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FACULTY OF PHILOLOGY

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СОДРЖИНА CONTENTS

Јазик

Марија Тодорова

ДИЈАЛЕКТИТЕ НА ШПАНСКИОТ ЈАЗИК ВО
СОЕДИНЕТИТЕ АМЕРИКАНСКИ ДРЖАВИ

Marija, Todorova

DIALECTS OF SPANISH IN THE UNITED STATES OF AMERICA 9

Книжевност

Marija Krsteva, Dragan Donev, Kristina Kostova,

Krste Iliev, Natalija Pop Zarieva

THE USE OF LETTERS IN POSTMODERN BIOFICTIONS:

THE PARIS WIFE 19

Крсте Илиев, Марија Крстева, Кристина Костова,

Драган Донеv, Наталија Поп Зариева

ПРЕНЕБРЕГНУВАЊЕТО НА СТАТУСОТ И ДОЛЖНОСТА

НА ПРИНЦОТ ХАЛЈ, НЕГОВИОТ ГРЕВ НА МРЗЛИВОСТ, НЕГОВАТА
РЕФОРМАЦИЈА И НЕГОВОТО ПАЃАЊЕ ВО ГРЕВОТ НА ГОРДОСТА

Krste Iliev, Marija Krsteva, Kristina Kostova, Dragan Donev, Natalija Pop Zarieva

PRINCE HAL'S NEGLECT OF STATUS AND OFFICE, HIS SIN OF SLOTH,

HIS REFORMATION AND HIS FINAL FALL INTO THE SIN OF PRIDE 27

Преведување

Светлана Јакимовска

КОН ПРЕВОДОТ НА „СЛАВНАТА ИНВАЗИЈА НА МЕЧКИТЕ НА СИЦИЛИЈА“
ОД ДИНО БУЦАТИ

Svetlana Jakimovska

ON THE TRANSLATION OF “THE BEARS’ FAMOUS INVASION OF SICILY”

BY DINO BUZZATI 39

Драган Донеv, Марија Крстева, Кристина Костова,

Крсте Илиев, Наталија Поп Зариева

УЛОГАТА НА КВАЛИФИКУВАНИТЕ ПРЕВЕДУВАЧИ ВО

ГЛОБАЛИЗИРАНИОТ СВЕТ ВО ВРЕМЕ НА ПАНДЕМИЈА И ИНФОДЕМИЈА

Dragan Donev, Marija Krsteva, Kristina Kostova,

Krste Iliev, Natalija Popzarieva

THE ROLE OF QUALIFIED TRANSLATORS IN THE

GLOBALIZED WORLD DURING PANDEMIC AND INFODEMIC 51

Марија Леонтиќ

ЗБОРОВНИТЕ ГРУПИ СО ГЛАГОЛСКИ ПРИЛОГ ВО ТУРСКИОТ ЈАЗИК

И НИВНОТО ПРЕДАВАЊЕ ВО МАКЕДОНСКИОТ ЈАЗИК

Marija Leontikj

WORD GROUPS WITH A GERUND IN TURKISH LANGUAGE AND

THEIR EQUIVALENCE IN MACEDONIAN LANGUAGE 59



Дидактика

Викторија Еленова

ПСИХОЛИНГВИСТИЧКИ ОСВРТИ КОН ПРОЦЕСОТ НА
ИЗУЧУВАЊЕ СТРАНСКИ ЈАЗИК

Viktorija Elenova

PSYCHOLINGUISTIC OVERVIEW OF THE FOREIGN LANGUAGE

LEARNING PROCESS 69

Неда Радосављевиќ

ИМПЛЕМЕНТИРАЊЕ НА КОМБИНИРАНА НАСТАВА КАЈ
СТУДЕНТИТЕ ЗА УЧЕЊЕ АНГЛИСКИ КАКО СТРАНСКИ
ЈАЗИК ВО ВИСОКОТО ОБРАЗОВАНИЕ

Neda Radosavljevikj

IMPLEMENTING BLENDED LEARNING APPROACH WITH

STUDENTS WHEN LEARNING ENGLISH AS A SECOND LANGUAGE 79

**THE USE OF LETTERS IN POSTMODERN BIOFICTIONS:
*THE PARIS WIFE***

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Abstract: Postmodern literary authors make use of various literary modes and techniques as a way of producing different cultural and linguistic contexts. Such devices, as Jaroslav Kusnir (2011) lists them, include use of old forms and genres deliberately turning to plagiarism, kitsch, false or pretended quotations from well-known literary and other texts, intertextuality, pastiche etc. In postmodern biofictional writing the use of factual and fictional letters in producing new meanings has a special role. By means of that, authors fictionally install and subvert factual inputs. As a result, new forms, styles and genres are created.

Key words: *Postmodernism, biofictional, life-writing, letters, modes, techniques*

Postmodern literature intends to install and subvert different cultural and linguistic contexts by means of specific modes and techniques. To that end, postmodern texts abound in deliberately used plagiarism, kitsch, intertextuality, pastiche, false or pretended quotations from well-known literary and other texts as well as deliberately used old forms and genres (Kusnir 2011). When it comes to genre blending, and in postmodern biofictional writing in particular, literary authors often use factual letters to generate new ones and build up new meanings and contexts in the biofictional text. In that way, a well-known fact or statement is both legitimized and questioned in a new blended genre.

Biographical fictions, in essence, use life stories as plot lines. This literature underlines the connection between fiction, biography and autobiography by developing texts that are “both self-reflexive and yet paradoxically also lay claim to historical events and personages” (Hutcheon 1988:5). The creative process involves different appropriations of facts, fictional characters, literary works and practices, themes and subjects, which are re-ordered in a constantly changing world of doubling, mirror reflections and fluctuations thus rendering different meanings. The postmodern collage is connected to other compositional and aesthetic principles such as fragmentation, plurality and relativisation. This means that as a postmodern literary work, it involves interviews, letters, articles and other types of documentation.

The auto/biographical genre is the primal motivation for creating fictional space in the creation of biofictions. The postmodern principles of composition and transformation define the auto/biographical mixture showing how serialized real life events offered by auto/biographical traditions of presentation are undercut by fictional storytelling. The clusters of categories thus established, highlight their linkage with the life presentation of the authors.

Whenever we approach the life of a person, we instinctively believe that we have to find solid reference in documents, memoirs, and other evidence left for posterity in order to be able to explain the events and the actions of the biographical subject. The biographer becomes a detective who has to produce enough proof for every claim that would be made concerning the life of the object under ‘investigation.’ The letters, the autobiographies, the diaries, and the notebooks turn into treasured trophies in this quest for the ‘truth’ of someone’s life. But what if all these documents are as invented as any of the fictional narratives of literature? And what could guarantee the ‘truthfulness’ of all these documents, especially when they have been left by writers of fiction? (Danova 2011:29)

The biographer’s role is characterized by “pursuit” and “haunting” in the process of creation. The “pursuit” entails the tracking of the physical trail of someone’s path in the past, following their footsteps. After the figure is brought imaginatively alive, the biographer becomes the pursued. The subject becomes the main preoccupation of the imagination. The biographer’s capacity for imaginative empathy is continuously interacting within verifiable historical data. Postmodern literary biographers may inherit a different package of past information including a whole other biography. They turn into literary archeologists.

One such biographical work is *The Paris Wife*, Paula McLain’s fictional memoir about Ernest Hemingway’s first wife, Hadley Richardson. *The Paris Wife* touches upon a very specific time of Hemingway’s life that he himself must have forever remembered. It was a time when he was probably feeling at his best: young, happy and in Paris. It was also the time when his first child was born and his first great literary success came. The book is written in the first person narrated by Hadley, thus portraying this period of Hemingway’s life through his wife’s voice.

Claiming both fact and fiction to be constitutive elements of its narrative, it gives the opportunity for prolific genre mixture, creation and recreation of the biographical self. “The vast majority of literary genres are secondary, complex genres composed of various, transformed primary genres (the rejoined in dialogues everyday stories, letters, diaries, minutes and so forth.” (Bruhn; Wehrs 2014:9)

Letters play important roles in crucial points of McLain’s story. They represent the unnoticeable slip from fact to fiction. McLain deliberately uses them to give insight into specific moments of the lives of Hemingway and Hadley. They presuppose composition of the self, reactions by the actual and fictional readers, multiple frames, goals and actions, different points of view, reflections and debates. The letters McLain inserts are fictional accounts of what Hadley might have said in response to Hemingway’s letters. According to Hadley’s biographer, Gioia Diliberto, “Ernest kept Hadley’s love letters all his life. His fourth wife, Mary, sent them back to Hadley after his suicide in 1961 and Hadley kept them for another eighteen years. After her death in 1979, Jack Hemingway found them stuffed into a shoe box in her Florida apartment.[...] Most of Ernest’s letters though did not survive. Hadley burnt them one day after their marriage collapsed, one of the few outward signs of her rage and sorrow.” (Diliberto 2011:xviii). According to Hotchner, after the divorce, she gave Hemingway back the letters he wrote to her.

This paper singles out several letters as highlights in the development and the complexity of McLain’s story. The romance between Hadley and Hemingway blossoms through a series of letters and he proposes to her in a letter. It is a well-known fact that they settle the end of their marriage through letters which is also presented in *The Paris Wife*. The letters exchanged between the couples at the beginning of the relationship are crucial for their destiny. McLain does not insert a whole text of the letters but intertextually uses them as part of the plot line.

“What’s that?” Fannie said. “Special delivery,” I repeated in a kind of trance. Ernest’s name was on the envelope, scrawled but clear enough. He must have mailed it just after he put me on enough. He must have mailed it just after he put me on the train, paying the extra ten cents to make sure it arrived first thing. [...] I fingered the envelope, half afraid to open it. [...] It was as clutched and creased as if it had spent days in his pocket—and I already loved that, no matter what the letter held. I found a quiet corner in the sitting room near my piano and discovered that inside the pages were rumpled, too, and scratched at with dark ink. Dear Hasovitch—it began—You on the train and me here and everything emptier now you’re gone. Tell me are you real? I put the letter down because I almost couldn’t bear the feeling that he’d crawled into my head. Are you real? I wondered exactly the same about him—and had more right, too, I thought, particularly after Kate’s warning. I was as solid as the ground he walked on, too solid probably. But what about him? His attentions to me had never faltered during my visit, but that didn’t mean he was reliable, only that for the time being he thought I was worth pursuing. (McLain 2011, Ch. 5)

The subject of the letters leads the characters to take action and make different decisions. They are blended into the structure of Hadley's own narration thus forming her character. She muses over the letters' content and shows how they make her feel helping her to understand both herself and Hemingway better. The readers meet and get to know the characters personalities and their biographical selves thorough the letters.

His letters came crushed and strangled, full of deliciousness, sometimes two and three a day. I tried to be more reserved at first, vowing to write only once a week, but that fell apart immediately. Before long I found myself in a real bind. The letters were flying back and forth, but what did they mean?

And then there were the letters from Chicago arriving every day, always beautifully crumpled and full of busy news. Ernest told me all about his articles for the Commonwealth, his ideas for sketches and novels. But more and more he was also sharing stories about his growing up—about the long summers up in Michigan when his father, Ed, who was a practicing obstetrician and natural outdoorsman, had taught him how to build a fire and cook in the open, [...] In early December, not long after my birthday, he wrote that he'd been attracted the night before by a girl in a flashing green dress at a party. It made me sick to read this. I had no flashing green dress, and even if I did, he wouldn't see it. [...] The next day there was no letter from Ernest, and the next day also none, and the next as well. It seemed clearer and clearer that he was either forgetting me or consciously pushing me to the side, choosing Rome and the hope of making a go with his writing instead. I was hurt, but also terribly jealous. (McLain 2011, Ch. 6)

In this part of the narrative, a reader would expect to read a letter in its original form, but he is kept in suspense instead. This creates a certain mystery around the character of Hemingway and the reader is only allowed to see it through Hadley's narration.

After we went to bed, I tossed and turned for hours before falling into a light sleep sometime after two. The next morning, still feeling foggy-headed and quite low, I checked the letter box. It was too early for the mail to have arrived, but I did it anyway—I couldn't help myself. There, in the box, was not one letter but two, both of them fat and promising

Still thinking about Rome, it began, but what if you came along—as wife?

Being in Rome with Ernest had to be different. I would be different there. How could I not be? I could see us walking the Tiber arm in arm, crossing all the bridges one by one. Let's go, I wrote blithely, flushed with anticipation. I'm already packed. (McLain 2011, Ch. 7)

The exchange of the letters itself becomes the action. The few sentences quoted from the fictional letters are used to emphasize the breaking points into the character's action. The letters' content in this part is seen through Hadley's narration in first person. The interior voices usually visible in the forms of letters, here are taken to be

presented by the voice of the narrator. The subjective sentiment that we would expect to see in a letter from Hemingway to Hadley is not missing, but is being transformed into Hadley's reactions, all adding to the main plot development. In this way, a view of multiple perspectives is achieved at the same time.

On the other hand, in the resolving of their divorce matters, Paula McLain inserts a complete form of a fictional letter from Hadley to Hemingway thus forming a pastiche.

Dearest Tatie, I love you now more than I ever have in some ways and though different people view their marriage vows differently, I meant mine to the death. I'm ready to be yours forever if you must know it, but since you've fallen in love and want to marry someone else, I feel I have no choice but to move aside and let you do that. The one hundred days are officially over. It was a terrible idea and it embarrasses me now. Tell Pauline whatever you choose. You can see Bumby as much as ever you like. He's very much yours and loves and misses you. But please let's only write about the divorce and not talk about it. I can't quarrel with you anymore and I can't see you much either, because it hurts too much. We'll always be friends—delicate friends, and I'll love you 'til I die, you know. Ever yours, the Cat. (McLain 2011, Ch. 46)

The heartbreaking point of their relationship is nowhere more poignant than in their personal letters. The letters continue to show Hemingway in an amicable, sympathetic way even at this point. The factual moment of the one-hundred day's ultimatum is fictionally inserted into Hadley's letters to Hemingway. According to A.E. Hotchner, both Hemingway and Hadley suffered terribly during this period, Hemingway even said that he considered killing himself: " 'Just a disappearance. It would absolve Pauline of sin, Hadley would avoid having to divorce me, and Bumby would be told that angels came to get his papa'" (Hotchner 2015 :91).

The fictional account of the end of their marriage is settled by Hemingway's reply to Hadley:

My dearest Hadley—I don't know how to thank you for your very brave letter. I've been worried for you and for all of us because of this terrible deadlock. and for all of us because of this terrible deadlock. We've drawn things out so painfully, neither of us knowing how to move ahead without causing more damage. But if divorce is the next necessary step, then I trust that once we start, we'll begin to feel stronger and better and more like ourselves again. I think you're a wonderful mother, and that Bumby couldn't be better off than in your very lovely and capable hands. You are everything good and straight and one and true—and I see that so clearly now, in the way you've carried yourself and listened to your own heart. You've changed me more than you know, and will always be a part of everything I am. That's one thing I've learned from this. No one you love is ever truly lost. Ernest (McLain 2011, Ch. 46)

According to Hotchner's account, the agony ended after just 75 days when Hadley wrote that she could no longer wait and she was granting him divorce. In Hotchner's book Hemingway talks about how Hadley's letter made him feel:

‘My numbness slowly gave way to the reality of her letter. I suppose that down deep I had been unrealistically hoping that when the hundred days were up Hadley would decide to go along to keep both of them in my life [...] But Hadley’s terse, stark letter, giving up on me made me feel her pain, her exclusion, the loss I had inflicted on her, and my thoughts became very concerned about my soul’ (Hotchner 2015 : 108)

Conclusion

The exchange of letters in Paula McLain’s *The Paris Wife* is an example of postmodern intentional playfulness with different literary modes and techniques such as intertextuality and pastiche. In the newly produced genre of biographical fiction, she fictionally wraps up the fact and the fiction and by means of the content of the letters she both directly and indirectly creates the plot line and builds the characters. Her first-person narrator in particular is given the role to make a meaning of the letters’ content and their intense exchange. The author also decides to close the dispute between the couples again through letter exchange. In this way, the narrative gets multiple points of view in the complex communication. Furthermore, its biographical and fictional backgrounds leave a space open for reflection and debate. The new letters we read that Hadley and Hemingway exchanged pose new questions regarding the understanding of their life story as well as the role of Hemingway as a husband. Here we can clearly see the prominence of the female point of view which is rendered as such, particularly due to the postmodern genre play.

This attests to one of the key aspects of postmodern literature, i.e. the deliberate use of external sources, factual and fictional texts by means of postmodern techniques. The above examples of epistolary elements show how this process successfully builds the biofictional text.

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