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**ЗБОРНИК НА ТРУДОВИ
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23-25 мај 2019 / 23-25 мая 2019 / 23-25 May 2019

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KAPOR'S *CONFESSIONS* BETWEEN METAFICTION, FICTION AND AUTOBIOGRAPHY

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Abstract

Multiplicity of meanings of Kapor's novel *Confessions* (2008), suggested by the title, as well as by the subtitle "autobiographical novel", places this work on the slippery line between the story of one's own life, fiction and memoir, opening questions about the genre and discourse polymorphism of this reading. Contemporary theories determine autobiography mainly as a narrative prose genre of confessional character, whose goal is to show one's own life or the development of one's own personality. In the search for a more precise genre definition of *Confessions* this paper will analyze the types of prose discourse in an effort to determine the place and function of the autobiographical discourse in relation to the historiographic, memoir, fictional, and metafictional narrative.

Keywords: *autobiographical, fictional, metafictional, Momo Kapor.*

The extensive and diverse literary work of Momčilo Momo Kapor has long been on the margins of literary criticism in Serbia. In general, according to the established form, defined by Aleksandar Flaker for those writers who did not fit into the then dominant flows of literary creation in his famous monograph *Proza u trapericama* (1976), Kapor's work was placed under the auspices of "Jins prose". Jovan Deretić in the *Istorija srpske književnosti* (2007) calls this stream of Serbian literature a young "urban style" prose (Deretić 2007: 1165). However, the work of Momo Kapor which lasted for over forty years has many other elements and layers. These elements can be observed first of all when it comes to the compositional arrangement of the author's novels such as fragmentation, collage structure, narration, *mise en abyme*, various forms of intertextuality and autoreferentiality, and strong poetic awareness and its thematisation visible on the plan of individual works, that is, metafictionality and metatextuality, and the genre polyvalence of Kapor's prose.

Momo Kapor has already programmed the reading of his own text in two keys according to the title *Confessions* (2008) and the subtitle *autobiographical novel*. In addition, it should be borne in mind that paratextual characters as additional properties of a metatext intensify the intertextuality of the title and the combination of two opposite genres in the subtitle - autobiography and novel. In the contemporary theory of literature, there are elements that draw the boundary between two forms of autobiographical prose: the first implies autobiography as a "confession", that is, introspectively oriented text as a "self-narrative", and the second one concerns memoir as an extraverted autobiography that focuses on "otherness", that is, it is directed towards the outside world, to other personalities, mainly to the writers's contemporaries and to the historical events in which the life of the author took place (Duvnjak Radić 2011: 21).

By the title definition of the *Confessions*, which is the genre and intertextual signal by which this work relies on the more famous works of the same name of the world prose – in the first place the *Confessions* of St. Augustine and the work of the

same name by Jean Jacques Rousseau, the author draws attention that the text in front of us will primarily tell or say the story of his own. The story's story begins at the moment when the author of the text already is seventy years old and when we can put him in the category of "distant narrator", that is who knows exactly what he wants to do with his subject. The reason for storytelling is the arrival of twenty-four-year-old Lena at the door of an old writer. Lena informs writer that she writes a thesis on his work. In this way, the narrator turns to something that has already happened and which, through memory, documents, excerpts from newspapers, interviews and parts of the text of his own prose (returning to original experiences), is reflected in the whole picture of his art and his life. Thus the title of *Confessions*, if we have in mind the intertextual model of St. Augustine, suggests that the reason for confession involves conversion, a story of the path of sin to a righteous and clean life, according to truth and God, or "internal autobiography." The theme of Kapor's confession is indicated in the text itself in the introductory part of the book and is given in the dialogue clue to Lena, that when writing the graduation paper about him she should focus on the question of how Kapor, a writer of urban provinces, who was much more appreciated outside the country than in frameworks of the country in which he wrote, became a writer of traditional, national and wartime themes. "He (Lena's mentor) considers that you were an urban writer of jeans prose and mystery life and that you you've disappointed everyone and become ... She stopped. A warhead? Kurd? Friend of criminals? Serbian nationalist? Say it freely, I said. Yes, somehow, she said. He asked me about whom I want to write; about the first or last? **Perhaps it would be best, I said, how the first turned into the last and why**" (Kapor 2008: 16). In order for a confession to exist, it must have a mediator through which it is realized, which in this case is a literary, or fictional character of a student who, with his visits to the writer and a series of questions of an interview type, tries to compose a compact image of the writer's work, or establish a link between writing on urban topics with the other part of Kapor's prose, which is about war of war, traditional and national themes. On the other hand, the author himself, conceiving his own experience and communicating it with the techniques of language production in the parameters of a more rational constellation of consciousness, tries to put an end to the whole picture of himself and his deeds, as he sees it. Lena is, therefore, a kind of "mirror reflection" of the writer himself, the other member to whom the message is addressed, perhaps the ideal reader of Kapor's prose, a medium through which the narrative subject or the author authenticates his identity. In the case of Momo Kapor, whose ars poetica is in many ways conceived on the model of confession, which implies evoking past events, people, love, smell and taste, this mediator is none other than literary text, or prose fiction text. Having in mind another work on which the title of this Kapor's text is genre intertextually referenced to, which are the *Confessions* of J. J. Rousseau, we will get the second half of the autobiographical expression, the one memoir. The author intends to persuade Lena and his readers to sincerity and originality of his work through the real facts embedded in it, regardless of whether they are important or not, that is, by constantly referring parts of the text to historical events and the reality he has witnessed as a person. With this in mind, there is another note on the topic of the book, also given in the introductory part of the text in the dialogue with Lena: "So when the war started, I said, you had eight? **How can I explain to you what happened?** I said. One thing is true: for everyone who accuses me, I'm double guilty, I said. I am proud of taht, that is a wonderful part of my biography, I would not change it for anything¹" (Kapor 2008: 16). As a form of justification, as well as an intertextual

¹ "I was in Bosnia on the Serb side, I wrote, but I did not use any word of hatred or lies. I did not hate anyone, nor the enemy, I regret them. It was a civil war. I tried to record some small stories that were not war reporters in their reports. I wrote about people in that war, what I saw. If they disapprove of me, then they are pretty uneducated because they do not know about other cases of writer's participation in the war"(Kapor 2008: 17).

signal in which this literary work can be interpreted As a form of justification, as well as an intertextual signal in which these works can be interpreted, he below lists the names of writers who participated in the wars, which were of little or no concern to them, and wrote about these wars, such as Hemingway, Saint-Exupéry, Marlowe. Therefore, one of the topics of the book is the war reality that hit the territory of former Yugoslavia in the 1990s, that is, the author`s decision to openly stand on the side of his people in the course of that war and to convey to the world the truth about that war, as the war reporter from the first combat lines. The subject of confession is very interested in explaining the causes of the war, but even more to be interpreted in a correct way by his attitude in the war and the books that testify to it. his own's prose Considering the fact that in the case of "jeans prose", whose heroes are mainly young individuals neglected in the society, and in the case of Serbian-speaking reporters who were given the role of the guilty party with the new global political re-organization, and whose voice was the least was heard in the war, the author in both cases represents the marginalized side attitude, which can be one of the binding factors between the first and the latter writing. Having this in mind, in the subtitle, which is - *autobiographical novel*, author warns us of the basic matter of one's own poetics, that is, prose writing must imply personal experience, it must refer to reality. In other words, the inevitability of the biographical and fictional in the prose of Momo Kapor is underlined. For Kapor, to confess in this book means from one distant point (the writer is seventy years old) retrospectively reflect the history of his life, the basic moments that have shaped it, and, in parallel, to write the history of his own's prose, which always relies on reality to a greater or lesser extent. Writing a whole life and art means at the same time their interpretation and evaluation; it implies the activation of the memory mechanism, and it is always unreliable and includes the imagination. All this leads us to the other member in the subtitle determination – to novel, or to the fiction.

In theoretical discussions on autobiography today, there is no consensus on when to speak of an autobiography, both from the standpoint of the diachronism², and from the point of view of literary genealogy. The word autobiography is created by joining a compound biography (writing about life), which consists of the word *bíos* (life) and *graphein* (to write) to which is added the adjective *autos* (alone). One of the definitions that could be derived from this is that autobiography is a story of one's own life compiled by the author himself. In trying to determine the *conditio sine qua non* autobiography, every of the critical schools highlighted one of the segments of its name. Even today, there is no definition of autobiography, as a genre. Its fate is similar to a novel, more talks about what it is not.

The French theorist Philippe Lejeune, points out the identity of the author, the narrator and the character as decisive items that define a text as autobiographical one (See: Lejeune 1971: 14). He also offers a definition of autobiography as a retrospective narrative descriptions made by someone on the basis of his own existence, when he puts the main emphasis on his life, and in particular, the story of his personality. This theoretician coined the term "autobiographical pact", or "autobiographical contract", which for the first time introduces in *Autobiography in France*³. An autobiographical contract is a type of agreement between the author and the reader, whereby the author itself, by the title of the work, by stating his own name and surname, by his signature on the covers, and by the coincidence between his signature on the covers and the narrator and the character in the text, authenticates the work as an autobiography, or gives the reader the key to understand the text. On the other hand, the reader's role is to recognize

²Thus, some critics consider the first autobiography to be the *Confessions* of Aurelius Augustine (4th c.), While the second genus of the genre is seen in the *Confessions* (1782-1789) of J.J. Rousseau.

³The title of the original is Philippe Lejeune, *L'autobiographie en France*, Armand Colin, 1971.

the contract being offered and accept such an act as autobiographical. Considering this, it can be said that Kapor's *Confessions* meet the Lejeune's principle without which there is no autobiography, which is the identity of the author, the narrator and the character. At the beginnings of the text on two occasions the writer supports this. The first time Lena asks him about the origin and significance of his surname: "Some people think that Kapor comes from the Latin word *capo*, which means the cheaf, because they were tribal elders, and the other that it was from thick eyebrows which, as he says, were frowned". (Kapor 2008: 19); and the second time he quotes a part from his father's book, *Rodoslov Kapora*: "In it I am only represented with a single sentence. Just imagine one sentence: '*Momčilo Gojka Kapor. No male children*'"(Kapor 2008: 27). On the other hand, the term *autobiographical novel* opens another possibility of understanding this reading, that is, its reading in the key of semiautobiography, or testimony in which one's own truth and one's own fiction are mixed, so it can not be said with certainty where exactly one stops and the other begins. Apart from the autobiographical and confessional discourse in the book, the novel (fictional) is also present, which is at the same time constituted with these two. It is exactly what in the first place, a fictional figure of a twenty-four-year student Lena talks about. The story of Lena's visits to the writer, the questions she asks him, her age, her appearance in the first sentence of the book "With such eyes before the war they could not enter fair houses, I told the girl at the door who ran through me with two azure lasers..." (Kapor 2008: 5), her boyfriend, her father, going with her to the "Writers Club", her reading of the texts given by the writer, their kiss and the writer`s thinking about it, the fears of the writer whether she will like him or not, his grooming for meetings with her - all this makes the desired aspect of *Confessions* that makes it fictional. Already from half of the book we begin to doubt in Lena's existence. Everything we know about her is very scarce, and finally we get from the authors conversation with his wife that nobody came and there is no Lena, and that parts of the text are dedicated to the author's socializing with her fictional nature, the fruit of the poet's apparition: "You too much enjoy this book, said my wife, you should really be resting. You invented that girl, she does not exist" (Kapor 2008: 281). On the other hand, as the text is composed of fragments of the memory of the writer, in which he often quotes words, feelings and thoughts of his contemporaries, we can speak of the transition from a diagetive (autobiographical) to a mimetic (novelistic) narrative. The autobiographical way of writing as a writing of oneself can not have a all-knowing narrator that enters the thoughts of other heroes. That is a feature which is what makes it a fiction, or a novel. The nature of the memory is such that we can never literally convey the words of others as they were told at a given moment. In other words, the fragment of memory in moments of the written exposure will inevitably take on the elements of fiction – something is added or subtracted. There are plenty of such examples in the text. For example, when he is talking about the frequent change of the name board of the street at his home, which is always caused by the change of government and regime and quotes his grandmother's words: "As all of these guys to the table and the metal flag stand were required to pass through my grandmother's dining room, I asked her who were the worst, to which she replied: 'These last, there were mud, they scrubbed my carpet' (Kapor 2008: 132). In this way, Kapor concludes two pacts at the very beginning with the title and subtitle – one is autobiographically and two-fold (internal autobiography and memoir), and the other is fictional.

However, apart from these two genre references, or to express yourself in Lejeune's words "contracts", we will find a series of other discourses appeared in the *Confessiones*. First of all, it is a metafictional discourse, which in this Kapor's novel is manifested in several ways and reveals other segments of the work.

Metafiction is a feature of all novels, but it is most talked about in the context of postmodernist prose. The term began to be used in the science of literature since the 1970s when it was coined by American writer and critic William H. Gass (William H. Gass). The postmodernism theoretician Linda Hutcheon (Linda Hutcheon) defines the metafiction as a "Fiction about fiction - ie. a fiction that includes within itself a commentary on one's own narration and / or linguistic identity" (Hutcheon 2014: 1).

The metafiction is, according to Hachion's expression, a narcissistic nature of the text, which is the consequence of the thought that every fiction text largely reflects itself first, and then reality. Patricia Waugh in her book *Metafiction. The theory and practice of self-conscious fiction* (1984, 1996, 2001) gives the following definition of metafiction: "Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore possible fictionality of the world outside the literary fictional text" (Waugh 2001: 13). In other words, metafiction is a fiction that speaks of one's own existence, the rules on which it is based, the way in which it arises, and at the same time explores the relationship between reality and fiction, that is, the possibility/ inability of a language to accurately describe reality. „Metafiction, then, does not abandon ‘the real world’ for the narcissistic pleasures of the imagination. What it does is to re-examine the conventions of realism in order to discover – through its own self-reflection – a fictional form that is culturally relevant and comprehensible to contemporary readers. In showing us how literary fiction creates its imaginary worlds, metafiction helps us to understand how the reality we live day by day is similarly constructed, similarly ‘written’" (Waugh 2001, 29–30).

Metafiction in the prose of Momo Kapor is primarily manifested in the form of metanarrative comments concerning his own writing, the topics on which he writes, and the problematization of the ideological aspects of the earlier ones in relation to the works that emerged in the nineties of the XX century and later. It is, furthermore, reflected in the author's attitude towards the relationship between art and life, that is, the paradox of literary text that is simultaneously oriented towards reality (it is referential) and to itself (it is autoreferential). Beginning and ending of *Confessions* as a strong paratextual places are particularly significant from the point of view of metafiction. Both are perceived as separate parts in which the writer sets and examines the boundaries of the text and the relationship between reality and one's own life on the one hand, and fiction and literary text on the other.

The beginning of *Confession* is a separate part in which the elements of autopoethetic, autoreferential discourse, with elements of the fictional and autobiographical, are mixed as in the entire Kapor's prose as well. Lena's statement that she writes her graduation paper about the author's work is the reason for the author to talk about the ways of writing text, his models, and the facts related to the text of *Confessions* itself. As it is the text about oneself and the way this text will be presented, in other words, it is full of implicit instructions on how *Confessions* are written, to which questions it will give answers and how it should be read. The special significance of the first sentence is emphasized, which is the most important because it is a textual trick. "From the first sentence, it will depend on whether to break the tangled knot from which you extracted only one thread" (Kapor 2008: 13), and by the indication to Lena that the text of her graduate paper should be about "Only what remains after all in your head. Only that" (Kapor 2008: 13), it is warned that autobiography is not a factual record of life, but a textual selection and a combination of the most important segments, a reflection that shapes the that shapes the experience. It is precisely for this reason that Kapor does not begin his confession from the time of his own birth, but at the place

where three different intertextually woven historiographical and documentary citations are crossed, one of which is his father's book of the family tree – *Rodoslov Kapora*. The irony deviation from the similar we found as the author's doubt about the sustainability of the genre rules that are arbitrary. He talks to Lena: "Well, I said, let's start! First of all, in such books (and I suppose it will be a kind of book) it is necessary to highlight the origin of the writer, his family, ancestors, everything that I regularly skip in books, and especially my childhood, which, above all, is boring, we will have to start with the origins and other obligatory hassle" (Kapor 2008: 19), as well as instructions on how to call a few chapters of his graduation: "This part of your work, I told Lena when she came, you can call 'The writer and politics' so that the one who gets boring with this topic can skip this chapter of your manuscript" (Kapor 2008: 125).

From the narratological points of view the *Confessions* is a novel of multiple narrative interweaving and narration of narrative levels according to the principle of *mise en abyme* in which the work is written from three narrative instances. Autobiography, or its confession, is written and narrated by the instance of the author Momo Kapor, the one signed on the cover of the book. On the other hand, he and Lena write a book for which they choose the first sentence, the book that "could be a novel", and start with: "When I saw her, my time stopped ..." Lena said. Yes, when I saw her, my time stopped... But it would not have been a bad start: 'With such eyes before the war they did not let fair houses', if this we do together, it would be a novel." (Kapor 2008: 15). The third instance is Lena who writes her graduation paper about the work of a writer which will "be an objective view" (Kapor 2008: 5) on the author's work. And the fourth is a narrative instance that covers everyone else who writes the text on how to make novels. In this respect, the last segment of the novel is given in the form of a huge paragraph in which the sequence continues on the sequence according to the associative principle is of utmost importance: "What did I not tell her? What did I miss? What are the novels made of? The novels are made of the rain that infuses the infinite muddy plain in which I was detained as a soldier, that rain floods St. Mark's Square (...) she should also be told about a multitude of empty rooms (...) about loneliness in New York on Christmas (...) of kisses too (...) I did not tell her anything about it. Nor about a multitude of things that can not be accurately described by words (...) and what would she be doing with it in her graduate paper which will be full of the retelling of the contents of my stories and novels" (Kapor 2008: 276–280). In addition to intertextually alluding to Unamun's work *How to Make a Novel*, this passage from the first sentence develops an anti-revolutionary narrative strategy with inherent metafiction, that is, the textuality of life and the referentiality of fiction are repeatedly confirmed, and above all, it emphasizes the suspicion of the language's ability to truthfully convey the truth and about the other. In the end, we face the metalepsis that in the *Confessions* was achieved by the decline of the fictional hero into the world of a digetic, autobiographical work. The writer's wife says that there was no Lena's visit, and that he was overwhelmed with too much enjoyment in the book: "If she does not exist, I said, then I have to get her out of the book – and I thought: if she does not exist, then there is nothing more, then nothing makes any sense if she does not exist. Why would I throw her out of the book, it is a beautiful theme, the light-motive of the whole stor... Why would I throw her out when it's already in it?" (Kapor 2008: 281–282), which once again emphasizes the poetic concept of Kapor's prose in which fiction and the reality are two faces of one and the same story.

In addition to the retrospective presentation of the basic biographical facts, Kapor in *Confessions*, by precisely using autobiographical narrative procedures, warns of metatextual awareness of one's own literary poetics. Inclusion of metalepsis, undermining the boundaries between fiction and reality, *mise en abyme*, metatextuality, autoreferentiality, ironic and polemic attitude towards literature and its role in society,

problematization of one's own work and writing, the relation of critics towards him, all are the ways in which metafictional is represented in this book. *Confessions* surpass the entire writer's work and confirm his enrollment in the history that is realized through a fiction text.

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