatures?

On practical level, there are some moments in the literary history that are very appropriate for European contextualization, and others which are not. For example, period of Renaissance or medieval culture, or the culture of 20th century, can be very easy put in frames and can be researched on transnational level. But, also there are movements that are local and it is difficult to be observed in the wider European context.

This paper reflects the enthusiasm and experiences from the interdisciplinary cultural program inaugurated on the Institute of Macedonian Literature in Skopje.

Key words: European Conciseness, Euro-centrism, European Canon/West Canon, European Transculturality



CITY, POLITICS, ECONOMICS, CULTURE...

Key words: urban politics, globalization discourse, transnationalism, political economy, development/sustainable development/cultural sustainable development, socio-cultural capital, creative capital

INTRODUCTION

Since Castells' critic¹ of science that investigate city as a phenomena detached from broader social processes and by which he politicized space as always interwoven in different interests and as historically determined by modes of production, city was placed as a part of broader processes of modernity's development. Its radicalization had to denote also the changes of city's functions and forms, but also relations taking place in that built-up structure that in dialectical process also shape that structure.

Setting the urban question as the question of quality of life in urban environment on the local level was part of the dialog with broader structural developments on global level. In big part it was marked by almost contemporaneously emerging

three crises in the seventies² of the last century that also marked the complexities of future solutions. Globalization that was enabled and prompted by development of communication and transport technologies, and economic restructuring in the mode of neo-liberalization, flexibilization of production, deindustrialization, deregulation and privatization led many to talk about emergence of postmodern city. Effects of globalization on the local were manifested in building-up the space for attracting desirable economic elements to the city; first of all, for attracting capital investments for further developments, but also the high-specialized non-industrial and management functions that could ensure high positions in global economy. In big part, all that endeavors were directed toward building-up desirable infrastructure what meant

¹ About Castells' critic of urban sociology see Čaldarović, O: Urbana sociologija. Socijalna teorija i urbano pitanje.

² Three crises are oil crises and world recession (and bankrupt of New York that was connected to it) and an ecological crisis that was marked by *The Limits of Growth* report of the Club of Rome. These crises were seen as the proof of global economy crises and the need of its restructuring.

renewal and revitalization of ruinous parts of the city that were left after industry abandoned it and that resulted in gentrification of space, environment estetisation preferable for consumption, and creation of new city image by branding its specific and specialized function.

These development directions are introduced as a sort of “entrepreneurial lessons” that were given by the experiences of global cities (Sassen); they are a new kind of cities totally adapted to contemporary global architecture of flexible production in that they present nodal points of global flows, localization of streams of capital, information, commodity and people. They are places shaped by the transnational capital and that makes them economically empowered in their pretensions for independence from the state on which territory they are located. On the other hand, in their globally-oriented mission they introduce new problems, particularly those social in nature that are emerging because of high reproduction costs.

In that context the role of urban politics gets its importance for responding to citizens’ life problems in period when state is losing its power as political actor under the economic pressures of globalization. Confronted with problems of competitiveness that are put on the eighties agenda by neo-liberal responses to crises of the seventies, city is oriented toward strategic molding for gaining economic advantages. In that sense Petrović claims that urban question is being depoliticized (2009) and place is shaped by the tight relationship of politics and economy that treats land as a commodity (Molotch, 2005). Those influences are viewed as closely connected to and under the influence of major transition to post-fordist accumulation system that also indicated the

main management problem in the loss of state’s important role and its ability to act as a regulation system. That situation leads to commodification of almost all aspects of everyday city life and in effect neglects social problems.

GLOBALIZACION DISCOUS AND TRANSNATIONAL PARADIGM

New global economy architecture (Friedman, 2005) that is shaped by global flows (Castells) was presumed to be the force of uniting the world, of creating “one-world” with its new division of labor. Or maybe it is justified to speak of that process as a modernization of the world by new or just radicalized mobilization channels (of people, of capital, of information, of goods), that was strengthen in the discourse of globalization from the seventies; it presented globalization forces as inevitable factor that every local has to account for in its development direction strategies. But it is important to account that in different contexts in different parts of the world these strategies, depending on position in a world economy order or locals’ aspirations of such a position, are becoming one of the crucial components in power struggle. First reaction discovered other side of global – local interplay: local was set as place of resistance. In that way globalization processes were acknowledged as complex dialog between different levels. Still it retained its unstoppable quality of necessity; to partake in the wealth of the “West” was to accept “its” definitions of development and of the ways of directing it.

On the national level, it could be talked about national resistance to universalizing facet of modernization that was actually always present as one of the aspects of culture. The resistance facet in

the shape of nationalist symbolical reinforcement of local elites' political power was convicted as cultural incapability of "under-developed to develop"³. But that cultural resistance could be viewed, as Katunarić does, as other facet of the same process that only on the surface appears as conflict or opposition; nationalism was just a shelter from the uncertainties of disorganization provoked by freed neo-liberal capitalism; on the other hand, it served as justification to leave these economies to "suffer in their own cultures". This was the stand of *official anti-nationalism* (Katunarić, 2003) presented by leading world's financial institutions and business corporations in which they expressed their ambivalence toward problems of the local. Rare examples of countries that did succeed in becoming equal participants in global economy⁴ directed attention to strengths of the local potentials and power of nation-state government in directing development project. Result of this synthesis worked in direction of creating intercultural discourse that was accepted in western political, business and professional circuits that admitted continuing relevance of the state and its role in encouraging national endogen development projects taking in account its

³ Arguments that traditional communities can not be modernized as a consequence of their world views, authoritarian type social structures, and personality structures that are authority-dependent type, were used to justify the need for incentives from the outside (Kalanj, 1994). That was carried out by the means of technical knowledge of "financial carrot and military stick", and persuasion that there is no better way to future besides market and democracy (Katunarić, 2007).

⁴ For example Japan did that by developing its own version of capitalism known as toyotism. Its success, as Logan and Swanstrom show, was a complex interplay of different factors among which state government policy had influential role (Logan, Swanstrom, 2005).

specificities and above all socio-cultural capital of a country. That set the stage for understanding social and cultural elements as important elements with grate symbolical power that can be used for different purposes.

Globalization discourse was always very successful in adopting all the resisting elements by discarding their significance and pulling it in its own interpretations. That could be best seen in its critical interpretations of the globalizing effects on the political economy of cities especially in descriptions of the so-called postmodern city best represented by L.A. It was described as fraught with social problems, pronounced space divisions that are esthetically shaped through consumer-oriented built environment (non-places), and that are bounded with real (video surveillance, gated communities) and symbolic fencing that hide and exclude undesirable, that is poor, ruin, industrial, modern. In a kind, it is simulacrum, disnyfied space of happy consumer consciousness (to paraphrase Marcuse). These descriptions although critical towards commodification processes in cities under the influence of globalization in their pessimistic narratives paralyze the possibilities of detecting the real actors in the background and the possibilities of real solutions.

As Smith has shown, that is just one of possible interpretations in which city is modeled by forces of economic restructuring that require only adjustment and reaction to one-way process of global economic pressure (Smith, 2001). Flows of capital, commodities, information and people create impression of unconquerable determination of global capitalism structures. Part of these influences is real, and has special expression through power acting, but discourse that expresses them is blurring (or is incapable of rendering) real

actors that are running them. There are contextualized conditions that shape answers to global influences that can take many different forms and that are involved in power relations.

Globalization flows are not free-floating and freed from structure no matter how much fluidity, or flexibility they give to contemporary organization of the world by compressing time-space (Harvey, 1990), or disembedding from place (Giddens, 1990). The radicalization of mobility through deconstruction of concept of social⁵ would lead to losing the concept of power. Therefore the metaphor of network seems like the best way of describing systemic character of the world that has real-life actors that use it as enabling resource in conducting their lives and in that way restructure it; also metaphor of network does not imply complete interconnectedness but allows the identification of partially independent sets of relationships within what is still the system (Giddens, 1987).

The most characteristic of these developments are transnational processes that are presenting another point of view or taking their descriptions from different perspective⁶. Transnational processes are sometimes presented as “from below” processes that create easily definable actors in making of their lives, in order to meet their economic, social, cultural and political needs, which affect the national borders (Božić, 2004). Some of these undertakings are routine of their

lives but in changing circumstances and by the pressure of structures from different levels they display inventive initiatives that are challenging for the very structures and discourse that are trying to enclose them. Transnational processes can not be comprehended without understanding that they do not work against some structural boundaries (like state boundaries that migrants are trying to cross or against state as political actor); they are actually reaffirming each other bringing into view limitations and need for change. That means that transnational processes open new spaces of (political) activity that are below or above nation-state borders, and get their political significance through politicizing certain life aspects that previously were not part of political agenda and not part of scientific investigation because some of the limitations of conceptual framework prevented its occurrence in the investigation scope⁷. These new transnational spaces (Faist, 2000), fields (Levitt, de la Dehesa, 2003), formations (Vertovec, 2001) develop new social meanings, and open up the possibilities of conscious partaking (resistance) in conflict of meanings by putting on the political agenda problems not previously part of it. Cultural elements are important elements of that kind of politics. The only question is the pragmatic side of real influence on political structures. Investigators such as Faist (2000) and Smith (2001) give examples of possibilities of transforming concepts and political solutions to the immigrant problems of nationality and citizenship as a consequence of acting transnational processes.

⁵ Interesting example is Urry's suggestion of social science for twenty-first century with its main subject of investigation in *social as mobility* (Urry, 2000).

⁶ Transnational theories speak about transnational processes as anchored, but transcending national borders of one or more states and retain significance of borders, national policy and national identity, so transnational practices and nation-states are mutually constitutive (Smith, 2001).

⁷ Wimmer and Glick Schiller present limitations of methodological nationalism of social sciences that prevented their capability of understanding transnational processes because of their concentration on nation-state as society (2003).

Everything so far said points to the limitations of certain concepts of social sciences and the need for recognition of the bigger role of micro levels in global-local dialectic. That means viewing local not just like a place, static and traditional, and direct attention to the possibilities of local as a source of inventive action and not just resisting reaction. This interpretation puts emphasis on particularities of place, and political economy gets localized and contextualized (Smith, 2001). Also, in that way the question of development becomes one of central for the local and therefore for the localized politics and economy and not just as a response and accommodation, but in their transformation.

CONCEPT OF DEVELOPMENT – CULTURAL TURN

Again we can try to see problems on national level for the developing countries, the ones that are just trying to get involved in global economy as equal actors. Those countries are faced with several possible scenarios; the most prominent one requires accepting definition of development that was enhanced by those that are setting “the game” (World Bank, World Trade Organization, G8); another one means finding their own specific features that could suite global economy; the third option is often discarded as unfeasible because it requires alternative development through refusal of subjection to global capital and reliance on their own strengths.

The purpose of the development definition that was created in the eighties as growth meant choosing the first option for the developing countries and usually it was conducted through commodification of land – attraction for foreign

investments by tax reductions or simply as a source of labor force or raw materials. In the background of that stance was justification of necessity for the developing countries to shape themselves in accordance with the picture of western countries in order to accomplish their advantages; main parts of that process implied opening to the market and democratization. Acceptance of these recommendations was not unproblematic and it resulted in transitional difficulties; it become clear that transition carries social costs and typical response was nationalistic. Prime villain was found in cultural incapacity of “undeveloped” nations to convey transition. Possible solutions turned to specific characteristics of endogen development that actually meant leaving those nations to find their own way of fitting into global economic flows. In that sense, much discussion revolved the concept of socio-cultural capital that was thought as prime mean for amortization of the difficulties of transition. So, culture becomes important factor that needs to be taken into account when considering future strategies in orienting development. It becomes closely related with political economy by accentuating its function of adjustment. Further elaboration of concept of socio-cultural capital was more directed toward inventive or creative aspects of it. For example, Katunarić refers to it as potential that needs to be invested in and developed for what it is in itself and not just for economic gains. In that way it seems that he is challenging the very concept of development. At least his definition of problem seems to reveal that kind of understanding because he is emphasizing creative element of culture in realizing new development directions that could enable resolution of economic problems with simultaneous mitigation of social problems and

without additional burden of local resources. In his interpretation, to achieve that goal state (cultural) politics should ensure and foster cultural sustainable development (Katunarić, 2007).

The basic characteristic of cultural sustainable development is cooperation of art and science in development that burdens the capacity of natural reserves and existing infrastructure and populated space to lesser and lesser degree while at the same time encourages enjoyment in values that stimulate attraction among people by art, science, education and cultural games and customs (Katunarić, 2007). To reach this goal a lot of preconditions need to be satisfied. And although state has important role in promotion of cultural sustainable development, centralization is not very likely to lead to its achievement.

As Katunarić starts his discussion, culture can be used as symbolical tool for many different purposes. The way modern culture has progressed shows its three faces: the one that is universalizing, the one that is particularistic and the one that is intercultural (Katunarić, 2007). This last conception is emphasized as the ideal solution in accordance with the current times, that is period of radicalization of modernity (Giddens, 1990). Unfortunately, it seems that this means commodification and politicization of cultural elements; on the other hand, it is possible to speak of taking economical and political subjects into cultural domain.

For that reason, cultural sustainable development is good example because it introduces “enrichment” of concept of sustainable development that is by itself an attempt of reconciliation of problems of continuing life on Earth and the quality of that kind of life that is so far understood as growth. Critics refuse that

concept because it says little about its content and it leaves the possibility for many actors to claim enforcing sustainable development while trying to reach different goals. It becomes more of a misleading concept then leading principle behind which crucial promoters of growth hide themselves; Clark observes that some of the leading world economy organizations (World Bank, International Trade Chamber...) support sustainable development because it does not present any challenge to conventionally understood economic development (Clark, 1995). It seems that the concept itself is a part of neoliberalism of the eighties and deeply immersed in globalization discourse of „one world creation“ and optimistic vision of solving world problems by refining growth and sustainability without any renunciation. In that interpretation that corresponds to so-called weak sustainability, nature stays set of resources and continuous development is justified by optimistic fate in science and expertise (Williams, Millington, 2004). But that actually opposes its original meaning as ecological sustainability that presumes subjecting other interests to the ecological ones. Very often adoption of the concept puts problems of ecological nature in the background and blurs basic problems out of which it emerged: that we live in a society of risks that are men made and that one part of the world has benefited from that situation.

Construction of the concept of sustainable development set the question of humanity’s survival and the need for evaluation of prevailing values. It was meant as a new guiding principle like equality or liberty and not a goal that could be reached. That is the reason why it requires acceptance at all levels and institutional building-in, mutual cooperation and agreement on global level, and also political solutions, strategies or at

least cosmetics of development projects (Kalanj, 1994). But environmental problematic is involved in power relations and all political cooperation attempts show that crises that shake the world are not environmental but political (Clark, 1995). That could be easily read out of Giddens' *Politics of Climate Change*. In that book, solutions to environmental problems to be effective are necessarily connected with politics of energetic security. Main actor is the ensuring state as strategic planner that needs to provide and encourage development of inventive technologies. Two main principles are principle of percentage that requires trust in science and their projections and constant risk weighing, and principle "polluter pays" that puts price on polluting and even enables selling pollution. The most important suggestions are those of political and economical convergence meaning that ecological problems could be best solved if they are closely connected with politics and economy, so ecological questions are problems that could bring political points and also could be economically stimulant and competitively significant (Giddens, 2009). It seems that only imaginable solutions that could have practical effects are the ones that are carried by economical and political interests.

But ecological problematic has some other effects that are very important when we speak of local significance and real-life actors. It brought another dimension(s) to viewing political functioning by bringing nature as a subject to political discourse⁸. In other words, it is the central issue for many new actors that are setting nature

⁸ This aspect is accentuated in understandings of so called strong sustainability or deep ecology; these understandings concentrate on our adaptation to in meeting the finitude of nature (Williams, Millington, 2004).

not just as right that some can claim, but a subject that has rights on its own. That was actually incentive for softening rhetoric of development; first in creation of the concept sustainable development that more and more becomes a part of political agenda in all its variety pulling increasingly to the side of strong sustainability. And somehow paradoxically asks some new questions. Problem can be best viewed in the city that is probably the best expression of modernity itself and in that way represents its characteristics, but also that is the best expression of totally arranged and socialized nature. That becomes nature's destiny: as it enters the political discourse it becomes the object of political regulations. To protect nature means to fence it, make it an object that is watched. Its position becomes a position of rarity and vulnerability. In the city, it becomes a part of a conflict for the right to the city as element of quality of life and by that opposite to demands of growth. As element of attraction it ceases to exist as nature and becomes politicized. Nature as political question is the way of keeping its importance as nature opposed to nature as economic question. This conflict could be comprehended as just another modernistic way of trying to put a political regulation on economic accumulation only now it is radicalized. With the advance of commodification, politicization also progress.

Concept of cultural sustainable development implies this; for the politics that would encourage sustainable development, it must be all pervading and obviously cultural. But as already mentioned, it also implies changing conceptions of social sciences and some transformative routs in political action. Because ecological problematic means survival of human kind, it has special effect on political agenda by connecting dispersed aspects of

quality of life in all its variety. Important aspect of that new politization is new actors in the shape of new social movements.

URBAN POLITICS

If we try to make some kind of a historical staging description of developmental processes just as simplification and as analytical tool for better understanding, it could be said that seventies were the years of crises, the eighties were years of neo-liberal response and the nineties were characterized by turning to old practices but in somewhat radicalized form. The discourse that tried to explain these processes followed the same pattern: first with optimism in creation of “one world” by encouraging opening to the market, and than softening its rhetoric when faced with resistance caused by social costs of unrestrained economy.

Turning back to understated levels (urban) politics present the same staging first in setting the urban question and connecting the city with broader structures and especially influence of globalization to the question of quality of life; than seeing it as the result of globalized flows that diminish political significance by accentuating question of development. Can we speak of final stage characterized by discovery of the political power of local in accomplishing at least some of the new political tasks?

Definition of urban politics under the influence of globalization discourse was set as division of labor between market, political structures and citizens so that it could reach high degree of flexibility in economy with involvement of all members of local community for the benefit of development. In that, contemporary city emerges as entrepreneurial city (Petrović, 2009) that has the task of dealing with at least four functions:

provision of social security, ensuring social order and discipline, regulation of local economy and mitigation in local identity, and all sides that could be interested in the results of that kind of politic (politicians, economic actors, experts in urban planning and town development, and citizens).

Recommendations given for functioning realization of the urban politics at first were in some interpretations shown very pessimistic. Critics are warning about mistrust in cooperation of economic and political contingent (private-public partnership) that makes manager out of major who is trying to balance different demands. Strategic planning showed the same route as the national level: starting from commodification of land leading to importance of cultural and social elements that put emphasis on the need for the development of the local and its potentials that are in the face of ecological and social problems particularly related to socio-cultural potentials.

Importance of socio-cultural elements in the life of a city was recognized very early in urban studies; in that sense very influential was Firey's work from the '46.; it presented strength of the use value of certain places for the lives of citizens that can work against treating land as a commodity (Firey, 2005). But later studies especially after the seventies showed commodification even of this elements: as a part of development strategies, political economy is trying to put a use value on history of the city (making them tourist sites), on appearance of its buildings (through renewal, revitalization, gentrification and building for consumption), on “the feel” of the city. Since it became clear that production and consumption of symbols and cultural objects can be profitable as the production and consumption of goods (Lin, Mele, 2005), cultural industry and symbolical economy (Zukin, 2005) become main elements in

recovering cities' economies in creating images of the city that would attract desirable elements to the city, preferably those of creative class (Florida, 2005). Creative city is another expression that tries to establish itself as the solution for economic difficulties in recognizing the value of creative elements of culture. In its emphasis, creative capital is in opposition to socio-cultural capital that can, according to Florida, mean closing the dialog and establishing boundaries for those "outside" and strengthening the sense of belonging to those "inside"; creative capital needs special sense of the city that has always been a part of its image as a place of freedom, difference, cosmopolitanism, strangers and invention. It requires special social relations of openness and tolerance (Florida, 2005). Still in its essence, creative capital needs to be imported and that sets the question about relations between those that believe have the right to the city and the immigrant elements. These elements can be conflicting and ask: who are citizens? In that way some of the political and economical concepts are put in question.

Additional problem of social kind is presented by global cities as leading cities in these developmental processes: creative class is not only mobile element that is coming to cities. Cities are also places of transnationalization of labor and formation of translocal communities and identities. There are certain directions of those that migrate – from poor to rich countries (South – North and East – West). New city users and their demands for space in the urban are being symbolically expressed through difference of representations of different sectors – international business on one side, and majority of poor "others" on the other. They are emerging as new political actors that create new political spaces; they are setting problems of politics of contestation that are

embedded in specific place but are transnational in character (Sassen, 2000).

In that cultural elements play significant role as political means acting as opposition to cultural elements as commodified. But because all of these elements present parts of tasks that need to be accounted for in strategic planning of urban politics, it also needs to be "flexible" in a way; that representations are politicized and need to be so that they could have any real influence on "official politics". The problem is being placed in the realm of cultural presentations and realm of conflict about setting the issues. Those conflicts expressed in the city have the potential to be specific in the struggle to improve living conditions and thereby contribute to the politicization of the contradictions of neoliberal globalization, making them visible, while simultaneously acting as a disturbing element of the dominant narratives that show globalization as a given, inevitable, and best of all (Kohler, Wissen, 2005).

Social movements play crucial role in that they act as dynamic form of challenging the policy in contemporary political circumstances. Diversity of urban movement is associated with the experience of domination and exploitation in everyday life and filtered through a network of new global order. Faced with forms of domination that reproduces the local elite and other social forces, urban movements operate with institutions of local development and management from different perspectives. This makes an important link between the expression of conflict in the cities and cooperation with institutions of official politics. That also shows their transfunctionality that makes them "the right kind of resistance" (Hammel, Lustiger-Thaler, Mayer 2005). It could be added, the kind of politicized action adapted to reflexive character of radicalized modernity.

CONCLUSION

Guiding idea of this paper is the question of quality of people's lives or the question of use value of place. Starting assumption is that city is very complex place that expresses life in contemporary world that is described as world of radicalized modernity. To present its significance some considerations of broader processes and historical developments had to be made because those were conditions that made urban politics significant as one level of governance. That doesn't mean that it is wholly shaped by some kind of forces outside of it that act as determining pressure. Close examination detects dialectic in that it participates as networked nod; it is incorporated in broader network connections of different global flows and presents their localization in specific context that is characterized by its tighter connections (regional, national, historical).

So, the context of meaningful appearing of concept of urban politics, the actors and the scope of its reach are somewhat different, or radicalized but still present same modernization solutions. Politics appears as the management and planer of "runaway world" forces (Giddens, 2005) that are economical, political, ecological, and social. In conflicting context of urban, politics must include variety of actors for accomplishing balanced development suitable to local. That way it is set as sort of ideal type in complex definition that tries to avoid prevalence of some interests and it is set as reflexive management of locality. Defined in that way it is just one level structure intertwined in broader network connections and it indicates multitude of elements that needs to be taken into account and strategically planned so that it could correspond to flexible accumulation.

Urban appears as the place of conflicts placed in cultural domain; symbolical representations of economic power, cultural identity contestation and political management strategic planning. This opens the question about changing character of politics in contemporary world. Conflicting perspectives in the urban participate in the challenge of globalization that is now revealed as a process which leads certain social, political and economic forces. Thus, the articulation of urban protest, which represents the intertwining of different spatial levels of local to global, urban conflicts produce different but related social movements around the world.

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Олгица Клепач

Град, политика, економија, култура...

(Резиме)

Текстот го истакнува градот како феномен на радикализирана модерност и укажува на потребата од негово интердисциплинарно проучување. Глобализацијата и транснационалните процеси го прават градот комплексен јазол кој има се поголемо економско и политичко значење, провокативно за истражувањата од аспект на политичката економија, која во голема мерка е втопена во глобализацискиот дискурс. Соочен со проблемите и промените под влијание на процесите на дерегулација, децентрализација и приватизација, градот се јавува како важно место на економскиот, политичкиот и културниот развој. Разбирањето на овие прашања бара контекстуализација. Избегнувајќи ги претераните генерализации и прекрутите дихотомии, локалната/урбана политика покажува извесни потенцијали карактеристични за мрежните локално/глобални конекции кои во комбинација со мноштвото актери на урбаната политика можат да донесат иновативни промени. Од таква перспектива, се поставува прашањето за улогата на културата во овој контекст: културните елементи се повеќе се појавуваат како алатка на политичката економија, но исто така и како израз на отпор, и што е најважно, како дел од развојните проекти на локалитетите. Конечно, се чини дека сите проблеми на квалитетот на животот во градот (или барањата за имање право на градот) завршуваат во културен конфликт, кадешто урбаното место добива најјасен израз и со тоа се појавува и како место на трансформација на политиката.

Клучни зборови: урбаната политика, дискурс на глобализацијата, транснационализам, политичка економија, развој/одржлив развој/културен одржлив развој, социо-културен капитал, креативен капитал



POLITICS AND MEDIA SPECTACLE

Key words: politics, celebrization, media tabloidization, spectacle society

Introduction

From the moment when they disclose their relationship, which later resulted in the marriage, spicy details of the relationship between the current French President Nicolas Sarkozy and a stage singer Carla Bruni begin to fill media space. Sarkozy's official visits abroad, for example, the media regularly have monitored through the prism of 'living the fancy life', while the political dimension of his work often remained in the second level, in shadow of columns designed to celebrities. It is interesting to detect in which way a particular commercial media in Croatia recorded the presidential inauguration of U.S. president Barack Obama a few years ago. A frame of these kinds of media narratives was determined, for example, comparing the attractiveness of macho torso of a new U.S. president with the (un)attractiveness of the same body part of some other political figures, Arnold Schwarzenegger, Vladimir Putin or Stjepan Mesić, which was suitably accompanied by appropriate photographs of mentioned politicians.

However, the real question is what actually lies in the social, economic and political level, in the background of media scenes of these kinds. Perhaps the media constructed and mediated Sarkozy's identity, as a member of the international jet set club, is the more suitable framework for a media marketing than it is the image of the French president who is not afraid to lightly give a decrees to the repressive state apparatus to sharply confront with the protesters on the French streets, who have been motivated by the loss of their social rights and a growing class inequality? In addition, it is

remarkable to wonder if 'complex media discussions' about the representative body torso of the present Russian prime minister Putin and his hunting trophies, are more appropriate media content than growing, serious, and mostly racially motivated violence in today's Russia? The matchless example is the ex-Italian Prime Minister Silvio Berlusconi. Worth of analyzing is the hypothesis that the true reasons and interests for the flood of media narratives (even in those media which are owned by Berlusconi himself!) on Berlusconi's intimate and sexual lives, affairs and

orgies with underage prostitutes, hiding in a mere profit interests of the advertising industry. With equal interest media system follows Berlusconi plastic surgeries – with an important emphasize – in this case the mentioned media marketing framework is even more evident: a media item on Berlusconi's facelift ideally fits into advertising blocks on beauty products for facial care. Namely, mentioned type of media texts are much more suitable material for a lucrative media business and advertisers to attract media audiences then reports about organizing a paramilitary, pro-fascist oriented units in modern Italy, which horribly reminiscent some of the worst years in the history of our civilization. We will usually read, listen and look about these problems only at the margins of the media. There are a lot of examples such as mentioned, positioned within case study framework: politics-media-spectacle-industry, and to their interpretation is dedicated this text.

Generally speaking, I will follow a few levels of analyze in this text. First, I am interested to detect the trends of celebrization of politics as a visible social and media phenomenon of the past several decades. Many theorists associated this phenomenon with the trends of so-called personalization of political and politicians (Corner, Pels, 2003; Street, 2004; Van Zoonen, 2006; Couldry, Markham, 2007). Here I will place special focus on analysis of various aspects of political corruption, in the broadest sense of the term, within the media constructed world. Furthermore, the main effort in this paper is not to show do some media talk or not talk about the problematic aspects of politics, but why do they often speak about politicians and their corruption, as well as politics in general, through supposedly non-ideological (or even apparently over-ideological) form that could

be mark with the syntagme *media spectacularization of the social world*. Contrary to the thesis of non-ideological character of media spectacle, I will attempt to show that the social and cultural form of production of media spectacle, in examples of politicians and political affairs, is exactly a crucial ideological intention, typical for the era of liberal-parliamentary democracy, as well as to its economic counterpart – the neoliberal consumer capitalism.

The wider context of the debate: the media construction of social reality

Before we admit into the deconstruction of the phenomenon of politics, politicians and political corruption through concrete examples of their settle into profit industry, and advertising media matrix of spectacularization¹ and tabloidization², it seems

1 Although it often appears and is seen as a combination of more recent social and cultural phenomena, social spectacularity of everyday life, in different forms of its manifestation, is a historical constant at least since ancient Greece and ancient Rome. Kembrew McLeod followed this phenomenon from a historical perspective while focusing on the early examples of the commodification of 'celebrities', starting with the famous emperors and conquerors such as Cesar, and Alexander the Great, through the reformation-Enlightenment characters Erasmus and Luther, to the political-activist icons what were Ben Franklin and Martin Luther King (McLeod, 2006: 650-652). Certainly important historical particularity of spectacle society and celebrity culture, conceive it in the modern sense of the terms, is a fairly significant role and support of tabloid mass media in the promotion of models mark by two mentioned signifiers. Mass media in 20th century – as Frankfurt School scholars and the Situationist International clearly warning – will become an indispensable tools not only for promotion, but also for the production of spectacle, tabloid culture and celebrity trends (more on this in Hromadžić, 2010).

2 The early start of media tabloidization is associated with the beginnings of printing of so-called "Yellow press" in the late

important, at least in broad outline, to define a place of the media within constructed order of social reality. From media studies, for the last few decades, we know that media are not a mere factor of transmitting information, but an active agent in the construction of social, political, economic, cultural and every other kind of reality. From that point of view, a pure term media, etymologically

19th and early 20th century, and to the leading media magnates of that time, Joseph Pulitzer and William Hearst, and their sensationalist tabloid magazines, *The New York World* and *The New York Mirror*. The most important shift of these publications – in direction of what will be later appoint as media sensationalism – was highly evident introduction of pictures, photographs and illustrations in these magazines, especially if compare it with conventional ‘opinion making magazines’ from 19th century, which were communicated exclusively with words. The first news photo was publish in the *New York Daily Herald* in 1880, but this practice results in daily use only since 1904 after the *London Daily Mirror* began with a regular photo illustrating of their sites, and this example followed by the *Illustrated Daily News* from New York (more on this in Freund, 1980). Also, an important novelty was the use of a much larger titles in journals, which was already, from the early beginning, in function of advertising (for more on ‘visual sensationalism’ printed at the early 20th century in Luthar, 1998:27-34). The beginning of media tabloidization, and related social spectacularization, can be drawn even further into history, to the 30^{’s} of the 19th century in the United States, when appeared so-called ‘penny magazines’, which difference between production costs and sales prices covered with the sale of advertising space (the best known journal of that kind was the *New York Sun* that started print in 1833). Audience of these magazines was consists of mostly semi-literate people, the lower working class, and immigrants who have used these publications to learn English. On the other hand, such magazines offered them adequate facilities of 'light' nature contents related to problems of everyday life, with promotion of sensationalist approaches and avoid of any forms of political alignments and ideological commitments, but with a clear marketing and advertising policy in creating of mass consumer.

speaking, wrong points out its function³. At the same time, mentioned distinction represents the key point of difference between communications and media studies⁴. It is the old question-doubt, which implies the existence of clear divided line between the imaginary 'objective' realities on the one hand, and the shape of its representations, including the media, on the other side. This is the problem mentioned by Tony Bennett, who warned that media is not a derivative of secondary importance, which only passively reflect what they are served by the mere reality, not to be an active and integral part of the same reality. In his words, “the media are not *apart from* social reality, passively

3 The term medium etymologically derivates from the Latin *medius*, which means middle, one that connects or mediates.

4 Research and theoretical field of media studies has been constituted at the junction between communication studies – as the predominant model till the 70’s of the 20th century – and cultural studies. The key difference between communication and media studies is that these first largely emphasizes the importance of media in terms of technology, taking the individual as the main unit of analysis, where the dominant discipline was psychology. On the other hand, media studies positioned the media and seek for its meaning and role within the broader social and cultural contexts. Since the very beginning, media studies is closely associated with the dominant direction in the humanities at that time – structuralism (including the main particular references to structural linguistics and structural anthropology), with an emphasis on semiotic and semantic dimensions of information and communication processes. The result of this connectivity is a key shift in the perception of the media: since that moment media contents has been view as media texts. In other words, the study of media has been textualized, the relationship between text and context within the culture get at focus, and understood as the totality of ways of living. The old media communication paradigm according to which the media are merely channels for information and messages to the media audience was thrown out of date, and the new epistemological paradigm in which media is the active factor of structure of reality has been contextualized.

reflecting and giving back to the world its self-image”, but quite opposite, “they are *a part* of social reality, contributing to its contours and to the logic and direction of its development via the socially articulated way in which they shape our perceptions” (Bennett, 1982: 286).

Already established and widely excepted the phrase 'media as a mirror of society' can be justified, but not in terms of its literal meaning – the media that carry out some sort of objective, mirror image of society. Mentioned phrase can serve as a guide to the interpretation of media forms, organizational and editorial policies of media institutions, program contents and production-consumption matrix produced by them, which witness the spirit of particular era, and represent the image of the current society where the media are an indispensable and active part. Seen from, thus defined perspective, we can say that today's media contribute to the general spectacularization and, briefly described above, the apparently problematic type of de-politicization of society, touch the tabloid trends and look for their financial interest. Consequently, the media landscape – determinate with program characteristics of so-called celebrity culture⁵, or estradization, spectacularization,

5 The growing trend of sanctification of larger media space to celebrities has been growing steadily since 50's of the last century in the United States, and decade later in the rest of the so-called western societies. Celebrities awarded positions of trendsetters, people who create and pave the way for new life styles and patterns. In this context, Ellis Cashmore recognized – as an important turning point – indicative meaningful change in media coverage of monitoring sexual scandals of actors Elizabeth Taylor and Richard Burton during the filming of the famous *Cleopatra* in 1962. Photographic record of an intimate embrace of these two Hollywood stars, made by Marcello Gappetti, marked the beginning of *paparazzi trend* in media coverage of celebrities, it was the one of key triggers of celebrity culture (Cashmore, 2006).

tabloidization, infotainment⁶, and infomercial⁷ – becomes a mere framework for media publicity and advertising⁸.

6 Infotainment is a compound term which combines self-evident terms of information and entertainment, and is often understood as info-entertainment or entertainment information, created to explain the phenomenon of serious media-mediated information in a funny way. In the context of cultural consideration of the Internet, Manuel Castells understands infotainment as logic of entertainment that dominates through the audio-visual media, especially television. According to Castells, Internet apparently interprets infotainment as a failed communication and bypasses it (Castells, 2001).

7 Infomercial is a term used to indicate the link of information and the commercial sector, and it is the process of creating information susceptible to commercial interests. That process ultimately leads to the very actual perspective - media contents and socially relevant information becomes marginal frame for promotion of advertising.

8 The history of this trend is not as short as it may sound. Perhaps the best example of the programming format of media content – according to the commercial and advertising interests of the corporations – is an American multinational corporation *Procter & Gamble*, which has traditionally focused on manufacturing and distribution of detergents, soaps, shampoos and related products. *Procter & Gamble* sponsored and produced the first radio soap opera series (for which the genre gets its name) in the 30's of the 20th century (*Procter & Gamble* already sponsored 22 radio soaps in USA in 1939). They continued with the same business politics after the genre has moved on TV in the 50's and 60's of 20th century. Add to this, mentioned corporation sponsored production of one of the first *prime time* television series (*Our Private World*, 1965), and a series of television novels in Spanish language since the 1980's to today. Interest of *Procter & Gamble* and related corporations for sponsorship and produce of such media contents should be sought in the fact that the media landscape formed on that way is a very susceptible substrate for commercial and marketing policies, as opposed to media programs that fall within the sphere of informative, political, or educational, which are not so ideal combination with profitably orientated advertising strategies.

The narrower context of the debate: the concept of (media) spectacle and embryo of politics spectacle

In short, in this text the concept of spectacle is positioning in pure essence, in habitus of ideology of consumer capitalism. In the early interpretations of key aspects of the social dominance of the visual spectacle and the mediated image, cultural critic theoreticians from the mid-20th century, such as Benjamin, Adorno, and Kracauer – who wrote about the bodies of the mechanized spectacle of visual culture as a "mass ornaments" (Kracauer, 1995) – played an important role. In 60's of the last century, they will be joined by theorists like Boorstin and McLuhan, and the epistemological foundation in understanding of social, political and economic effects of mass media-mediated images started to rapidly grow.

As a concept, the spectacle is almost invariably associated with the French Situationists, so-called Situationist International⁹, especially with the most prominent member of Situationist International Guy Debord, and his book *The Society of the Spectacle*. Debord interpreted the spectacle precisely through a complex ideological matrix that included both, social-class (thesis numb. 184: "The end of the history of culture manifests itself in two opposing forms: the project

of culture's self-transcendence within total history, and its preservation as a dead object for spectacular contemplation. The first tendency has linked its fate to social critique, the second to the defense of class power"), as well as cultural perspective (thesis numb. 192: "...since the spectacle, whose function is to use culture to bury all historical memory..."). The primary focus of the Situationists' critique of consumerist capitalism is dedicated to the concept of the spectacle, which has been extended to all spheres of everyday life as an ideology that promotes the values of possessive individualism, with a tendency to remove the distinction between truth and plagiarism, reality and illusion. Situationists will put in the center of social problems the trends that will be recognized as the key aspects of those phenomenon in the decades after they promoted their thesis: in realized social spectacle immediate life experience is being replaced by an endless series of media-advertising messages, and active civic participation, including the political, replaced with the culture of passive gaze, which ultimately leads to social alienation. As Debord, extending this issue to the economic sphere, in 193rd thesis of his book wrote: "as culture becomes completely commodified it tends to become the star commodity of spectacular society" (Debord, 2006).

Murray Edelman – who dealt with the comparative analysis of the US *The New York Times* and the Indonesian *Kompas* in the 80's of the last century on examples of media representations of symbolic political reality of 'Gulf Crisis' - does not negate the fact that the political elites seek to construct a spectacle and manipulate its meaning in a certain contexts. However, Edelman introduces another important aspect for a more complete understanding of the concept of political spectacle – a permanent open reception level, reflected in the

9 Situationist International, whose best known members were Guy Debord, Raoul Vaneigem, Michele Bernstein and Alexander Trocchi, was formally existed between the 1957 and 1972. In the first issue of their eponymous magazine, situationist is defined as "a member of the Situationist International who is theoretically or practically involved in the processes of constructing situations". Situationist International has become the one of central and leading force in setting up social and cultural events in May and June of '68.

experience of the audience who consume this type of media narratives. His thesis is that “the tour of stances from which people construct political spectacles deals in uncertainties, interpretations, and contradictions, not in conclusive generalizations” (Edelman, 1988: 123).

Christopher Lash signs book *The Culture of Narcissism*, classic work published for the first time in 1979, which is based on the concept of historical interweaving of the politics, spectacle, and advertising propaganda. According to this author, the hub of mentioned variables creates a profound problem: when politicians and managers have no other aim beside to 'sell' their leadership to audience, they deprive of clear standards that can determine the specific objective of the particular policy and assess the success or failure. It consequently leads to circumstances that crisis management skills owe its entry into fashion to the combine of politics and spectacle (Lash, 1991: 78-79). Lash applied the thesis of politics as spectacle to examples of American presidents Kennedy and Nixon. The idea that a decisive factor was the obsession to handle the crisis and impressions of using the media, Lash tested on examples of political media spectacle like the Kennedy's presidential inaugurated speech, Nixon's tragicomic understanding of politics and, in his opinion, the greatest spectacle of the sixties - the war in Vietnam (Lash, 1991: 79-81).

Žižek will say that Nixon was a tragic figure of the last classic American president. With Regan, it means with the era of rearticulating of neo-liberal capitalist model¹⁰, enters the scene 'postmodern'

10 In the early 80's of the 20th century – when Reagan won power in the U.S., and Thatcher took the political throne in Great Britain – several key contours of neoliberalism significantly overlaps: the political trends (the so-called Thatcherism and Reganism), economic characteristics of the

president of whom nobody expect to keep his promises and formal programs (Žižek, 2010: 47). An additional, at least symbolic, but certainly indicative factor for the thesis that on the example of Reagan – as a high-ranking political figure – is possible to establish a link between economic and political neo-liberalism, cultural postmodernism and media spectacularism, is the fact that this is a president who arrived in the White House directly from Hollywood. Such tendencies in American politics, as we know it, not only stop at the example of Reagan. Arnold Schwarzenegger – the popular actor of the action genre from the 80's and 90's – based his campaign politics of 'strong governor' (supported on physical staging of the candidate!) with the essential elements which irresistibly reminded the promotion of his most famous cinematic alter ego – Terminator. Symbolically speaking, it was important subsequent to Schwarzenegger's political career (he was governor of California from November 2003 to January 2011) (more on this in Garoian and Gaudelius, 2004: 302-304).

Basically, to discuss the phenomenon of the spectacle as the media and socially mediated concept, it means to put it in the context of political and economic social structure, to articulate it as a constitutional part of ideology of postmodern culture within the model of neoliberal capitalism. Neoliberal model (unsuccessfully) try to position

so-called post-industrialism or post-fordism (cognitive capitalism, the dominance of ICT and service production activities, precarious work, flexible capital accumulation...), social characteristics of more significant individualism and cultural dimensions of postmodernism (mass media supported spectacularity and aestheticization of everyday life, the triumph of sign and practice of signification, a highly developed advertising industry, professionalisation of marketing and advertising... (more on this in Slater, 1997: 9-11).

itself aside of traditional political ideologies¹¹, within the wide space of political center, beyond the traditional political positions of right and left. It is the ideology that does not speak in the classic, traditional political and ideological terms. At a fundamental level, every manifestation of the spectacle is based as construct which has no a value in itself, but it is a complex blend of individual and collective valuable variables (economic, political, social, cultural...). These variables crucially important constitute the very habitus of the presented construct and thus model of spectacle draw its final look.

The rise of media-constructed political spectacle and defeat of the idea of politics

In spectacularization of the world today – importantly supported by the media itself – politics, as an inevitable social sphere, paid its tribute to the universal cultural and social celebrityization and tabloidization. Douglas Kellner appointed trend named *celebrity diplomacy*, borrowing the phrase by Andrew Cooper who used that term to mark the policy of Bill Clinton as a global political superstar (Cooper, 2009). Kellner applied Cooper's analysis to the example of the current U.S. President Barack Obama. According to Kellner thesis, Obama received the presidential election only due to his ability to effectively mobilize the media spectacle, with the conclusion that “in this world of media spectacle there may be pressure for politicians, as well as celebrity diplomats, to substitute spectacle for substance and engage in symbolic politics

rather than the hard work of diplomacy, policy formations and debate, compromise, and then the laborious work of implementation” (Kellner, 2010: 123). Kellner dealt with linking themes of media spectacle, media propaganda and high politics in several of his works, with special emphasis on the analysis of the U.S. presidential election in 2004. For example, his thesis is that mass media coverage of U.S. invasion of Iraq in 2003 produced hitherto unseen media spectacle and it served to Bush administration as a key propaganda tool in the elections that followed the next year (Kellner, 2004). Kellner has completed his insights in the book *Media Spectacle and the Crisis of Democracy*, where he explores the rapidly changing role of American media after September 11, 2001. With an analysis of the many levels of this phenomenon, Kellner shows how narratives of the spectacle begin to dominate the media covers and contents, and it resulted with deterrent attention from the real and substantially important public issues (Kellner, 2005).

Already mentioned Bill Clinton, this time within the context of a sexual affair with Monica Lewinsky in the mid 90's of the 20th century, was the subject of the analysis in text by Jodi Dean. The author presents an insight how this affair connected the media spectacle and public speeches, which was completely stripped of classic standards and criteria for critically intoned public debates. Jodi believes that ‘Lewinski affair’ replaced tedious media-political narratives with easy digest, piquant and intriguing, with sexual insinuations embroidered story. In his opinion, it demonstrates why the public sphere pass through failure to democratically and politically weighed in a global, technologically networked society of late capitalism (Jodi, 1999).

11 The paradigmatic example of articulation of the neoliberal ideology, that announces the end of the ‘classic political ideology’, is a thesis about “the end of history” by Francis Fukuyama (1992).

In short, the key point – which helps us to defend a thesis on the structural background of contemporary politics as a mechanism involved in the (post)industrial and mass media supported production of the spectacle and celebrity culture based on profit interests – rests on a turning off the principles of classical Aristotelian conception of political: the abandoning idea of the politics as a mechanism of good, successful governance based on law of the state, has opened the way for the conception of politics as a good opportunity to achieve career, private financial and business interests. With advanced managerization of politics and politicians, politics loses its substantive essence, the crucial source which helped it to traditionally definite itself as a social field which promotes public interests. For example, using the practical terms, previous thesis deals with politicians who sit on supervisory boards of banks and corporations, with the certain prospect that, after their political careers end, they would find the functions as well-paid consultants or managerial personnel of privatized state-owned companies whose privatization themselves contributed during their term of office. A numerous examples of political corruptions witnessed that such a system of values constitute a serious threat to the political order¹². In this way, politics as serious profession seems as dead activity, and political parties take on the characteristics of typical interest groups. Also, political action become more and more technocratic, which ultimately results in a current and acute crisis of parliamentary representative

12 There is an indicative example of the three members of the European Union parliament, Adrian Severin, Ernst Strasser and Zoran Thaler, who fell for the provocation of *British Sunday Times* magazine in March 2011, and accepted a false offer of 100 000 euros in bribes for lobbying in the EU parliament, regarding to update of the laws on banking operations.

democracy, symbolized by the phrase about the lack of real, true choice in the political party spectrum, and increasingly vociferous demands for direct articulation of the democratic model of participatory politics¹³.

Here we again due to a blend of media and current political trends. It is a crossroad where corrupt political scandals often are produced and perceived through the lens of the media trends previously explained with the concepts of spectacularization, tabloidization, and promotion of celebrity culture. Many examples of this kind are hard to miss. For example, in the midst of scandals, deeply involving corruption activities, and abuse of authority of the former Austrian financial Minister Karl Heinz Grasser, the media did not miss any opportunity to pass on details about Grasser's hair style when he appeared in the front of court. These are media contributions that are debated whether Grasser combs his hair and on which side, who is designer of his suit, or what claimed his controversial wife¹⁴, marking the beginning of the investigation against her husband... These kinds of media narratives and approaches are complementary – and inextricably linked – with broader social trends, celebrity culture and politics infected with the symptoms of show business¹⁵. It

13 Movement “Occupy Wall Street” – began in New York in September 2011, and first expanded across the U.S. and then globally to the rest of the world – is only the most indicative example of this type so far.

14 Wife of Karl Heinz Grasser metaphorically associated the process of judicial investigation in connection with financial fraud of her husband, and the start of his hearing, with the pressures that Marilyn Monroe was experienced in the years before she committed suicide 1962.

15 Non problematize notion of the 'logical' connection between the financial business circles, politics and celebrity culture trends will allow, for example, to Swiss banker and chief executive of Deutsche Bank to answer a reporter's question –

is always actual example of already mentioned, recently former Italian Prime Minister Silvio Berlusconi, and his outrageous conduct that was openly deprive all the dignity of classical politics. Žižek will interpret the case of Berlusconi in the allegorical key – as diabolical political figure who resembles on the character of Joker in film Batman – the (ex)politician who “wantonly and openly exploit the power of government to protect his own economic interests”, with the important addition that gives the spectacular media contribution to the whole story, “dirty laundry of his personal marital problems, according to style of the reality show, washes in a front of the eyes of millions of television viewers” (Žižek, 2010: 47). It is important to emphasize that – behind the pile of tabloid media narratives about Berlusconi's intimate and sexual lives, affairs and orgies with underage prostitutes, which have enormous commercial and media sensationalized potential – in the background of all these stories remain his, obviously criminogenic, business activities, manipulations and pressures.

From this perspective is interesting to note duality of the media coverage of the arrest of former Croatian Prime Minister Ivo Sanader in December 2010. On the one hand, media have been engaged, and are still engage, about political and corruptive side of the story, but such narratives are usually supplemented by trivial details of this affair. For example, an item on Croatian national television has been based on interview that reporter had with invisible anonymous detainee through the cell window, in which we – after the introductory questions and answers related to detainees' chance

to meet Sanader in prison – sooner found out something about 'spicy' details of the story, such as guessing whether Ivo has the same menu as the other prisoners in custody... Then we had a chance to get so 'important' details as: of what kind is the interior decoration of Sanader's cell or ethically completely unacceptable 'crucifixion' of his family through the stories of their closest neighbors, a typical example of media-mediated gossip... A kind of current highlight of this affair, spectaculary covered by media, beautifully symbolizes the television trailer which, in the manner of a dynamic docudrama genre, euphorically announced 'national tragedy' – trial to Ivo Sanader, who is the only European (ex)premiere to be tried on suspicion of accepting bribes. Also, there are numerous texts about this affair from the Internet portals that are rich with descriptions such as “(Sanader) appeared in the courtroom polished as he was arranged by fashion stylists all night long”. It is significant that mentioned forms of media representations of this case, but also many closely related to it, are not limited to commercial media, but they deeply determined production of media narratives of the public media services, especially national television.

Instead of conclusion

So, what the media tell us when the essence of political corruption scandals frames with the sensationalist tabloid-damaging information from the benign and routine everyday life of their players? On the one side, media testify the 'the spirit of our time' in which any social phenomenon, not even political corruption, is exclude from the production of spectacle. It is the appropriate content, contribution to consumer-advertising and

what are personal achievements that justify his earning of 15 million euros in 2010 – with statement “so many, if not even more, earn Hollywood star Julia Roberts too”.

market-advertising reality of consumerist capitalism which we live.

However, as noted Sighard Neckel, a sociologist from Vienna, the general public opinion is that curve of corruption is growing up today, that it has been more than before, but this is a false impression. According to Neckel, corruption has always been, just as today, but in a time of universal medialization of the world, we are more exposure to talk about it in shorter intervals¹⁶... Of course, we should take a clear distance here, and point out that the reason for that is not because media is a 'good spirit' of society, the guardian for the protection of the general social values and similarly. No, it is evident fact that corrupted abuses in politics simply have an enormous journalistic value, the potential for spectacularity and financial interests, which makes a closed circuit with the above thesis on marketing and advertising media-constructed reality of the world which we live. Exactly this connection between spectacular media representation of politics and market-advertising machine makes a media spectacle as pure ideological form of our so-called post-ideological world. It is the ideology that is not related to politics and political, but an ideology in the service of capitalist market interests.

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Хајрудин Хромаќиќ

Политката и медиумскиот спектакл

(Резиме)

Текстот е посветен на теоретската и квалитативна анализа на феноменот на т.н. спектакуларизација, таблоидизација и „селебризација“ (celebrity culture) на политиката и политичарите на рамнината на медиумската конструкција на општествената реалност во рамките на концептот на општество на спектакли. Притоа, дополнителен акцент е ставен врз примерите на политичките коруптивни скандали и афери како посебно интересни во рамките на сензационалистичкото и таблоидно конципираниот хоризонт на медиумски конструираниот свет. Со таа намера обработена е низа на конкретни примери на неколку светски, но и хрватски, политички фигури и афери врзани за нив. Клучната теза во текстот - спротивно од некои настојувања медиумскиот спектакл да се прикаже како неидеолошка (дури и надидеолошка) форма - е како општествените и културни обрасци на продукција на медиумски спектакли на примерите на политичарите и политичките афери, водени од профитната логика на маркетиншко-огласувачката индустрија, го симболизираат токму спротивното: чистата идеолошка форма карактеристична за ерата на либералната демократија и неолибералниот потрошувачки капитализам.

Клучни зборови: политика, „селебризација“, медиумска таблоидизација, општество на спектакл



VISUAL ADVERTISING INDUSTRY AND CULTURAL STUDIES
(between Consumption on Visual Culture and Production of 'Desires')

Key words: ads industry, cultural studies, creative industries, politics of representation, consumer culture

Cultural studies emerged as a form of radical inquiry which went against reductionism and economism, which went against the base ad superstructure metaphor and which resisted the notion of false consciousness... The return to a pre-postmodern Marxism as marked out by critics like Frederic Jameson and David Harvey is untenable because the terms of that return are predicated on prioritizing economic relations and economic determinations over cultural and political relations by positioning these latter in a mechanical and reflectionist role.

Angela McRobbie (1992)

Visual Consumer Society

In the contemporary Cultural Studies the theory of visual society shows that visual images (digital and analog forms) are not completely 'free' and play a primary role in trade within modern societies. Today, it seems that art is expected to have (thick) financial value to supply the art market. By this logic, visual discourses have a primary role in the functioning of commercial strategies of the ads. Images take a central role in visual commodity society (culture) and its artistic 'value' depends on the constant production of goods, on behalf of their 'function'. Such visuals advertising images are

central to the construction of cultural ideas, lifestyle, images of ourself, daily life culture, celebrity, glamor.

Marita Sturken and and Lisa Cartwright in *Practices of Looking: An Introduction to Visual Culture* (2005) say that marketing is always the constructed image of things *that are desirable for life as it should be*. Hence, the contemporary discourse of visual displays necessary social values and ideologies of what it means „beautiful life” which is a fundamental shifted paradigm in order to invite the viewers i.e. consumers to put themselves within the world of advertising and marketing. Especially today, the functioning of the world is conceived and depends on the

virtual abstraction, which is potentially an idea for the subject that should not be situated in the present, but in the imagined future. This idea promises consumers that the ads show a future to the subjects they should have, their lifestyle in which they should participate. Advertising/ad project always speaks the language of the future on behalf of the global communication. We are faced with the context of our daily life: in newspapers, magazines, television, movies, billboards, public transportation, clothing, fashion, World Wide Web (www). Advertisements indicate strategies with a wide range of voices. Companies create ads on behalf of designing *visual corporation identities*, products, services. In today's complex world of media reality the ads are constantly 'updated' in order to increase public attention to customers/consumers. In the coherent world of advertising the images can be presented as science, art, industry, documentation or personal memories.

In fact, the ad is a basic component in consumer society and capitalism, today (in a manner of capitalism as an economic system in which investment and ownership of the means of production, distribution and exchange of material goods - are primarily in the hands of individuals and corporations). The ad is one of the primary means for exchanging the goods. Consumerism (consumer society) shows that the subject is constantly confronted by changing the terms of spending with the development of mass production and urban centers (for example, the streets in capitals, internet, facebook, twitter, myspace, electronic commerce, e-bay, window shopping - become wide forums for advertising). The need for visual consumption is an important

part of the consumer ideology strategies. In humanities, like many other humanistic practices, ad industry, as mass art, includes dichotomy as: valuable art (beautiful/good) and worthless (ugly/bad) art. Philosophical aspect signifies advertising industry that requires initial identification, and then - comment. The purpose is to indicate something about the nature of comprehension (in opposition to its social properties). Noel Carroll (1998) rejects the view that the difference between high and mass culture is arbitrary. According to him, it is a convention that is articulated in the interest of the views of social and economic power. In this sense, advertisements could be explained in a way which are produced / reproduced and circulates through the mass media. In a manner of Carroll, if ads are mass/light art then, the ease way with which it is consumed is not failure but a *designed element* that is based on the mass function of art as an instrument for addressing 'mass audiences'.

Rhetoric Turn of the Capital and Ads

Ad industry is signified and strongly supported by the detailed analyses by the Glasgow Media Group (1980). Ads could be signified as a necessary feature of all capitalist economies and power to signify not a neutral force in society, but signification that is entered into controversial and conflicting social issues as a real social force. In the Cultural Studies, the rhetoric turn of the capital (as a frequency method in the history of the humanities in the twentieth century) is the clue point for detecting the visual culture society in a broader epistemological context by, the turnover of

everyday life (Mukeriji & Schudson 1991). From distanced perspective, this „turnover”, probably has not that degree of coherence, as have some other relevant epistemological turnovers in the twentieth century. The turnover of everyday life offers *spectacular* coverage that is important crossing over humanities in the 21st century. The turnover to everyday practices of consumer culture seems to be expanding across various disciplines in cultural studies, starting with different disciplinary locations, in different configurations of institutions, knowledge, power, and shows its strength in the totality of the discourses of these disciplines. Stuart Hall (2006) argues that the change of the development of capitalism, more or less permanent, marks a cultural battle that focuses on exploration of popular culture and its transformation into a consumer culture. The capital required in such reform efforts, popular culture (traditionally) is indicated through strategies of resistance, and thus have constantly to be disciplined and remodeled. Changes in culture are just euphemisms for active marginalization of some everyday cultural forms and consumer practices. Hence, ads culture is not univocal structure of the resistance neither of the imposed form. In this duality, it is a primary area of transformations that take place in capitalism.

The power of media is in penetration into the daily life where consumers are involved in the interpretation of art, they comment on, love it, buy it, resell it. Cultural capital is access opportunity to cultural resources from which the content could be drawn. If such capital is not used, then it is dead (McRobbie 1992). Ads industries are based on exploitation of intellectual property rights of all previous

generations, all images, words that occurred previously. Hence, ads culture and new market conditions is a combination of creation, production and commercialization of creative contents which by their nature, are untouchable, intangible and cultural. Advertising culture occurs in conditions of servitude in between renaming, cultural resources offered by capitalism and everyday life. Everyday life is profiled through consumer practices of ads and is marked by creativity, through the use of resources offered by the system. Everyday practices have generally available material and are motivated by a double pleasure: *the pleasure of producing meanings* (on the basis of their own social experience) and the *satisfaction of avoiding social disciplines* (imposed by the block of power).

Cultural studies show that advertising could not be explained without strategies of political economic foundations and context of the cultural practices. As N. Garnham points out - the political economy of creative industries has never argued that all cultural practices are either determinate by or functional for the mode of production of material life (2000). But it has argued that capitalist mode of ads production has certain core structural characteristics – available material and symbolic resources and depends of circuits of commodified cultural production, distribution and consumption. Advertising represents the battle between the forces of confinement and the forces of openness between homogeneity and heterogeneity preferred significance of its reading. Ads products create a battle between the ‘disciplined power’ of the social order and multiple resistance to it. Hence, the meanings of ads products are created based

on its interwoven with everyday life. In fact, ads as texts (products, artifacts of popular culture goods) are unfinished and incomplete articles - until they engage in everyday life. That is circulation of social meanings. Ads as 'popular items' are intended for consumer culture and work only on behalf of the social circulation of meanings and pleasures.

The circulation of ads products is opened through different intertextual, causing interdisciplinary interpretation (and production) which is realized in different contexts, in different ways. Capitalism as a formation of mass culture is filled with *empty spaces*. Later, we transform these empty spaces into products of popular culture, thus we legitimate our resistance to the dominant origin of social power. Production of the ads is moved to consumption. Consumption ads culture is a culture where ads have a basic cultural importance. Ads as artifacts are bought and sold in the social system of exchange. Ads have their own function through the principle of 'commodity self' indicating that the subject is mediated and constructed through consumption and use of goods. Take the ads for 'Scotch Whisky'. Always it is a part of a campaign to attract certain type of people, profiled through their profession, interests, hobbies, favorite books, favorite beverage. The general impression is that the ads are designed to successfully sell products through branded names and corporate logos. Renowned Marxist term 'commodity fetishism' suggests that mass produced goods are deprived of significance during their production and are filled with new meaning which gives mystified value to the ad product. At the end it is returned back to the market as a fetishistic artifact product. Fetishism

commodity is perceived as an inevitable result of mass production and distribution of commodities in relation to different consumers. Commodity fetishism is a kind of mystification system that empties objects of importance to their production and meets the commodity status. Fetishism operates through *commodity reification* as a process by which abstract ideas are turned into concrete and actual. In advertising industry this means that objects need to acquire 'human traits' (objects are, sexy, romantic, for example) and human relations are significant 'objective' but without emotional meanings. For example, Chanel No.5 (2009) perfume ads pretends to refer to 'high' status and class tradition (hence require such consumers), while Calvin Klein ads always refer provocative minded sexual status and attract such consumers.

The *banal* serial production of everyday life and the imposition of commodity fetishism could be seen in the historic example of Andy Warhol - *Cans of Soup* (1962). This project fits Warhol proactively differences between art and design and aesthetics and repetition of the celebrates mass culture. Multiplication of soup cans refer to the excessive production of commodities and dominance repetition. The project is controversial because at the same time it is a gentle affection for the artist and for the consumer. Viewers and consumers are becoming typical subjects whose product is targeted advertising. Ads manipulate our fantasies, our mysterious desires, i.e, they are articulated across social imagination, including us as subjects of communication.

This suggests that the other dimension of the ads culture is something that Stuart Hall calls as 'longing place' (2006). With a language of

philosophy of ad industry it could be said that desires in ads represent their objects as good things to have: „If I have a desire for x then x is represented as a good state of affairs, one that should obtain. But then, desires can be epistemically defective. And desires that are epistemically defective and that have favourable implications for some practice of domination can be called ideological desires” (Caroll, 1998, 384). In this sense I intend to say that an advertisement might be misleading and it might falsely represent something as something good to have. Should we take these representations on as our own, our desires would be epistemically defective. Moreover, if possessed of epistemically defective desires that are either tenets of or that have favourable implications for some practice of social domination, they would be ideological. We talk about affective dimension of ideology here and the stress is on *epistemic defectiveness* that does not render the ineffective in addressing issues of emotion and desire.

In advertising industry desires forms are *forms of public imagination* and all advertising industry itself is understood as one big collective dream. Mica Nava (1987) speaks about consumerism and its contradictions, and in this sense ads culture is a kind of escapism, running of the subjects not from one place to another, but it is an escape from our Utopian selves. Cultural practices for advertising strategies have the function of dreams, articulated as collective (repressed) wishes and desires. Therefore, this imposes euphemistically, a version of the advertising cultural criticism, because if there is a crime of ads culture that is because it takes our dreams, packs and sells them back to us. That is

its power, because it brings lots of different dreams which, in other circumstances, are hardly know. Mass market varies because of the standards imposed by the global economy. Take for example - *Nike* or *Coca-Cola*. What these companies actually do? They do not make shoes or drink. The products are random produced but they offer a *lifestyle*. Companies as *Nike* or *Coca-Cola* do not govern the factories and companies but the story, with longing, and the language they use is not non-subjective analytical or intuitive and aesthetic, but it is the language of the storyteller, entertainer and artist.

Today, it is obvious that in the context of the contemporary advertising industry, rigid dichotomies: science-industry, culture-business - are outdated and serious obstacles to modern revision and social regeneration of the essential problems. And art itself. In the era of creative arts practice in everyday culture, there is no rigid distinctions between the creativity of entrepreneurs, scientist or artist. All this shows that the role of the artist is changed. The artist is no longer a loner with „magical" esoteric talent, protected by their sponsors. Artistic creativity becomes a stable part of the everyday culture, a professional activity.

Media, Viewers, Consumers.

More glamor, please.

Culture Studies use speculative approach for interpretation of the ads industry. This approach could be defined as cultural, political or social. Cultural approach in ads industry means that trivialization of (high, elite) culture into the ads is a result of the dissemination of the mass culture associated with the ‘new’ media. Political



Parisienne / Yves Saint Laurent (2009)

aspects of ads industry integrates the vulnerability of the masses to the false appeals propaganda and influence of the media, because media effects are not direct but mediated by other social processes. Social perspective shows another view, it is the exposure of the masses to the commercialized influences, via the media. Advertising images are interpellated in the viewers / consumers. Interpellation (Althusser) is a process which can be distinguished itself in the position of subjects being offered in a particular team or product. Ads speak through the modes of address and intend to involve themselves in the viewers. This is familiar to ads because advertising is a process by which ideological

systems call out social subjects (viewers) and tell them their place in the system. Interpellation in ads industry refers to the ways that ad project (products) address their consumers (viewers) and recruit them into a particular ideological position. Images can be said designate the kind of a viewer they intend to them to be. The ads speak the language of representation through images. Some of the advertisements for perfume in perfume advertising promotes different perfume that will smell differently for each customer. In the theory of the Frankfurt School this concept is known as pseudoindividuality, as a wrong idea of individuality. Pseudoindividuality is means with which

consumer culture sell the shape the homogenization to the consumers, while reassuring them that the product will produce individuality. Pseudoindividuality describes the way that mass culture creates a false sense of individuality in cultural consumer. This refers to the advertising that addresses the viewer/consumer specifically as an individual, as in the case of advertising actually claiming that an ad product will enhance one's individuality, while it is speaking to many people at once.

In Stuart Hall's perspective, the conventional approaches to advertising content have assumed the strategies of exclusion, selection, editing of ads content, constructing of an account into a 'story', the use of particular narrative types of exposition, the way the verbal and visual discourses of, say, billboards or TV are articulated together to make a certain kind of effect, are all merely technical issues. But, from the point of view of the signification, there are all elements of elementary forms of the social practices in the ads industry. They are the means whereby particular accounts in the visual industry are constructed. Signification is a social practice within media institutions, because a particular form of social organization has evolved which enabled the producers (broadcasters) to employ the means of meaning production at their disposal (the technical equipment) through a certain practical use of them. In fact I explain that combination of the elements of signification in the ads industry in order to produce a product (a specific meaning of the ads).

The specificity of ads presentation lies precisely in the way a social practice is organized, so as to produce a *symbolic product*. Ads are placed between the product ratio

(meaning, signified / signified) and mark (signifier). The product is sold as a cultural significance. When we consume goods we consume them as commodity signs, such as significance that should encode. The ad uses specific codes and conventions to reach viewers. Some ads shock, some only produce meaning, some create brand products. **The brand** is created through a campaign. The game is crucial in branding the product. For example, the bottle for the drink Absolute Vodka (Warhol 1985) resembles the novels of Mary Shelley. This ad is instantly recognizable, even those who have not tried vodka know its brand name. On the other hand, the brand has been transformed in art – advertising. „Vodka" supports Andy Warhol, Kenny Scharf, Keith Haring, Ed Ruscha that besides working on the issue and ad book which specializes in the campaign. For an ad product to be the brand, they should contain artistic value. Ads are governed by the principle *assumption of meaning* (presumption of relevance) that it increases the essential meaning and power to persuade. For example, the impression that the appearance of someone's hair is a key factor in changing someone's life. Or, let's say the use of a shampoo will help to attract the desired subject. Such statements are absurd in the real world but the world of advertising work in a perfect sense.

All ads speak with the *language of transformation*, namely, products that are produced will always beautify one's life / style / decisions / look / work. This is because the main principle in ads is the - *principle of imagination*. The world shown in the ads is fiction, an artificial world. There are two principles here. The presumption of principle and the principle of the fiction - suggest the existence of equivalence

between the elements in the ad world, between the product and its label. Take the ad *Parisiennne*, Yves Saint Laurent (2009). It is created a highly sophisticated equality between the woman (Kate Moss) and roses whose semantics are bound to mystery, passion, making love, sensuality associated with the softness of petals that are tear / have squeezed the black bedding. In the language of feminism this is a metonymic mechanism along a chain of connotative signifiers. Roses (white and pink) are a dramatic contrast of black leather dress, black makeup, black car, black hotel room with dark curtains. In fact, there is the *politics of signification* here because the power involved in the visual discourses is an ideological power, i.e. the power to signify events in a particular way. An important part of advertising visual discourses concerning the fashion industry, clothing, consumer industry, glamor, the layout. However, in the dominant context, the visual sensuality and eroticism of the women in ads, or the representation of their external beauty, emphasis on the female body in some way - suggests that gender asymmetry suggests that the woman is primarily icon object. While it is a representation of the world of women, however, it insist masculine technical strategies of visual objectification of women. Ideology, according to this perspective, has not only become a 'material force', but it has also become a site of struggle (between competing definitions). It give to ideology a relative independent of 'relative autonomy'. This means that ideology can no longer be seen as a dependent variable, a mere reflection of a pre-given reality in the mind, but depends on the balance of forces in a particular historical conjuncture, on the politics of

construction and signification. This theory of the 'no necessary class belongingness' of ideological elements and the possibilities of ideological struggle to articulate/disarticulate meaning was an insight drawn from Gramsci's work and developed by Laclau (1977). In masculinism frames, it is probably impossible to avoid macho formal strategies for creating ads, and it is impossible to indicate semantic real clue of the 'woman', hence there is a dangerous and specific position i.e. superficial representation about the 'feminine' in world of history of creative industries, about which react feminist theorists of British Cultural Studies.

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Сенка Анастасова

Визуелната рекламна индустрија и студиите на културата

(Резиме)

Ова истражување ги проучува научните стратегии на интерпретации во рекламната индустрија и во студиите на култура. Ќе се актуализира интердисциплинарното проучување на следниве проблеми: „гледање“/ „посматрање“ креирање визуелни корпоративни субјекти, брендови, производи, практики. Во денешниот комплексен свет на визуелно потрошувачко општество и медиумска 'стварност', рекламите се дизајнираат со цел да го привлечат вниманието на гледачите (консумерите), па оттука, ќе се проучуваат дихотомичните релации помеѓу 'масовната' и 'високата' уметност, реторичкиот обрт на културниот капитал, задоволството на прои-зведување 'значење'. Основните проблеми ќе се анализираат низ теоријата на репрезентација во содејство со науката за уметноста, естетиката и креативната економија. Ќе се преиспитуваат ригидните дихотомии: наука-индустрија, култура-бизнис. Овој текст ќе понуди нивна критичка интерпретација и ревизија. Постои цела политика на репрезентација и идеолошка моќ инволвирана во визуелните дискурси, а тоа бара одново реактуализирање на методологиите и епистемологиите во контекст на теоријата на секојдневието и на креативните индустрии, денес.

Клучни зборови: реклама, културни студии, креативни индустрии, политика на репрезентација, потрошувачка култура

ПОТКУЛТУРНИТЕ КОДОВИ НА ЗБИРКАТА ПЕСНИ ЈАЧКИ НА МАТЕ МЕРШИЌ МИЛОРАДИЌ

Клучни зборови: поткултурни кодови, Мате Мершиќ Милорадиќ, културна хегемонија

Темата на овој труд е да се презентира бунтот кон доминантната австро-унгарска културна хегемонија на тој начин што во културната хегемонија се внесува поткултурен код. Така, со модификација на културната традиција, се разјаснува некој конфликт и воедно, во процесот на комуникација, се поставува можноста тој конфликт и да се разреши. Како пример за овој процес се наведуваат модификациите во поетската збирка Јачки на Мате Мершиќ Милорадиќ и се откриваат начините на кои тој создал свој сопствен поткултурен код и како тој поткултурен код станал една од специфичните карактеристики на градишчанскохрватската култура.

Самото дефинирање на поимот култура не е воопшто лесно ниту едноставно, па така културата може, меѓу останатите дефиниции, да се сфати и како одредена стандардизација на внатрешното и надворешното однесување на поединците и општеството (Plić, 1991). Всушност станува збор за избор од целината на наученото однесување кое ја пренесува група луѓе со заедничка традиција. Тој избор ги подразбира: уметноста, науката, религијата и филозофијата и сите техники и технологии кои помагаат во реализацијата на кое било подрачје на културата. Се верува дека луѓето во општеството толку добро ги научуваат своите културни обрасци, што поголемиот дел од културното однесување се одвива на потсвес-

на рамнина. Но, во својата книга *Култура и личност*, Е.В. Соколов (Sokolov, 1976) истакнува дека културата не е само објективен феномен, туку треба да се набљудува во контекст на односот на човекот кон самиот себе, односно таа е „индивидуална вредност“ која ја подразбира слободата на поединецот: културата е форма на развој и самопотврдување во општеството, но и пред самиот себеси.

Културата е општествен систем (Luhmann, 2010) кој има своја форма и свој медиум. Јазикот е медиум за развој на културата во рамките на општеството, а формата се и сите семиотички односи кои можат да се

воспостават внатре во медиумите.¹ Понатаму, ако јазикот во својата суштина е семиотичен, а како медиум тој е и нужен за развојот на културата, произлегува дека семиотичкиот критериум на јазикот е еден од темелните критериуми за развој на т.н. симболичка култура.² Симболичките аспекти на културата можат најлесно да се сфатат како специфични кодови кои „не се условени од генетичкиот код, ниту човекот се раѓа како културно битие, туку културата се учи, при што се воспоставуваат различни облици на комуникација, како вербални така и невербални, а тоа учење подразбира совладување на одредени религиски, научни и уметнички кодови“ (Večanović, 2010). Кодовите всушност се симболички културни генерализации (Luhmann, 2010) кои од една страна се резултат на општествениот развој и статус, а од друга страна се темелат на културниот избор на поединецот. Имено, селективната употреба на јазикот на поединецот може да ја модифицира семантиката на симболичниот културен код и да му придаде обележја на сопствениот идентитет,³ а дали тој код ќе опстане, зависи само од тоа дали ќе се прифати во комуникацискиот процес во рамките на системот на општеството⁴. Ако не се прифати, кодот оду-

мира, а ако се прифати тој почнува да ја проникнува целата култура, па на тој начин и поединечните обележја на идентитетот можат да се пронајдат во културата. Но интересно е да се разгледа што се случува кога одделна култура не сака да прифати некој поединец: некоја т.н. диспонибилна свест?⁵ Што кога се случува таков тип на конфликт?

Психологијата тврди дека во конфликтни и анксиозни ситуации на негирање на индивидуалното, пред сè се развива „свесноста“ на поединецот (се појавува одеднаш и ненадејно), а темелното прашање кое поединецот тогаш си го поставува себеси е прашањето за личната слобода (Čubela, 2003). Сега е интересно да се разгледа како поединецот ја разрешува ситуацијата во која во рамките на доминантната (хегемонистичка) култура му се ограничува слободата. Имено, тогаш „осветениот“ поединец развива конфликтна ситуација и влегува во борба против културната хегемонија, онака како што му налага сопственото чувство за праведност. Еден од начините на остварување на праведноста е давањето отпор на начин кој манипулира со кодовите на културната хегемонија. Тогаш поединецот, како во боречката вештина аикидо,⁶ ги презе-

¹ За односот на формите и медиумите внатре во општествениот состав: Luhmann, 2009

² Културата може да се подели на непосредна и симболичка култура. Непосредната култура е збир на сите материјални составки и постапка со која се менува природата, а симболичката култура е збир на симболички и семиотички влијанија (Kloskowska, 1985).

³ Индивидуалниот код го потврдува идентитетот на поединецот, внатре во некој состав.

⁴ Човекот во контекст на системската теорија е диспонибилна свест која постојано се вклучува и се

исклучува од културниот систем на општеството. Индивидуумот не припаѓа ниту на еден систем, но истовремено се наоѓа во многу, зашто постојано балансира помеѓу сите. Тој презема и напушта улоги внатре во системот, т.е. се вклучува или се исклучува од системот (Luhmann, 2010).

⁵ Диспонибилна свест е всушност поединецот со сите свои психички и духовни обележја.

⁶ Аикидото е модерна боречка јапонска вештина во која поединецот низ движење, ја презема енергијата на противникот и таа енергија ја користи за да го победи.

ма кодовите на културната хегемонија⁷ и манипулира со нив, со цел културната хегемонија да се победи или да се дискредитира (Butler, 2007).⁸ Наједноставен начин да се оствари победа е додавање на друго значење (ресемантизација) на кодовите на културната хегемонија.

Овој труд ќе се занимава токму со поимите поткултурни кодови и отпор на културната хегемонија на примерот на Мате Мершиќ Милорадиќ (1850-1928), градгишчански Хрват кој развил сопствени поткултурни кодови за да се спротивстави на хегемонијата на австро-унгарската култура. Имено, австро-унгарската културна хегемонија ја гушела слободата на Мате Мершиќ Милорадиќ така што неоправдано и неправедно го маргинализираше. Сето тоа го навело да развие сопствен поткултурен систем. Подоцна, поткултурниот код на Мершиќ во градишчанскиот систем станал широко прифатен како дистинктивно обележје на градишчанскохрватската култура, што значи дека поткултурниот код на Милорадиќ станал културен код и се зачувал сè до денес. Станува збор за тоа дека поткултурните кодови, кои Мершиќ ги развива во сопствена одбрана, се развиваат во вистинско време и на вистинско место (почеток на 20 век, во Градишче, во Австрија), па наишле на прифаќање и одобрување на околината (односно од

⁷ Цудит Батлер во полемиката со Славој Жижек и Ернесто Лаклоу ги објаснува степените на културната хегемонистичка доминација на еден пол врз друг (Butler, 2007).

⁸ Како што истакнува Ернесто Лаклоу (Laclau, 2007) во својата полемика со Славој Жижек и со Цудит Батлер: „секоја хегемонистичка творба има сопствена, внатрешна логика која не е ништо друго туку збир на јазични игри кои е можно внатрешно да се играат“.

културниот систем на градишчанските Хрвати). Благодарение на таа прифатеност, Мате Мершиќ Милорадиќ станал икона на градишчанскохрватското народно пеење и тоа во сите сегменти на културата: од детската и уметничка поезија (Crnković, 1990), па до сите културни манифестации. Значи, поткултурните кодови на Мате Мершиќ Милорадиќ, благодарение на нивната поетска кодификација и благодарение на погодниот момент во историјата на градишчанските Хрвати, станале културни кодови, а до сето тоа доаѓа заради желбата на Мате Мершиќ Милорадиќ да ја сочува личната слобода, зашто само слободниот човек е свесен за сопствениот идентитет. Тој е еден од оние луѓе кои имале знаење, храброст и сила да ги ресемантизираат културните кодови.

По поширокиот контекстуален вовед, во овој труд, ќе се обидеме да покажеме на кој начин Милорадиќ започнал да ги менува кодовите на австро-унгарската културна хегемонија која го отфрлила, на кој начин го создавал сопствениот поткултурен код и како тој поткултурен код станал културен код за градишчанските Хрвати.

Културноисториски контекст

Мате Мершиќ Милорадиќ (1850-1928). Роден е во Фраканави во Градишче, Бургерланд како што на германски се нарекува Градишче, на крајниот исток на Австрија, а на граница со Унгарија. Неговите жители се нарекуваат градишчански Хрвати.⁹ Градишча-

⁹ Заради турските освојувања, голем дел на хрватските граѓани од Лика, Крбава, Кордун, Бановните, западна Босна, Горски Котар и Славонија се селат на денешното

нец, свештеник, научник и поет, придвижуван од сопствената природна дарба за воочување на природните и духовните аспекти на постоењето, Мате Мершиќ Милорадиќ ја осветил реалноста на многу животни подрачја: од научни толкувања на Божјото дело и Библијата, до начелото на постоењето на материјалниот свет. Како свештеник и филозоф со нагласена научна фасцинација и аристократски класично логички научен поглед на свет, тој не се вклопувал сосема во тогашните теолошки концепти (Zenko, 1989). Бидејќи како научник бил склон кон пречекорување на границите, а најмногу заради неразбирањето на надредените, бил (за казна) поставен на помалку влијателни позиции во зафрлените и рурални места. Свесен за својата вредност, тој бил револтиран, а понекогаш дури и малодушен, но никогаш докрај не се обесхрабрил и секогаш останал искрен кон себе. Имено, како научник со класично образование, извонреден познавач на класичните јазици, а можеби и уште подобар математичар, не можел да го потисне сопственото чувство на слобода, па

подрачје на градишчанските Хрвати во Австрија. Доселувањето на Хрватите почнува да се случува околу 1530-тата, по уништувањето на нивните домицилни населби во Хрватска и Босна, со турските освојувања. Бидејќи турската опасност не поминувала, доселеното население на подрачјето на Градишче почнало да се одомаќинува и набрзо ги прекинало врските со стариот крај од кој отишле во прогонство. Од тој момент почнува и нивното културно диференцирање, односно започнува создавање на она што денес се нарекува култура на градишчанските Хрвати. Тие го сочувале хрватскиот јазик во кој ги обединуваат чакавските, штокавските и кајкавските елементи, со тоа што преовладуваат чакавските елементи, за разлика од општохрватскиот стандарден јазик кој се темели на најраспространетата хрватска штокавштина.

толку тежнењето за слобода му станало главен подвижник (Benčić, 2000).

Доследноста и искреноста во животот на Мате Мершиќ Милорадиќ проговориле од различни аспекти на неговата дејност, па така, и покрај силните австриски и унгарски влијанија, бил доследен и кон хрватскиот јазик во кој е роден (Jembrih, 2000). Воден од свесноста и припадноста на хрватскиот национален корпус, од идеолошки, но пред сè од прагматични причини, доследно упатувал на проблематиката, развојот и реформите на хрватскиот јазик и единството на хрватската култура¹⁰ (Vidmarović, 1993).

Со поетската збирка *Јачки* (песните се рецитирале, но и се пееле) уште еднаш доследно ги потврдил сопствените ставови кон јазикот и поезијата и отворил можност за системска анализа и интерпретација на таканастанатата поетика.¹¹ Имено, *Јачки* ги надграду-

¹⁰ Идеолошките причини произлегуваат од неговото хрватство, а прагматичните од фактот дека делувал како уредник на неколку весници надвор од хрватската јазична матица каде јазичните прашања се поставиле како нужна потреба за хомогенизација на хрватскиот јазик. Како даровит набљудувач ги воочил недостатоците и во првиот чекор се обидел да ги компензира насочувајќи се кон Маретичевата граматика напишана за потребите на гимназиите. Со вториот чекор, сфаќајќи ја чакавшната како еден од многуте хомогенизирачки јазични фактори на хрватскиот јазик, со сонетот *Va staru dob* ги поставил темелите на хрватската чакавска поезија. Сонетот е важен по тоа што е напишан на чакавски, но лишен од чакавската автентичност, за што повеќе да се придвижи кон идниот стандарден јазик антиципирајќи го така неговиот неминовен настанок (Stojević, 1992; 1997).

¹¹ На пр. со сонетот *Va staru dob*, не робувајќи им на предрасудите, ги пречекорува границите на тогашните јазични навики и создава сопствена функционална поетика. Функционална, во смисла на неговите лични

ваат темелите на чакавската хрватска поезија, сведочат за свеста и потребата од развој на хрватскиот јазик, од книжевноисториска и книжевнотеориска анализа и интерпретација на таквата поетика (Jembrih, 2000).

Поетиката на поетската збирка *Јачки* се темели пред сè на разбирливост и едноставност. Таа зборува за Мершиќ како ерудит, способен да напише содржински и значенски сложени стихови, навидум едноставни, речиси народни, но всушност захревни, на места и херметични, со скриени ирониски значења. Во своите песни не сакал да се претстави само како хрватски поет, туку и како критичар-коментатор на своето време, научник и свештеник. Сакал да го читаат, разберат и да го сфатат (sic!). Токму тоа и го постигнал афирмирајќи се со сопствената поетика, која сè уште не е добро истражена и вреднувана во контекст на хрватската поезија. Заради својот научен поглед на свет, заради доследноста на пишување на хрватски јазик, а најмногу заради отпорот кон надредените во австро-унгарската црковна и културна хегемонија, бива маргинализиран и практично отфрлен, зашто не можел да молчи. Токму тоа отфрлање го поттикнало на развивање на личен поткултурен систем, одлично презентираан во неговата голема збирка *Јачки*.

Во збирката песни *Јачки* развива низа поткултурни кодови за да се спротивстави на хегемонијата која била индиферентна, некреативна и неактивна кон поимот хрватски идентитет, исто како и кон научната освестеност. Тоа била неговата побуна, па нужно стапил

во отворен конфликт со културата која го отфрлила. Денес кодовите кои ги поставил како поткултурни, станале вистински носител на градишчанскохрватската култура – незаобиколни се речиси во сите пригоди: како поет присутен е во речиси сите градишчансохрватски училишни учебници, во научната дејност, па сè до собираите на градишчанските Хрвати на кои неговите стихови редовно се пеат и се рецитираат.

Конфликтот како покренувач на поткултурата

Речиси со сигурност можеме да кажеме дека конфликтниот начин на однесување во општеството е одреден показател за некреативната и неактивна култура (Božović, 2006). Конфликтот помеѓу Мате Мершиќ Милорадиќ и австроунгарската културна хегемонија настанал заради тоа што Милорадиќ не сакал да ги премолчува научните невестини кои го чинеле темелот на австро-унгарската културна хегемонија.

Тој знаел дека доколку конфликтот се претвори во агресивно спротивставување, станува бесполезно трошење на енергија на прагот на сопственото самоуништување и станува крајно некреативна ситуација. За конфликтот кој се претвора во насилство нема никакво оправдување. Тогаш потенцијалите на прикриениот конфликт стануваат нешто како опомена: всушност неопасни, но присутни. Милорадиќ знаел дека прикриениот конфликт во такви ситуации е добредојден. Знаел дека без конфликт нема ниту напредок, про-

потреби да проговори за сопствениот живот, но и во смисла на потреба од развој на хрватскиот јазик.

мена на поинакво и подобро.¹² Новото прашање е: како конфликтот може да се прикрие за да не ескалира во отворен судир и како културата на насилство може да стане култура на ненасилство?

Најдобриот начин на спречување на конфликтите се наоѓа во комуникацијата (Vožović, 2006). Културата и комуникацијата се неразделни делови на сите културни движења. Комуникацијата поврзува и спојува, развива вредности и ја поттикнува интеракцијата меѓу различностите. Да го парафразираме Бахтин: секоја култура се открива во очите на друга култура, а смисловната длабочина на тоа откривање се темели на комуникацијата.¹³ И во смисла на разјаснување на конфликтот, осмислената комуникација станува само конструктивно негирање кое отвора нови патишта и можности. Затоа, конфликтот мора да биде креативен во смисла на менување на комуникациските кодови за да се изрече сопствениот став, а притоа не доаѓа до загрозување на кого било. Еден од најдобрите начини на таквата комуникација се наоѓа во играта, зашто играта го претвора конфликтот во ривалство, особено ако играчите се подеднакво силни. Тогаш човекот - играч станува она што се крие (Vožović, 2006). Зашто, ако нема игра, не останува ништо друго, па играта станува прашање на слободата. Во смисла на разрешување на конфликтите, веројатно најдобра е играта со јазикот и во јазикот, со употреба на хумор. Со хуморот можат да се прикријат иронијата и сарказмот како евидентни знаци за конфликтот. Но, ништо не може да

се сфати како конечно промислување, зашто секогаш постои можност и за поинакво толкување. Тогаш конфликтот веќе не е конфликт туку станува прикриен конфликт, израз на јазичната култура (Vožović, 2006). Иронијата и сарказмот се конкретни елементи на таквиот код. Но прашањето е како таквите кодови сега можат да се поврзат со поткултурата?

Во таа смисла најдобро е да се приклониме кон модификација на културната традиција, зашто културната традиција ги чува општоприфатените вредности, но едновременно е подложна и на промени. Секако, културната традиција може силно да се спротивставува на промената, па доколку културната традиција се сфати како непроменлив систем, нужно води кон изолација која може да доведе и до самоуништување на културата. Заради тоа, културната традиција не треба да се сфаќа буквално како непроменлив нормативен елемент, туку како подлога подложна на креативни промени (Vožović, 2006). Културната традиција се кодира со кодовите на културата од која произлегува, а кодовите на традицијата, често, се многу отпорни на промени. Од друга страна, доколку во културни кодови на традицијата се внесе иронија или сарказам, тие сè уште можат да ја чуваат својата примарна семантика, но се подложни на ресемантизација - добиваат нови и поинакви значења. Така традиционалниот јазик на некоја култура може да стане двозначен: од една страна може да ги чува традиционалните вредности, а од друга да внесува нови значења без некој поголем стрес за заедницата.

За таков начин на комуницирање особено се погодни поетските облици. Поетските изрази се темелат, најмногу во народната кни-

¹² Спореди: (Vožović, 2006)

¹³ Според: (Vožović, 2006)

жевност, на стабилни форми, формули кои се повторуваат и со типизирани микроструктури на стилот. Истовремено, токму внесувањето на нови микроструктури, во традиционалниот поетски образец можат да се внесат одредени промени, а тие да не бидат забележани како код кој го нарушува традиционалниот поетски облик. Во историјата на книжевноста имаме многу такви примери.¹⁴

Понатаму ќе се разгледуваат два поткултурни кода кои Мате Мершиќ Милорадиќ ги поставува во своите песни, а на некој начин го одредуваат целиот негов живот: значи тоа е аспектот на кодот на културата и религијата и аспектот на културата и науката.

Конструирање на кодовите на поткултурата во поезијата на Мате Мершиќ Милорадиќ

Треба да се разликува насловот на збирката песни на Милорадиќ - *Јачки*, од „jačikh“ во градишчанскохрватската култура. Имено од културолошки аспект, јачки е градишчанскохрватско име за песни кои се рецитирале и пееле во разни пригоди. Мелодијата на *јачките* најчесто е добро позната, па така на една мелодија можат да се отпеат многу песни, нешто слично на *беќарците* (*bečarcima*)¹⁵ во

¹⁴ Бембизмот на пр, од една страна не ја нарушил културната традиција на петраркстичкото пеење, напротив, ги зацврстува петраркстичките поетски форми, но од друга страна доаѓа до промена во смисла на перцепција на бембизмот како декадентен петраркизам - како нешто што е на самиот залез. Така маниристичкиот бембизам во исто време ја засилува петраркстичката поезија, но доведува и до неговиот крај.

¹⁵ Веќарас е облик на народна песна со потекло од рурална Славонија од каде што неговата популарност се проширила во јужна Унгарија и во цела Војводина. Во облик е на

хрватското музичкофолклорно наследство. За разлика од беќарците, јачките имаат мелодија, но нивниот број е далеку помал од самиот број на песни кои можат да се пеат на таква мелодија. Натаму, јачките се многу важен уснокнижевен облик кој го поттикнува чувството на заедништво и припадност, а исто така се и многу важен извор за чување на колективната меморија. Изворниот код на јачките ја има токму таа функција: да се сочува традицијата и чувството на заедништво, а темелната семантика им е препознавање на животната мудрост во секојдневието. Затоа, таквиот код е многу стабилен, но како што ќе се види од примерот, воедно и подложен на менување.

Имано, Милорадиќ ја користи структурата, формата и функцијата на јачките, но им додава јазички неспецифични микроструктури, најмногу иронија и сарказам потенцирајќи ја нивната хумористичност. Со додавање на тие микроструктури го моделира јазичкиот код, па така тие не остануваат само песни со функција на зачувување на колективното сеќавање и заедништвото, туку стануваат оружје за внесување на нова семантика: побуна против доминантната хегемонистичка австроунгарска култура. Бидејќи всушност станува збор за субверзивна, прикриена дејност во подрачјето на градишчанскохрватската култура (хуморот во јачките се користи како „параван“), поткултурните кодови, без некои поголеми тешкотии, можеле да се аплицираат. Имено, ако културата или поткултурата, ја дефинираме преку нејзините кодови, тогаш

двостих кој е сочинет од два десетерци чии два последни збора се римуваат. Во јануари 2011, УНЕСКО ги впишал веќарасе во својот попис на нематеријално културно наследство на човештвото. Извор: <http://hr.wikipedia.org/wiki/Be%C4%87arac>

овде станува збор за поткултура на побуна, прикриен конфликт кој му овозможува на поединецот комуникација со најшироката маса без страв дека ќе биде презрен или отфрлен, а сè под маската на развивање на хумористичноста. Дека се работи за поткултура зборува и фактот дека Милорадиќ системски ги менувал поткултурните кодови, па речиси сите песни се обележани или со иронија или со сарказам или со некои слични микроструктури. Во прилог на вештото вметнување на поткултурни кодови говори и фактот дека тие песни, и покрај евидентната разлика во кодот, го пронашле своето место во културата на градишчанските Хрвати како модификација на традиционалниот облик, но без чувство дека дошло до нарушување на културната традиција. Имено, семантиката на бунт можела многу лесно да се замени и интерпретира како израз на животна мудрост, што е и темелна поента на јачките.

Сега на неколку примери ќе се покаже како поткултурните кодови на Милорадиќ се вткаени во телото на јачките и тоа пред сè преку односот на Милорадиќ кон културните кодови во сфаќањето на религијата и науката во австро-унгарската монархија.¹⁶

Во таа смисла, интересно е да се разгледа песната на Милорадиќ *Bog va nami*.

Bog va nami

Bog človika ne zanori,
Svakomu nam sâm govori!

¹⁶ Збирката на Милорадиќ *Јачки* содржи повеќе од 400 песни. Поголемиот број од нив содржат културно поткодирање. Овде се наведуваат само две песни како добри примери за такво кодирање.

„Bog va nami“ nij norija,
Počne bit i se razvija.
Premda razum mnogo bludi,
Zato vindar ga ne kudi!
Sve ča lize k zvišenosti,
Hodi put po okolnosti,
Sad ovako, sad onako,
Ugodat se neće svako!
Noć pregazi, pride k zori,
Nut izajde sunce gori:
Sada razum spozna blude,
Spozna si i prave sude!
Hiti razum iz Parnasa,
Nij već nam na svitu spasa;
Ako razum ne rasudi,
Na sve vijeke smo va bludi-

Бог со нас

Бог човека не го прелажува,
На секому од нам сам му говори!
„Бог со нас“, не е лудост,
Почнува да бидува и се развива.
Иако разумот многу греша,
Затоа винарот не го куди!
Се што тежнее кон возвишеното,
Го изодува патот по околностите,
Сега вака, сега така,
Да се прилагоди нема секој!
Нокта прегазува, приоѓа кон зората,
Веќе оди, сонцето гори:
Сега разумот ги спозна грешките,
Ги спозна и вистинските судови!
Ита разумот од Парнас,
ни нема на светот спас;
Ако разумот не расуди,
На сите векови ќе има само заблуди.

Во оваа песна Мате Мершиќ Милорадиќ го проблематизира точно односот на религијата и разумот. Тој воопшто не се сомнева дека Бог се наоѓа во секој човек, дури тоа го поставува како неспорен (традициски) факт, но во тој спектар сепак говори за разумот како категорија која, исто така, се стреми кон развој и вели: „Sve ča lize k zvišenosti, Nodi put ro okolnosti“. Тој е свесен за ограничувањата на разумот, но сепак му дава моќ за доаѓање до некои важни заклучоци. Итро заобиколува директно да го изрече својот суд за непорекливата важност на разумот за разбирање на животот и на крајот од песната развива поткултурен код во облик на ирониски модус кога вели: „Niti razum iz Parnasa, Nij već nam na svitu spasa;“. Со помош на таа иронија го развива контрастот помеѓу верувањето и разумот и апелира за здрав разум (на поединецот), самиот да сфати што би било исправно во разумното толкување на животот. Можеби заклучокот на интерпретацијата би можел да се изведе во смисла на последните стихови: „Ako razum ne rasudi, Na sve vijeke smo va bludi!“. Всушност, тој последен стих дава смисла на иронијата на Милорадиќ: разумот е важен еднакво колку и верата, па се фрли ли разумот од Парнас (не се ли сочува како важен факт во човековиот живот), ништо повеќе не може да не спаси, засекогаш ќе останеме сиромашни со дух. Значи, и покрај верувањето, разумот не може да се исклучи од промислувањето на светот. Бидејќи како (казнен) научник не можел директно да го изнесе тој факт, развива поткултурен код и со него говори дека и покрај отпорот на теолозите, разумското разбирање на

верата е еднакво важен процес како и самото верување (Stojević, 1997).

Нагласувањето на разумот не доведува до односот на Мате Мершиќ Милорадиќ кон културните аспекти на науката. Имено, тој бил доста критичен и кон општо прифатените сознанија од Евклидовата геометрија која тогаш се ценела и се сметала за наука (Kovač, 2006). Главниот непријател на науката е самоизмамата дека светот веќе е изречен и дека не треба понатаму да се истражува, затоа што вака е добро. Сè е веќе познато - точно оваа идеја Мершиќ ја напаѓа.¹⁷ Мате Мершиќ Милорадиќ докрај е свесен за таквата позиција на науката и за тоа во повеќе свои песни говори многу јасно. Но, бидејќи за тоа не може директно да говори, го користи поетскиот јазик за да развие специфични поткултурни кодови и за да изрече отпор кон постојните културолошки погледи. Само за да се посочи пример, овде ќе се интерпретира една негова песна¹⁸, *На Евклид*, во која акцентот ќе се стави на критиката на културното неразбирање на науката.

¹⁷ Имено, кога науката не ја завршува својата задача според сопствените начела, само ја поттикнува општествената неодговорност, а кога општествената одговорност ќе изостане, се појавува неслободата и невината како нормативна вредност. Тогаш се доведува под прашање Хегеловата мисла која вели дека вистината може да egzистира единствено во свој научен систем.

¹⁸ Во *Јачки* има најмалку 47 песни со критичка тематика на тогашното современо научно спознание, но од практични причини тука се наведува само една.

Еуклиди

Drugi тебе s mjerom miru,
Ku na sebe zimlje svaki.
Kukcu dobro je va siru,
A pijancu spat va mlaki.

Ča se drugim dobro vidi,
Budi im po miloj volji!
Ti po njevom Euklidi
Nit si gori nit si bolji.

Во оваа песна се поставува прашањето за разлачување на вистината од неvistината. „Другите“ всушност е збор што ги означува лошите културни навики кои се вкоренети во рамките на некоја заедница. Натаму, тие „други“ се како „kukca u siru“ или „pijanice u mlaki“. Едноставно, не ја гледаат вистинската стварност. Кога Милорадиќ вели дека Евклид не е ниту полош ниту подобар од другите, ја критикува евклидската аксиоматика и всушност ја нагласува неукоста на културата која не ја препознава евклидската аксиоматска заблуда (Коваџ, 2006). Австро-унгарската култура ги афирмирала Еуклидовите аксиоми како темел на современата наука. Милорадиќ, наспроти тоа, во своите научни статии зборува за евклидските аксиоми и наведува дека Евклидовата геометрија, всушност е „геометриска казуистика“, а не наука. Уште повеќе, вели дека Евклидовите аксиоми не спаѓаат во геометријата, затоа што не содржат ништо просторно, туку ги донесуваат почетничките алгебарски знаења како што тоа го прават и едноставните равенки (Коваџ, 2006).

На Евклид

Другите тебе со мерка те мират,
Кој на себе ја презема секој.
На инсектот во сирењето му е добро,
А на пијаницата да спие во граба.

Што на другите добро им се гледа,
Им е по мила волја!
Ти по нивно Евклиде,
Ниту си полош ниту подобар.

Заклучок

Значи, Мате Мершиќ Милорадиќ е свесен за културолошкиот поглед во кој се наоѓа, односно за австро-унгарската културна хегемонија во која не му е дозволено слободното мислење, а уште помалку слободно изразување на научните, филозофските и теолошките идеи. Заради сето тоа, на таквата културна хегемонија ѝ се спротивставува со отпор и се обидува да ја афирмира сопствената слобода низ развивање на специфични поткултурни кодови. Во таа смисла развива вистински прикриен конфликт и е свесен дека речиси ништо не може отворено да смени во рамките на владејачката културна хегемонија. Создава сопствен поткултурен код како израз на побуна, а тој код се темели на вешта употреба на традицијата, прикриена со вметнување на поткултурни кодови во традиционалната поезија, односно со внесување на семантиката на иронијата и сарказмот. Со сето тоа апелира на образованиот читател да ја сфати разликата помеѓу вистината и неvistината. Најинтерес-

но е што тој негов код одлично е прифатен во градишчанскохрватската култура. Заради тоа, Мате Мершиќ Милорадиќ со една постапка решил два проблема: од една страна пронашол начин да ги изрази своите научни идеи и да ја избегне цензурата, а од друга страна, како малкумина, значајно ја збогатил културата на градишчанските Хрвати. Влегол на мала врата, но излегол низ славолакот на градишчанската поезија.

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Davor Piskac

Sub-cultural Codes of the Collected Poems *Jačke* by Mate Meršić Miloradić

(Summary)

The theme of this paper is to present a rebellion towards dominant Austro-Hungarian cultural hegemony in a way of insertion sub-cultural code in to dominant cultural hegemony. In this way, by using of the modification of cultural tradition, conflict is clarified and resolved by communication process. As an example of this process are set out modifications to the poetry collection *Jačke* by Mate Meršić Miloradić. This paper will reveal the way in which Miloradić created its own sub-cultural code and implanted that code as one of the specific characteristics of Burgenland culture.

Key words: sub-cultural codes, Mate Meršić Miloradić, cultural hegemony



THE PHARAOH COMPLEX

Key words: imperial architectural model, architectural argument about the importance of the rule

“The City of Kanbalu is situated near a large river in the province of Cathay, and was in ancient times eminently magnificent and royal. The name itself implies ‘the city of the sovereign’; but his majesty having imbibed an opinion from the astrologers, that it was destined to become rebellious to his authority, resolved upon the measure of building another capital, upon the opposite side of the river, where stand the palaces just described; so that the new and the old cities are separated from each other only by the stream that runs between them. The new-built city received the name of Taidu... In the centre of the city there is a great bell suspended in a lofty building, which is sounded every night, and after the third stroke no person dares to be found in the streets...”

*(The Travels of Marco Polo, the Venetian)*¹

Nicholas Sarkozy is obviously a man who wants to be remembered. The President of the first country in the world which, via the Revolution, fulfilled its *liberté, égalité et fraternité* civil maxim, he still bears more resemblance to a Napoleon semi-parody of a ruler than to an elected representative of the equal citizens (what about Berlusconi?!).

However, since he gained the right to be the main guy, Sarkozy has tried to show that he *is* the main guy. The media attention that follows his public and private appearances indicates that he has the need to constantly prove himself that he manages quite well there. One of these glamorous announcements of his is “the new face of Paris”, with skyscrapers higher than the Eiffel Tower, with a subway that will rise above the streets of Paris, expanding the existing (broad) avenues and streets...

¹ Според: Wright, Thomas. Ed. *The Travels of Marco Polo, the Venetian*. London: George Bell & Sons, 1886. (pp. 181, 184).

The history, since the pharaoh pyramids, has given numerous examples of rulers-constructors. In France, for example, Francois I, the old Leonardo's patron, a passionate constructor of castles and an unfortunate loser in the battlefield, demolished the old hunting pavilion building, which had existed outside the city walls since the XII century and built the Louvre castle instead. Afterwards, thanks to the line of king Luis-es, followed by Napoleons, it grew into the most precious art collection, and since 1848 it has been the most famous national museum in the world. The learned (and lecherous) Russian queen Catherine II created the Hermitage (according to the French word *ermitage*, the hermits' home) which, despite its paradoxical name, immediately started to collect a striking collection of most valuable art works, nowadays containing those of Rembrandt, El Greco, the European XIX century, etc...

Kublai Khan had built a whole New City, as Marco Polo wrote. This powerful man ruled those Mongolian horsemen who, as Borges states, "wanted to turn China into an endless pasture, and then grew old in the cities that they had wanted to demolish". Still, this passion for construction with the steppe conqueror could not match the one of Alexander of Macedonia, who created numerous cities through Egypt, Persia and India, and facing the lack of time, this most efficient army leader in the world history ordered his soldiers to erect the city walls, and then he moved on, leaving the colonists to plan and complete the interior of the city. Out of those numerous conceived Alexandria-s only the Egyptian one, established in year 331 BC, with the biggest library in the Old World and the lighthouse of Pharos flourished as a real

Hellenistic metropolis. There are numerous examples of big and small dictators through history who had the pharaoh complex – Hitler, Ceausescu, Kim Il Sung, Saddam Hussein. On the other hand, the enlightened absolutists such as Pericles or Peter the Great immortalised their rule by creating complete capital cities according to their own taste.

The Roman emperors and kings are a separate story. The first of them, Octavian Augustus is believed to have said that "he had found Rome as a city of bricks and left it as a city of marble". The imperial authority had to be confirmed by public constructions and monuments! Some of those typical Roman architectural and sculptural inventions – the forum, amphitheatre, triumphal arch, big horsemen figures – have later become the customary power presentation of numerous European rulers of various types, although most of the original Roman constructions were (semi)destroyed. For example, only the statue of Marcus Aurelius has not been melted, only because it was considered to represent Constantine, the emperor who cancelled the ban on Christianity. The Skopje story about the melting of the bronze horsemen Petar and Aleksandar Karadordević at the entrance of the Stone Bridge fits well this Monty-Payton historical concept – they were used to build the partisan monument of the Skopje liberators. Today, the same "horsemen" place at the Stone Bridge is taken by the new bronze horsemen Goce and Dame.

Let me return to the older story: the impressive Flavian royal architecture which started with Augustus became an obsession of all emperors, regardless of the essential differences

in their rule. From the egomaniac Nero to the cosmopolitan Hadrian (whose personality was the inspiration of Marguerite Yourcenar's "Memoirs of Hadrian", one of the most impressive portrait novels of the XX century), a whole gallery of despots and reformers, lunatics and philosophers ruled and built (more than they demolished), not only in Rome, but throughout the whole empire. Numerous magnificent buildings have been built.

The imperial architectural model of the ancient Roma – the Forum: the mid square spot, with the administrative buildings, filled with monuments (horsemen), where the main streets of the city flow in (with an arch de triumph or a pillar here and there), the Coliseum: the big football stadium (*panem et circenses!*), the Pantheon: the Museum of the National Heroes (the "gods" of the nation) – has become the prototype of numerous later ambitious rulers' capitals.

I am far from thinking that the ancient leaders and the current politicians are (among) the wisest people in the state. On the contrary, they have been of all kinds. Stupid, crazy, weak, bloodthirsty. The illusion of the noble, smart ruler, despite rare exceptions, is one of the collective stereotypes such as all Blacks are

musical, and all Jews are smart. However, the politicians in power grow, among other vanities, from the one of the constructors, the pharaoh obsession, sometimes initiating the creation of buildings (and monuments) of a longer term significance. Their desire to leave a firm, architectural argument about the importance of their rule could also sprout a building that could later become the pride of the next generations. However, it is most important that the ruler recognises the value of the constructor. This is because the goals of politics and those of architecture are fulfilled in two different fields. Both Sinan and Brunelleschi served the state interests, although in the first case it was the huge sultan's empire, and in the second the Medici city-state. Nevertheless, the architectural result is excellent in both cases. Unlike many architectural flaws channelled by the capriciousness of the rulers.

Thus, sometimes no matter how farcical the cocky Sarco and the contemporary megalomaniac politicians similar to him, maybe there will be a place for a talented architect or sculptor in their self-centred plans. Maybe...

Александар Прокопиев

Фараонскиот комплекс

(Резиме)

Во овој есеј авторот се обидува културолошки да осветли едно многу присутно настојување на власта да го нагласи своето постоење преку изградба на големи споменици во централниот топос на градот, градскиот плоштад. Оваа „иницијатива“ има своја традиција од империјалните времиња на стариот Рим, но може да се лоцира уште во времето на египетските фараони. Своевидниот спој меѓу политичката прагма и архитектонската и скулптурална дејност дава воспоставени, често шаблонизирани резултати, поттикнувачки за културолошка анализа.

Клучни зборови: империјален архитектонски модел, архитектонски аргумент за важноста на власта

**“ANIMALS” AND “HUMANS”, “NONHUMANS”, “COMPANION ANIMALS”, “COMPANION SPECIES”, “NON/HUMANS”:
EXPLORING THE ISSUE OF LABELS**

Key words: animals, humans, nonhumans, companion species, Balkans

Terminological clarity

Relatively speaking, it is only in quite recent times that the appropriateness of the use of the concepts of “human” and “animal” in scholarly writing has been called into question. Previously, at least according to the current literature on the matter, the categories of “human” and “animal” were more or less unconcernedly employed by scholars in their texts without too much introspection (c.f. Wildau 2001: 94) into their suitability. However, after the publication of ethological research (e.g. Griffin 1984) that disrupted what have often been taken to be lines of ‘natural’ difference between “humans” and “animals” this has changed. At the same time, scholarly writing within the social sciences and humanities has pointed out the wide variety of meanings that have been infused into the seemingly innocuous classificatory labels of “human” and “animal”. For example, in the edited edition of “*What is an Animal?*” (Ingold ed 1988), a number of scholars

from a variety of disciplinary backgrounds have explored the meanings invested into the terms “animal” and “animality”. In one account by Midgely (1988), she argues that previously the terms “brute” and “beast” were used to describe what are most often termed as “animals” now. She points out that in the English language, the term “animal” had its first entry in the Oxford English Dictionary in 1398, and only started to be substantively employed in the 17th century (Midgely 1988: 36). In her historical overview of the term “animal”, she makes the point that nowadays the term “animal” is used in an ambivalent sense that rests upon two different meanings. Firstly, it is a classificatory ‘class to which we all belong’ (Midgely 1988: 36) and secondly it ‘names one to which we do not belong, and whose characteristic properties can be used to supply a foil, a dramatic contrast lighting up the human image’ (Midgely 1988: 36). Thus, according to Midgely’s (1988) line of argument the “human - animal” relation is one

that has been considered and presented in terms of both continuity and oppositionality.

Yet, although there is the presence of this “ambivalence” (Midgely 1988: 35), in much of the current writing on the relation between “humans and animals”, scholars have most often chosen to place their focus of interest on the negative inferences that are made when the labels “human” and “animal” are placed in relation to one another. For instance, Ingold (1988) argues “every attribute that it is claimed we uniquely have, the animal is consequently supposed to lack; thus, the generic concept of “animal” is negatively constituted by the sum of these deficiencies” (Ingold 1988: 3). It is because of these negative inferences that some scholars have argued for a need to rename these categories of thought with labels that are more neutral in character. In particular, they call for them to be replaced in order to avoid making any implicit connotations of hierarchy and difference that they suggest are implied when the labels “human” and “animal” are placed side by side. Subsequently, in recent times, one can find an increasingly audible call for the replacement of the terms human and animal with other terms, such as ‘nonhuman’, ‘nonhuman animal’, ‘non/human’, ‘companion animal’ or ‘companion species’.

In this article, however, I am going to question this call for replacing the terms “human” and “animal” with a set of alternative labels or concepts. I do this for two reasons. Firstly, as I outline through an analysis of the alternative labels or concepts that have been proposed, each label or concept sets up this relation [between “humans” and “animals”] in a

particular way. Thus, it would seem to me that any attempt to replace these terms with another terminological uniformity has the potential to reshape the “human” and “animal” relation into another fixed form. Coming from an anthropological perspective, the problem I see with this is that it may not be appropriate for the particular ethnographic context in which it is being employed. As Borkfelt (2011) has considered in her discussion of the labelling of particular animal species “what is thought of as the proper way of treating a rabbit may differ remarkably depending on whether we have labelled it as a ‘pet’, as ‘vermin’, as a ‘food animal’ or as a ‘research subject” (Borkfelt 2011: 120). She goes on to say “when naming, for instance, an individual animal or a species, we not only choose how we want to represent that animal, but also how others are to represent and perceive it: we lay the foundations of representations and perceptions to come” (Borkfelt 2011: 117).

My second reason for questioning this call to replace the terms “human” and “animal”, which I discuss in detail in the second part of this article, is that when contemplating these calls for replacement labels or concepts I have the impression that they all set out to employ concepts that stress the lack of “difference” between “humans” and “animals”. Although one can fully concur that this is a much needed remedy to those scholarly accounts that take the analytical starting point of there being a natural difference between humans and animals, when one considers this through Strathern’s (2004) account on the concept of “scale”, I feel that

there is a hazard¹ that any trope that emphasises the lack of boundaries between “humans” and “animals” is in fact a ‘reverse move’ to the one that is being questioned. One could say that instead of scholarly analysis taking the difference between “humans” and “animals” as being the *bona fide* analytical starting point, it is the notion of sameness that has now taken its place. Considering Midgely’s (1988) point that the concept of animal is one that is marked by deep ambivalence, and one that incorporates both the notions of continuity and oppositionality, I am therefore concerned that any call to label the relation between “humans” and “animals” in a way that reinforces an impression of sameness might perhaps be an analytical venture into the other side of this relation. As I describe at the end of this article, through a discussion of the treatment of another label that has also come under much criticism, the Balkans, it would seem to me that it might be analytically more gainful to consider ethnographically when and where these different labels are being employed. I would suggest that any scholarly insistence on terminological ‘uniformity’ in the relation between “humans” and “animals” has the potential to submerge points of analytical interest.

**‘Nonhuman’, ‘nonhuman animal’,
‘non/human’, ‘companion animal’ or
‘companion species’....**

In terms of the labels that have been suggested to replace the concepts of “human”

¹ This is particularly the case when one bears in mind Latour’s (1993) discussion of the ‘modern’ treatment of nonhumans. He argues that ‘moderns’

and “animal”, the term “nonhuman” is perhaps the most visible. The employment of the terms “nonhuman” or “nonhuman animal” is particularly visible in the body of literature (e.g. Singer *et al* 2006; McKenna & Light 2004) that deals with the notion of ‘animal rights’. For example, in reference to the term “nonhuman animal”, Nussbaum (2006) explains that although he will use the term “animal” in his texts, it should be understood that this is “shorthand for the longer and more accurate term” (Nussbaum 2006: 445) of “nonhuman animal”. As I discussed earlier, not only is the employment of the term “nonhuman” an attempt to move away from the human-animal dichotomy, but it also is an attempt to readdress the apparent imbalance in the human-animal relation. For instance, in a Note about the legal regulation of cosmetics that are labelled as ‘cruelty-free’, Winders (2006) writes “Throughout this Note I will use the term “nonhuman animals” to draw attention to the fact that humans are animals and an unscientific human/animal dualism has often operated to subordinate nonhuman animals” (Winders 2006: 454).

Nevertheless, whilst some scholars consider the term “nonhuman” as being a remedy to this apparent dualism between “humans” and “animals” and a way to avoid the negative meanings implied when using the term “animal”, for other scholars the category “nonhuman” is also problematic. In particular, they argue that the prefix ‘non’ infers that there is something is missing in “animals”, which “humans” possess, and that this is especially the case when the term “nonhuman” is placed in relation with the term “human”. Kirksey and Helmreich (2010) and

Nibert (2011) have both considered the label of “nonhuman” in relation to descriptions of race. Referring to a personal communication with Susan Leigh Star, Kirksey and Helmreich (2010) write that the act of describing an animal as a “nonhuman” is like describing a black person as being non-white. They write that “The category of “non-human” is also grounded in human exceptionalism—the foolish notion that Haraway pushes us to move beyond” (Kirksey and Helmreich 2010: 555). A further solution that is offered by some scholars to circumvent this “problem” regarding the label of “nonhuman” and its relation to humans is to emphasise the hyphen or slash between the words “non” and “human”. For instance, in reference to the title of the book “Queering the non/human” Giffney and Hird (2008) write “the use of the word ‘non/human’ in this book’s title is both deliberate and precise; deliberate in our employment of ‘non/human’ rather than human/nonhuman’ and precise in our strategic placing of the slash between, as well as, making it part of ‘non’ and ‘human’”. They write that they do this because the

slash opens out onto – facilitates even – explorations of literal, figural, metaphorical and material relationships, transigrations and hybridisations between the Human and the nonhuman (Haraway 2003; Hurley 2005/2006; Mills 2003), its positioning marks out the impossibility of applying a hermetic seal to the distinction between – however temporary and shifting – what gets to count as Human and nonhuman (Haraway 2006) (Giffney and Hird 2008: 2-3).

Thus, the slash is employed as a device that highlights the permeability of the human/animal boundary. Other authors have

considered further devices, such as the hyphen. For instance, Kohn (2007) argues the following:

As social theorists, we inherit a pervasive (but usually implicit) linguocentric framework that often reproduces a dualistic division between the material and the meaningful even when it seeks to overcome it. The hyphen, as a solution to the problems raised by this framework, of course, is a placeholder, and it points to very real connections of which we need to be aware (Kohn 2007: 5).

Some scholars, however, have argued that the best way to avoid the reproduction of any form of dualism in this relation is to move away from using the terms “human” and “animal” altogether. Most notably for example, Haraway (2003, 2008a, 2008b), has proposed the phrase “companion species”. Rather than the relation between “humans” and “animals” being fixed and static, she argues that it is a constant “becoming” where there is “no ontological starting or stopping point, neither order nor disorder, boundaries nor boundary violations” (Haraway 2008a: xxiv). Although on the surface it may appear very similar to the term “companion animal”, she argues there is a critical difference. Discussing its origins in veterinary scientific research in the 1970s, she writes that the term “companion animal” is only one step away from the term “pet”, where “companion animals can be horses, dogs, cats, or a range of other beings willing to make the leap to the biosociality of service dogs, family members, or team members in cross-species sports” (Haraway 2003: 14). In contrast, she proposes, that “companion species” is a bigger more heterogeneous category that must include ‘organic beings, such as rice, bees, tulips and

intestinal flora.” (Haraway 2003: 15). Haraway’s (2003) notion of “companion species” is, I would argue, the most far-reaching of all the proposed ‘alternatives’ due to its quality of open-endedness where the actual ‘species’ within the relation are neither defined nor labelled.

However, rather than discussing the appropriateness of all these labels, it is the fact that there are discussions such as the ones above that I want to consider here, and I want to do so with an eye on the wider context in current scholarly knowledge practices. Within the social sciences and humanities in general there has been a concerted move away from considering relations in strict binary oppositions to viewing them in more fluid and less bounded terms. For many scholars, this knowledge practice of organising one’s perception of the world into binary oppositions has a long history in ‘Western thought’. For instance, in Cloke and Johnston’s (2005) account of the role of binary oppositions in the field of human geography they write that

Our starting premise in this book is that binary thinking is widespread in human geography and remains a persistent and powerful force in the shaping of landscapes of understanding (Soja and Hooper 1993). Such a dominant position is unsurprising given the place of key binaries in the history of Western thought, which has been shaped by dualistic thinking in terms of self/other, mind/body, culture/nature, male/female, active/passive, truth/illusion, and so on (see Pile 1994). (Cloke and Johnston 2005: 11)

Indeed, one could say that one of the principle activities of what has been broadly described as ‘post-modernism’, has been to deconstruct such binary relations in order to

draw out the fluidity and lack of boundaries between previously considered rigid categories of thought.

It is because of the challenges to this form of binary thinking that it is perhaps therefore to be expected that the tidy conceptual division between “humans” and “animals” has now also come under scrutiny. As is visible in a wealth of literature, where scholars examine practices in the natural sciences such as the cloning of animals (Franklin 2007) or xenotransplantation (Papagaroufali 1996), the possibility to draw a definitive line between humans and animals even in strict discourses of mononature (c.f. Vivieros de Castro 1998; Latour 2002) is now under serious question. Even within the natural sciences, which one might say are less exposed to discourses that challenge mononature, previously settled lines of division are now being called into question. For example, Helmreich (2003) has discussed the issues raised by the ‘discovery’ of lateral gene transfer (c.f. Doolittle 1999), where scientists have found that in some bacterial species genetic material is not only passed horizontally between the different generations, but also horizontally and intra-generationally. As he writes ‘the taxonomic untidiness such microbes have introduced through their lateral gene transfer reaches beyond issues in phylogeny and molecular systematics into arenas adjacent to kinship concerns and biopolitics. The scrambling of the biogenetic phylogenetic signal that these creatures enact has implications for the integrity of Darwin’s link between genealogy and taxonomy...’ (Helmreich 2003: 341). Thus, in this current scholarly “age of deconstruction”, it is possibly no wonder that the labelling of the relation between these

previously more stable or certain categories of conceptual thought “humans” and “animals” is now of issue or interest.

A Return to Ambivalence...

Nevertheless, although scholars are debating which labels would be the most efficacious in terms of circumventing this notion of difference in the relation between “humans” and “animals”, it is also possible to see within the writing on this relation that this rigid duality has not always been present in scholarly analysis. As I pointed out at the outset of this article, Midgely (1988) has argued for the deeply ambivalent quality of the term “animal”. But, I would suggest, this ambivalence is also visible in a disciplinary sense. Although the disciplines of ethnology and ethology are now parts of quite separate disciplines, this has not always been the case. Within anthropological writing, for example, both Ingold (1998) and Kirksey and Helmreich (2010) refer to Morgan’s (1868) analysis of beavers. In this earlier anthropological work, Morgan (1868) offers a detailed account of beavers and their activities, which in current times would perhaps be described more as being a work of ethology than ethnology. Thus, it would appear that in previous times this strict disciplinary division between the study of “humans” and the study of “animals” was not so prominent. For example, in their discussion of “multispecies” ethnology, Kirksey and Helmreich (2010) point out:

Many of Morgan’s contemporaries engaged in what might be regarded as comparative multispecies ethnology. Take, for example, naturalist A. T. de

Rochebrune, who in 1882 launched the field of “ethnographic conchology,” a subject devoted to studying “the use of Mollusks [snails, clams, and octopus], whether as objects of adornment or industry, or as substances used for food, dyeing, textile fabrics, etc. among ancient and modern peoples” (Clement 1998:175). Among a diversity of related interdisciplinary formations emerging in the late 19th century, only a few, like ethnobotany and ethnozoology, have endured (Kirksey and Helmreich 2010: 549-550).

In a sense, one might be tempted to say we are “returning” to previous forms of disciplinary organisation.

One further important area where the rigid duality between “humans” and “animals” in scholarly thought is called into question concerns what has most often been described as Darwin’s (1890 [2009]) evolutionary continuity between “humans” and “animals”, particularly in his account that examines the expression of emotions in “humans” and “animals”. Darwin (2009 [1890]) posits that to understand “human” expressions of emotion we need to consider the expression of emotions in the “lower animals” (Darwin 2009 [1890]: 13). Thus, he argues, we need to put both expressions of emotion in “humans” and in “lower animals” in a comparative position, where although he maintains a hierarchy between humans and other animals he has blurred the emotional species divide. This is a divide that Crist (1999) argues has been reinforced by the “mechanomorphic” writing of some branches of recent scholarship on the “human” and “animal” relation. Crist (1999), in an analysis of the role that language has played in scholarly descriptions of animal practices, has argued that as a result Darwin’s

writing has been often been criticised for being anthropomorphic. As she argues “Overall, Darwin’s predilection for rendering animal life in what have been widely regarded as “human” terms is *dismissed as a quaint relic of a past epoch*, reappraised as metaphorical, or ignored as irrelevant next to his major contributions’ (Crist 1999: 12. emphasis added). This is a point that Cavalieri (2001) has also made where she writes “Having been for so long—and with so little justification—*kept in the background*, the Darwinist idea of a mental continuity between humans and nonhumans *reemerged*, thanks to Donald Griffin. (Cavalieri 2001: 18. Emphasis added)”. Midgely (1988) has offered a similar appraisal, where in reference to Darwin’s ideas of continuity, she argues ‘Soon after his death, however, *the tide turned against all such thinking* and until the development of ethology in the present century, almost all of those scholars whose studies brought them to the species-barrier united in insisting that the gap should be viewed as unbridgeably wide’ (Midgely 1988: 38. Emphasis added).

In my mind, such accounts highlight the presence of a movement in the way that “humans” and “animals” have been conceptualised in scholarly thought, which is at first difficult to reconcile with those accounts²

² One example of such an account is the following from Waldau (2001):

Eliminating this deeply-ingrained habit is nothing short of extraordinarily difficult. *Historically, the phrase arises out of a pre-scientific dualism that is an integral part of the religious and cultural values that we have inherited from the Greek and Christian cultural traditions.* This heritage is so central in our culture that the alternative phrases I have used in this article, such as “humans and

that present the “human” “animal” relation as having been conceptually treated as oppositional since the beginning of ‘Western thought’. And this to me raises the question of how one might reconcile this movement with those accounts that present this duality in such certain terms? One possible way, I suggest, is to consider it through Strathern’s (2004) discussion on the concept of “scale”. As in cartography, where scholars (e.g. Kraak 2001, Cosgrove 2005) have stressed the importance of scale in shaping cartographic representations, Strathern (2004) argues that the scale of perspective taken in anthropological writing and analysis is also critical to the shape or form such accounts will take. For instance, if when studying a society or culture, one takes a smaller analytical scale, and ‘zooms in’, more information will be gained thus producing what is at first glance a seemingly more complex impression. This is what she has termed the ‘multiplier effect’. Yet, if one takes a larger analytical scale, and ‘zooms out’, information will be lost as a result of this ‘wider’ perspective, and certain relations will seem less complex. This, she calls, ‘information loss’. But what Strathern (2004) proposes is that irrespective of the scale one uses, the relation between certain “features” or “points” will remain the same. She gives the example of irregular coastlines, where she writes “Probably the best known exemplar is that of the irregular coastline. Whether one looks at a large-scale map or investigates every inlet

other animals,” “human animals,” or “nonhuman animals,” can grate. Indeed, anyone who uses alternatives to the standard “humans and animals” sounds aggressive and dominated by a political agenda far beyond that of a fastidious insistence on scientifically accurate terminology (Waldau 2001: 94)

and rock on a beach, the scale changes make no difference to the amount of irregularity.” (Strathern 2004: xx). Thus, irrespective of whether one is looking at a large or small scale map, if one focuses one’s gaze on the irregularity of the coastline one will “see” it. Strathern (2004) writes that ‘as the organisation of perspectives on objects of knowledge and enquiry, scale (one might say) behaves the same whatever the scale. Points on a scale can also act as different whole scales’ (Strathern 2004: xvi). In terms of the apparent movement in the relation between “humans” and “animals” in terms of their treatment in scholarly thought, I would suggest something similar is occurring. I would argue that the notions of opposition or continuity in the relation between “humans” and “animals” is in fact the product of the employment of different analytical scales, which is in part reflected in these calls for the use of different terminology in scholarly writing. One might see each set of labels, or label, as being a different scale. Thus, a scholarly account that employs the term ‘companion species’ will draw out a relation with an absence of boundaries between “humans” and “animals”, or as Haraway (2003) has described “a becoming” between species, whereas an account that employs the terms “human” and “animal” might draw out a relation that is based on difference and hierarchy. As a result, I would argue that it is not possible to state that the labels of “human” or “animal” or “companion species” are more or less accurate or more or less appropriate. Rather, I would suggest that by taking a different scale, they foreground or submerge a different aspect of an ethnographic relation. It is because of this that I

question the need to replace the terms “humans” and “animals” with a set of alternative labels.

“The Balkans”

I want to illustrate this further by taking another concept or label, which has been the focus of much scholarly interest and criticism: the Balkans. I have chosen this label for two reasons. Firstly, due to the level of scholarly interest in it there is a considerable wealth of writing about it. Secondly, the debates surrounding this label occurred more than a decade ago and this difference in time affords a perspective that includes the ‘benefit’ of hindsight. As I will draw out here, although the label of the Balkans may at first seem quite unrelated to my discussion on how to label the relation between “humans” and “animals”, I see a number of parallels in the scholarly treatment of these terms³.

Within anthropological scholarship, some scholars writing on the notion of anthropological regions (Fardon 1990) have made the observation that regions within anthropological scholarship tend to become known for specific features, and concerning the Balkans, it seems

³ In her account of the naming of animals, Borkfelt (2011) has also made a connection between the naming of places and the naming of animals. She writes

When dealing with the naming or re-naming of newly encountered lands and peoples by Europeans as an act of power over (the perception of) what is named, it seems there is an obvious comparison to be made with the relationship between humans and other animals, since we both name other Animals (specifically and generically) and demonstrate our power over them in a number of ways (Borkfelt 2011: 121).

almost trite to make the observation that the region has become infamous for being a place of fragmentation and conflict. Although the term Balkans was first employed to describe a geographical area, it has since then become 'synonymous with violence, conflict and fragmentation' (Allcock 2004: 2). Meštrović (1994) has pointed out that the term 'Balkanisation' has even crept into English language dictionaries to describe a process of fragmentation, where the fragmented pieces are hostile to one another. In earlier writing, where West's (1947) account *Black Lamb and Grey Falcon: A Journey Through Yugoslavia* can perhaps be held up as an exemplar of this genre of literature, the Balkans appears to be a place full of scenes of violent blood revenge (c.f. Tomašić 1946: 43-47). In addition, an image has been formed where this "troublesome" part of the world appears to have the potential to impinge on the lives of those living outside of this Balkans. King and O'Brien (1947) write

The turbulent Balkans may be thousands of miles away in distance and even farther in customs and manners from the average Western home, but they are nevertheless a political and strategic frontier with which every man and woman should be familiar who is interested in permanent peace. The intelligent citizen of the Western world may know little of the Balkans' jumbled dynastic history in detail, but he cannot with safety remain unacquainted with the world forces at work there (King, and O'Brien 1947: 4).

Although the above examples come from an earlier era, it appears that this impression of the region has remained largely in place. For instance Whittaker (1999) offers

Now, for almost ten years, Yugoslavia has been the cockpit for the most sustained and vicious of internal conflicts. Nothing so terrible and barbaric has been seen in Europe since the worst of the Second World War, with an entire nation at each other's throats. This is an ethnic contest more elemental and savage than anything seen in El Salvador, South Africa, Cyprus or Israel. (Whittaker 1999: 94)

However, in her account *Imagining the Balkans*, Todorova (1997), has argued against infusing such negative meaning into this label. She writes

"Balkanization" not only had come to denote the parcelization of large and viable political units but also had become a synonym for a reversion to the tribal, the backward, the primitive, the barbarian. In its latest hypostasis, particularly in American academe, it has been completely decontextualized and paradigmatically related to a variety of problems. That the Balkans have been described as the "other" of Europe does not need special proof. What has been emphasized about the Balkans is that its inhabitants do not care to conform to the standards of behavior devised as normative by and for the civilized world. (Todorova 1997: 3)

In her argument against this perspective, she states that it is 'a convenient substitute for the emotional discharge that Orientalism provided, exempting the West from the charges of racism, colonialism, Eurocentrism and Christian intolerance against Islam' (Todorova 1997: 21). In a similar vein to Todorova's (1997) argument, the majority⁴ of anthropological

⁴ Although scholars (Allcock 2004; Kideckel and Halpern 2000; Verdery 1999) repeatedly point out that the latest conflicts after the break-up of the Socialist Federal Republic of Yugoslavia were not as a result of 'ancient hatreds', the

writing (e.g. Hammel 2000; Kideckel and Halpern *et al* 2000; Povrzanović *et al* 1996) on the break-up of the Socialist Federal Republic of Yugoslavia argues the point that the wars were not the result of ancient hatreds. Thus, it would seem that due to the widespread and positive reception of Todorova's (1997) argument concerning this unthinking use of the term Balkans in both scholarly and popular literature, there is a need to move away from employing it at all.

Nevertheless, before one does this, I would argue that it is necessary to consider Green's (2005) discussion on the concept of the Balkans. In an account that also considers the concept of the Balkans through the notion of 'scale', Green (2005) has argued that the concept of the Balkans has a sense of movement to it. In a discussion of literary descriptions of the concept, she points out that some authors have described the region as being enveloped with a fog that lifts every now and then, which creates this impression of movement. This movement was something I observed during my fieldwork, which was based in Rijeka in Croatia. When I asked persons how they would describe Rijeka in geographical terms, they would offer a range of different answers was 'in the Balkans', on other occasions I heard that it was 'in Europe', 'in South Eastern Europe', 'in the Mediterranean', 'in the West', 'not in the West', and 'in Eastern Europe'. However, there were moments when persons resolutely said that Rijeka was in the Balkans. For instance, the nervousness that some persons said they felt during the N.A.T.O.

former Socialist Federal Republic of Yugoslavia has been described as 'an ethnic shatter zone' (Hayden 1994), and compared with Humpty Dumpty (Allcock 2004).

bombing of Serbia in 1999 was one such occasion. When I would ask someone why they were feeling nervous about what was happening in Serbia, they would often respond that it was 'because we are in the Balkans, anything could happen'. This feeling of nervousness was also present during the summer of 2004 during the debates over international borders in the Bay of Piran, or Bay of Savudrija. A number of persons expressed their concerns about the prospect of there a potential conflict with Slovenia because of the reported daily tussles between Croatian and Slovenian fishing boats about fishing zones. When I, again, asked why they were concerned, that it did not seem probable to me that conflict would start because of a small bay, they would say 'that it was what we thought last time. This is the Balkans'. What I observed was a definite correspondence between those moments when persons were in agreement that Rijeka was 'in' the Balkans, and when there was the threat of conflict. However, Rijeka was not always in the Balkans. At other times persons would state that Rijeka was in Europe, Here, they would highlight the 'Austro-Habsburg' history of the city, where they would argue that Rijeka had never been a part of the Balkans because it had never been a part of the Ottoman Empire. According to the narratives I heard during fieldwork about Rijeka's 'geographical relation' to the Balkans, sometimes it was in opposition to the Balkans and sometimes it was a part of the Balkans. Thus, the Balkans seemed to appear and disappear in these narratives, and this is an observation that adheres very closely to the following point made by Green (2005). She writes

“The Balkans” is relatively recent as a concept and a name, and its history of appearance, disappearance, and reappearance is neither circular nor linear—nor does it involve a straightforward assertion of “backwardness”; it is, in its current hegemonic form, as fractal as what I have been describing for Pogoni, which is not coincidental” (Green 2005: 14).

In a further consideration of the discursive appearance and reappearance of the Balkans in terms of the concepts of similarity and change, she posits that “it is not *whether* things stay the same or change that is the main issue here (though it will be elsewhere); it is the manner in which change and sameness are constituted and understood, and the relationship between them, that is the issue” (Green 2005: 14). As a result, I would suggest that to abandon the concept Balkans altogether would also involve abandoning the possibility to see how change and sameness are constituted and understood through the employment of this concept. Therefore I would say that Todorova’s (1997) ground-breaking contribution in scholarly analysis on the Balkans was to wedge an analytical separation between the Balkans as a geographical area and the Balkans as a concept to describe a set of practices. The effect of this has been to open up an analytical gaze that focuses one’s attention as much on how this concept is being employed [and by whom] as it has on what is being described with this concept.

Returning to the discussion on scholarly calls to replace the terms “human” and “animal” with alternative labels, I would suggest that one could argue something similar. The recent scholarly focus on how animals have been

positioned in an oppositional relation with humans, in a similar form of othering as Todorova (1997) has argued about the Balkans, has also placed an analytical wedge between the notion of “animal” as species and the notion of “animal” to describe a set of practices. Accounts such as those offered by Midgely (1988), Haraway (2003, 2008a, 2008b), and Borkfelt (2011) have opened up an analytical gaze that focuses one’s attention onto how these concepts are being employed. However, bearing in mind Green’s (2005) writing on the concept of the Balkans, the potential pitfall I see with those increasingly audible discourses that insist on terminological accuracy, particularly in the literature on animal rights, is that it might analytically foreclose from the outset any observations into when and where persons are describing the “human-animal” relation in terms of binary opposition.

To briefly sum up, in this article I have set out to question the call to replace the terms “human” and “animal” with alternative labels. I have done this because in my mind the current scholarly interest in the ‘sameness’ between “humans” and “animals” may steer scholarly discourses into a not-quite-replication (Strathern 2004) of previous work that has stressed the difference between “humans” and “animals”. Through a consideration of the treatment of the concept of the Balkans, I have argued that to insist on using a fixed set of terms to describe the “human” and “animal” relation could have a restrictive effect, especially when one takes into account the present analytical interest in highlighting the lack of boundaries between “humans” and “animals”. I would argue that a question of considerable analytical interest,

particularly in the anthropological project, is not whether Rijeka is in the Balkans or whether “humans” and “animals” are different or the same, but when do persons consider Rijeka to be in the Balkans and when do persons consider “humans” and “animals” in terms of “difference” or “sameness”. By tracing out the different points of scale in the nonhuman’, ‘nonhuman animal’, ‘non/human’, ‘companion animal’ or ‘companion species’ relation, and the *relations* between these points, in Borkfelt’s (2011) words ‘may help us better understand our relationships with them’ (Borkfelt 2011: 124), and also one could say their relationships with us.

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Сара Черни

„Животни“ и „луѓе“, „нелуѓе“, „животни за придружба“, „придружни видови“, „не/луѓе“: истражување на проблемот на етикетање

(Резиме)

Во овој труд се разгледува прашањето за „етикетите“ со кои најчесто се именува односот „човек-животно“. Како што нагласувам, во поново време има значаен научен интерес за тоа која терминологија е најсоодветно да се употреби кога се опишува овој однос. Секоја етикета привлекува еден одреден аспект на односот кој е во фокусот. Така, чинот на етикетање е практика по себе преку која овие релации меѓу „видовите“ формираат цврста форма. Следејќи ја дискусијата на Стратерн (1991) за концептот на размери и компарирајќи го овој акт на етикетање со начинот на кој размерите се употребени во картографијата, се покажува нивната корисност за аналитичките согледувања на овие односи кои го поместуваат нашиот фокус на интерес од прашањето за тоа кои етикети треба да ги употребиме на прашањето како и кога тие етикети се употребени.

Клучни зборови: животни, луѓе, не-луѓе, придружни видови, Балкан

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