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Fifth International Scientific Conference

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ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ

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NARRATIVE-STYLISTIC FEATURES IN THE NOVEL LETTERS TO DANILO KIŠ BY FILIP GAJIĆ

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Abstract

The paper investigates the dominant narrative and stylistic features in the novel *Letters to Danilo Kiš* by Filip Gajić. The narrative features refer to the specific markedness of the speech of the main character, to the narrator's ambivalence, semantic functions of the chapter's titles, intertextuality, etc. Stylistic features are characterised by the use of cumulation as a dominant stylistic figure the form of a construction.

Keywords: *narrative features, direct and indirect speech, cumulation*

Filip Gajić, the writer who “already for many years, through the three windows of an attic of a new building at Dorćol, watches how the Danube and Zemun merge and separate in divine sunsets”, in addition to about twenty pieces of dramatic writing, expanded his literary collection by a debut novel *Letters to Danilo Kiš*¹, published in 2009, whose chronotope, also encircled by the Danube, encompasses the turn of the 21st century, and whose plot takes place in bombarded Belgrade, the city whose bridges were burned down.

The narrator uncovers the picture of Belgrade at the very beginning of the novel in chapter *The 36 Righteous Ones*, by use of a several narrating instances and a several conceptual positions – the perspective of an all-knowing narrator, of a homodiegetic narrator-the protagonist, and the perspective of the four main characters – Lazar, Magda, Golub Košutić and Višeslava. In this way, already on its first pages, we are also being acquainted with a several narrative techniques that are used in the novel, appearing in their most genuine form in the very descriptions of Belgrade. At first, the all-knowing narrator indirectly tells us about the main character's city of birth, of which he (the main character) heard “oprečne i žučne rasprave na okupljanjima koje je za prijateljice organizovala njegova majka Višeslava Košutić svake subote” (PDK, 7), and subsequently also about the attitude of the citizens towards the city which ranges “kreće kružno od obožavanja i prezira, pa do ljubavi i ravnodušnosti” (PDK, 9). Since “no narration, even if represented as generalised and all-encompassing, is never neutral as such” (Ruse, 1995: 35), the heterodiegetic narrator is, therefore, not stripped of subjectivity. He appears as a visible, redactorial, intrusive narrator, whose point of view is internalised (see Prince, 2011: 196–200) and as such, he describes Belgrade from the distance, periphrastically identifying it with “tom haotičnom zbrkom građevina i vremena”. The narration of Nuku, the lover

¹ (PDK) in: Филип Гајић, *Писма Данилу Кишу*, Плато, Београд, 2009.

of bridges, an architect, a prodigal son, a photographer, a murderer, with its internal focalisation, is also marked by the author throughout the text by use of bold font, emphasising in this way both, its graphostylemic and informative dimension. For him, Belgrade is “vodeni grad kojim plivaju i živi i mrtvi stanovnici jureći za starcem koji se zove Sreća”, “srce mu je snažno, skriveno duboko ispod podzemnih jezera, napeto i ukleto” (PDK, 8). The view of Belgrade is also given from perspectives of other characters, whose narration is introduced suddenly by a character’s retort, by free direct speech without author’s didascalia. For Lazar this city is “prokrvljeni mesarski panj u koji je zabodena blistava satara, panj na koji kidišu nezasiti kerovi” (PDK, 8), for Magda – “ružan grad, naročito zimi” (PDK, 8), for Golub Košutić, Nuku’s father, “palata zaborava” (PDK, 8), and for Nuku’s mother Višeslava “bljuzgav zimi, prašnjav leti” (PDK, 9). Conceptual positions of the characters, their ideological and psychological points of view (see Uspensky 1979) are revealed at the very outset of the novel, within the portraying of the city/place where the plot takes its place.

And not only that, the representation of the picture of Belgrade breaths life into the inner world of those characters, which is only scantily revealed at the very beginning of the novel in the form of retorts. They resemble dramatic retorts with a name of a character being given in front of his utterance, what also marks them additionally, since as such they are unusual in a piece of prose writing. Such way of the introduction of someone else’s speech is characteristic for the first part of the novel, whereas in the second part of the novel we come across other types of the use of someone else’s speech of which more will be said in the part of the paper to follow. Retorts of the characters that occasionally appear in the text of the novel are either reminiscences or attitudes of those characters that build up and support, and occasionally broaden perspectives in the narrative flow. The attitudes of the characters revealed in those retorts, i.e. their ideological viewpoints, as it is to be seen in the rest of the novel, coincide also with their psychological characterisation. Especially interesting is the character of Lazar, whose retorts/reminiscences that are inserted into the story, already at first sight, give an impression of him as a young, and rebellious man, with bold and arrogant attitude. Later in the novel, the author confirms it himself: “Lazar je bio panker, imao je ‘čiroki frizuru, na leđima istetovirano veliko ‘A’ u crvenom krugu [...] Na zidu kraj kreveta pisalo je crnim masnim slovima, ukri-vo: ‘Bakunjin’. [...] Bio je ljut i pisao je sve ono što bi moglo da sablazni građane lojalne strahovima.” (PDK, 98). Why the author has given him so much space from the very beginning of the novel will be revealed in its second part. Golub, Nuku’s father, the professor of history whose “mekomudi karakter odgovara naravi ptice po kojoj nosi ime. Visok i mršav, bela kosa do ramena [...] Liči na zimski dan dan u selu, u crnim očima vatra tinja. [...] Učio je Nukua da stvarna istorija ne postoji, i da su jezive i nesaglediva ljudske tragedije svedene na kratke i hladne pasuse.” (PDK, 91). Physical and psychological characterisation of the characters is being revealed to us through the all-knowing narrator in the first part of the story, more precisely before its very ending.

The novel consists of thirty chapters, some of which are of the intertextual character (*The 36 righteous ones*, *Misery is the river of the world*, *See you in the next war*, 7518). The first part of the story opens up with Nuku’s return from prison after six years, one month and eleven days and the murder on the boat, while it ends with his trial and his first prison days. The stories about Nuku’s and Vanja’s love, his mother’s funeral, his father’s death, as well as the erotically extremely charged story about the

faithful encounter of Nuku and a girl with a red scarf on a train while he was trying to escape the police, are being interwoven into the narrative thread. The second part of the story begins with the thirteenth chapter *Jašmak i basamak* which tells about Nuku's time at prison and is followed by chapters in which we are told about Nuku's preemptive release from prison and the days that followed it, his encounter with married Vanja who was then married, the story about the boy Milan, the realisation that he was innocent when they charged him guilty, the encounter of the father and son and the script that is supposed to be published. The criterion on which such organisation of the story is based, which at first might seem as if being harshly split into two parts, is not directly related to the very story, since the story itself is not chronologically ordered – its narrative flows often intertwine and repeat, they chain together and coexist. The division of the story into its two key parts at the book's thirteenth and, at the same time, its crucial chapter, is based on the narrative principles. Namely, two main types of narrators singled out before the onset of that chapter. Those are the heterodiegetic narrator with internal focalisation and the homodiegetic narrator, Nuku, the novel's hero, whose narration is marked by use of bold font. In this crucial chapter, on page 114, the identity of the heterodiegetic narrator is suddenly revealed which is how he ceases to be. From this chapter, the narrative concept completely changes, turns around and becomes more dynamic.

Transformation of the heterodiegetic narrator with his inner subjective perspective into the simultaneous, parallel homodiegetic narrator, the protagonist, is realised in the novel by use of linguistic, narrative and representational tools. All of that is revealed in the aforementioned thirteenth chapter and subsequent chapters, in Nuku's story about his voyeurism of one of the guards, who lived in a small flat attached to the prison library in which Nuku diligently worked. Hence, in the part of the story about "špijuniranju običnog života" (PDK, 117). Linguistic means used to reveal the all-knowing narrator undetermined until then are (1) use of the first-person singular possessive pronoun: „Kada je nakon nekoliko meseci predanog rada olakšavajući sate bez vidika, smisla i svetlosti, populjuvao novim knjigama i poslednju policu, uz samu ivicu plafona pronašao je pukotinu kroz koju je sasvim jasno video skoro čitavu garsonjeru jednog od čuvara. **Moju** garsonjeru.“ (use of bold N.Č.) (PDK, 113–114); (2) use of a verb in the first-person plural: Prineo je merdevine, popeo se i oduševljeno posmatrao kao **sedimo i gledamo** vesti na televiziji.” (PDK, 123); (3) use of the first-person singular pronoun together with a personal name: “Ja, Motka, ophrvan i smožden ljubomorom, sve češće sam je optuživao da koristi trenutke kad idem do suda, kao oružana pratnja da dovedem ili odvedem nekog zatvorenika, kad zna da mene sigurno neće biti.” (PDK, 124); (4) use of a verb in the first-person singular: “**Hoću da ubijem** kuju! Ali kako?!” (PDK, 125). All the linguistic means that additionally revealed the identity of the all-knowing narrator are listed in the chronological order, as they appear in the novel.

With regard to the narration of the storyteller, narrative strategy in the first part of the novel *Letters to Danilo Kiš* entails alternating exchange of the two narrators, most often within the linear narrative flow in which one narrator continues the story there where the other ends it. Therefore, it is the first narrator telling the the story and then the other one. Sometimes, the statements of one narrator appear in the stories of the other one, usually in the stories of the heterodiegetic narrator. They are easy to be tracked down since they are marked by use of bold font, while having in mind the fact the utterances by homodiegetic narrator are always more emphasised

by marking. In the second part of the novel, at the moment when the identity of thus far undetermined heterodiegetic narrator is revealed, the dynamic of the narration becomes livelier, and the all-knowing narrator is being. Such strategy resembles the stage effect created by lighting when reflectors are being switched on and off in total darkness – the spotlight being at first on one narrator and then on the other. Suddenly both of them are equalled, what has not been the case so far – the homodiegetic narrator dominated.

From the point of view of narratology, the interaction between these two narrators is based on the vague origin of their “all-knowingness” with regard to the domain of narratology. The questions of who runs the narration and how the narrators know about each other are being posed. The answer is to be predicted already in the following citation: “Ona je ležala nepomično, a on je krivio pun Mesec, krivio je i Saturna koji se nalazio u retrogradnom kretanju, krivio je atmosferu u zatvoru, i zle zatvorenike, i podmitljive čuvarе, i rat koji je besneo između vrana i svraka po poljima oko zatvora! **Svi su bili krivi osim tebe! To neće ući u ovaj izveštaj!**” (use of bold N. Č.) (PDK, 126). In this example, the homodiegetic narrator, the protagonist Nuku, exclaimatively addresses the narrator/protagonist – the guard Motka, who answers by telling him that the part in which Nuku reminds of his and only his guilt for having tortured his wife with jealousy and beating will not be mentioned in the report. It turns out, namely, that the character did not know each other in the fictional world of the story, but that they actually tell and organise the story together. Therefore, their mutual addressing represents the first metatextual element in the novel, having in mind the mention of the report which contains the part of Nuku’s story.

In the following chapters – *Discount Sphere* and *Sabajle* – the stories of the two narrator told from different psychological viewpoints exchange with one another in the form of dialogical storytelling. They also address one another. The first address that has already been mentioned is followed by the narrators sudden (Nuku’s) address to the other narrator – Motka. It is sudden since the narrator abruptly switches to the second person, which is soon after followed with the first person narration: *Ipak, jednog popodneva Motka je došao u biblioteku prvi put od kako je postao upravnik. **Zatekao si me kako spavam sa glavom na stolu.** Kada mi se približio, trgoh se i skočih na noge.”* (PDK, 144). This is again followed by Nuku’s address in the same narrative manner: *Motka bi onda tražio premeštaj, ili bi našao neki drugi posao. Ali, bilo je kasno o svemu tome razmišljati, moj život je bio nevažan i prepušten tvojim potezima i onome što **tebi** donosi sigurnost i korist.”* (PDK, 146)

Even though the narrators’ perspectives are different, they are both moved the sense of guilt, which, at the same time, motivates the whole story. “Ubio sam čoveka.” is being repeated in a chorus-like manner at the beginning of the novel, as a haunting thought. Subsequently, Nuku feels responsible for having spied on the ordinary life of a married couple living in the prison flat causing that “u to gnezdo sagrađeno na krivom mestu uvlači zlo” (PDK, 118). While lying in the prison cell his thoughts are swarming and excerpts of his life are passing by like slides: “Prizori sa onog broda i sve što se dogodilo na njemu već su bleđeli, sećam se samo krupnijih detalja, Musinog bezbrižnog lica kada su ga izvukli iz Dunava, kapetana broda, devojke iz voza, njene crvene marame na glavi. Godine u tom zatvoru, istovetni dani. Moj otac, njegov skelet pod zemljom, sumnjive okolnosti pod kojim se utopio. Osećanje krivice i smrt koja mi se primiče, smrt koja je moguća u svakom trenutku, bilo kad i bilo gde. Nad Elbom je most u Drezdenu koji je neko drugi sagrađio. Ne razumem ra-

zloge.” (PDK, 148). Motka’s guilt appears subversively at those moments when, due to his jealousy, he brutally tortures his wife for hours. Motka admits his remorse and guilt indirectly while speaking about the same Nuku’s feelings. Od onih koji znaju da su nevinno optuženi gore je samo onima koji ne znaju da li su krivi – **ti si kao takav jedini ovde. Čak je i kajanje u tebi nepotpuno i nejasno, samim tim i zauvek nedovršeno. [...] Istina je da sam te ja razumeo, samo ja.** The feelings of guilt and of deficient, vague remorse, connect these two characters/narrators inseparably, while chaining the story together at the same time.

The aforementioned example is extracted from chapter *Sedef* in which the protagonists/narrators address one another for the first time in the literal dialogical form. It is the chapter in which they intertwine with one another in the domain of representology. Apart for the first instance of someone else’s speech which represents the standard type of direct speech with author’s didascalialia, all the following instances represent dialogical retorts or “unintroduced indirect speech” (see in: Kovačević 18–19). Namely, in the first introduced direct speech by Motka within author’s didascalialia, Nuku appears as the narrator: “ – Ti mene dobro poznaješ – **rekao si** okružen saksijama sa cvećem koje je širilo jake i prijatne mirise. Pod tobom šareni ćilim s nagorelom rupom. Na zidovima nekoliko uramljenih reprodukcija Paje Jovanovića i Đure Jakšića. Nasuprot stola usamljena i čvrsta stolica opšivena kožom. Na stolu dve šoljice tople kafe. Sedajući, **pokazao si** mi rukom da sednem.” (PDK, 151). The use of the second person within the conference undoubtedly points out to the literal, physical presence of the person in the speech situation, in which the functions of the story characters intertwine with the narrators’ functions. At the same time, the narrator protagonist assumes the role of an author who introduces the character’s speech into the text. This conference, as many others “do not point that much to the very fact of someone else’s speech, but they also entail its evaluation, the author’s attitude towards it, the speaker’s characteristics” (Skovorodnikov according to Kovačević 2012: 19). The distinctive feature of this author’s didascalialia in comparison to the standard ones is that, apart from the verb *dicendi* it also contains the whole description of Motka’s office which enters the domain, not of the author’s, but of the narrative words. He is surrounded by flowers, pictures, order and two cups of warm coffee which tell about Motka’s intention to make his conversation with Nuku friendly and pleasant. At the very end of their conversation, through metanarrative segment about “the report” we get to know where the narrator’s knowledge about the narrative flow come from: “Želim da napišem nešto, a neophodna mi je tvoja pomoć. Vraćam ti slobodu i toplinu doma za izveštaje u kojima češ mi opisati sve – ne samo do ovog trenutka, već i ono što ti se bude događalo dalje.” (PDK, 157). Since the origin of the story is being uncovered to us, the functions of the narrators become clear as well, the successiveness of their narration, implicit and explicit dialogues. Hence, our opinion about the all-knowing narrator of a redactorial type, who is literally that, from the beginning of the novel is justified. As we discover before the very end of the novel, he puts the story together by using Nuku’s reports, to whom he rarely “even gives a chance to speak”, therefore, until our discovery about “the birth of the story” we perceive Nuku as a homodiegetic narrator of the actorial type. Therefore, in his novel *Letters to Danilo Kiš*, Filip Gajić assigned to his two characters, Nuku and Motka, numerous roles which constantly intertwine and supplement one another. They are narrators, protagonists and authors. Even their names are causally related. Nuku earned his nickname “tansilvanijskog melosa kad je trebalo da pođe u školu.

Opirao se govoreći da će tamo da ga ‘nuku’ umesto ‘tuku’ (PDK, 38), while Motka earned his because he brutally bet prisoners. It seems that they belonged to one another by a touch of destiny – a victim and a torturer – both related with guilt and deficient remorse.

The last chapter of the novel with its symbolic title *7518* represents the year 2010, if we measure time according to the old Serbian calendar in which the year from which we start counting is 5508 B.C. Around this year, the novel is being published and together with it the story about Nuku’s life and about the life of the story itself. This chapter uncovers another co-author – Lazar. His commentaries-reminders are known to us from the beginning of the novel. On the last pages of the novel the narrator redactor notes down the following, and by that he explains the presence of Lazar’s comments in the script: “Pet godina kasnije, taman kad sam spremio rukopis da predam izdavaču, video sam na ulici Lazara koji se vratio iz Japana [...] Nakon nekoliko dana u Tašmajdanskom parku saslušao je ovu pripovest koju sam mu na njegov zahtev naglas čitao. Dodao je svoje komentare.” (PDK, 247).

From the stylistic aspect, the dominant linguo-stylistic feature is cumulation, at times strengthened by use of other stylistic figures - anaphora, the figure of substantivica, ellipses. Among the structural types of cumulation (see in: Kovačević 2000: 145–157) the following ones stand out: a) syntatroidism; b) cumulation with anaphoric substituent and c) cumulation with cataphoric substituent.

Multiplication of homofunctional syntactic units that is achieved via ellipses of the communicative redundant parts is represented by use of the following example:

- a. „U svesku tamnozelenih korica crtao sam ugljenom. *Peskovite plaže, mostovi, rimska utvrđenja, Vinča, urušeni rovovi, ribari, Forkontumac, Omoljičko ostrvo...* Brod se kretao veoma sporo. *Dim zapaljene letine, partizanski bunkeri, Ritopek, divlja naselja, Gročanska ada, mrtvaje, šume, meandri, Ljubavno ostrvo, crveni odsjaji sunca na bakarnim tornjevima crkava, termoelektrane, limano, Orešac.*” (PDK, 34–35)

Cumulation with anaphoric substituent is characterised by the general semantic substituent which is “postposed to the cumulative sequence of homofunctional coordinated units” (Milanović 2017: 80). This is confirmed by the following example:

- b. „U kućerku, u same jednoj prostoriji od dvadesetak kvadrata: *kuhinja sa šporetom i sudoperom, veliki krevet, vitrina, orman, šivaća mašina, radni sto, veš-mašina, fotelja, peć na diva – sve pedantno složeno, čisto i upakovano.* (PDK, 96).

As opposed to the structural type of cumulation with an anaphoric substituent, *distribution* is characterised by a cataphoric substituent that is preposed to the cumulative sequence which is an abstract element subsequently broken down into communicative descriptive parts. Such is the following example extracted from the novel:

- c. „[...] ja sam *sve to* morao sam, sam samcijat tolike godine – *obuci, poljbi, presvući, nahrani, strepi, pomiluj, izgrdi...*“ (PDK, 212).

Even though the syntatroidistic type of cumulation is, according to classical rhetorical definition, seen as the accumulation of “various things” (Simeon 1969: 375), thus its stylistic quality is not achieved through the process of accumulation, and expressive values of this type of cumulation are strictly conditioned by context and they can be stylogenic. That is confirmed by the example (a) from the novel. The same syntactic positions are chained into the cumulative sequence and semantically

various elements, which are not connected to the previous sentence, i.e. they do not represent its “parcellate” since they are given in the form of the nominative case and not in the form of non-prepositional accusative which would be suggested by the parcellation of the direct object. Therefore, it is about syntactoisim with a formally incomplete sentence. That is also supported by the fact given by M. Stevanović which reflects Maretić’s opinion with regard to the type of unexpressed verbs among which are “commonly unexpressed forms of the auxiliaries *jesam* (esse) *i biti*” (Stevanović 1969: 98). The excerpts of reality are enchainned into the sequence, the pictures that pass before Nuku’s eyes while he is watching them from the boat that sails slowly on the Danube. The rhythm of “storytelling” is being slowed down by the cumulative sequencing of nominal lexemes so that the reader can almost feel the silence of the river, the speed of the boat and the sound of the water. To see those black and white drawings. The stylogenic quality of this example is based exactly on the synchronisation of the description and the stylogenic process through which it is represented.

Stylogenic nature of the multiplied homofunctional coordinated elements in the example (b) of the cumulation with an anaphoric substituent is based on the description of “bledoplavog kućerka od blata u kojem je stanovala duguljasta Magdalena.” By listing the pieces of the household furniture, and finally, by synthesising and substituting it into *sve pedantno složeno, čisto i upakovano*, Magdalena’s humble, modest and neat household is depicted clearly. *All of that* actually represents her little house neatly ordered as the inside of a box.

While nominal words and syntagms are multiplied in the examples of the two previous structural types of cumulation, in the example of the structural type of cumulation with cataphoric substituent verbal lexemes are being accumulated which quickens the tempo and dynamic of the storytelling. The expressiveness of this example is based as much on the accumulation of the elements, as it is on the use of the second person singular imperative. This morphological form illustrates worries and obligations of a father whose raises a child on his own. About ceaseless, everyday hurried obligations permeated by the feeling of love for the child. And the imperative tone by use of which he both encourages and criticises himself.

And to conclude. In the novel *Letters to Danilo Kiš* by Filip Gajić two specific narrative strategies that imply intertwining and interference of several functions are used - the function of the literary character who has got the role of the narrator and author, as well as the change of the narrator’s person. These strategies are realised by use of linguistic, narratological and representological means. One that singles out among these is the appearance of one narrator within the author’s didascalia that introduce the speech of the other narrator, and all of the that form the second person singular. Different types of cumulation are linguo-stylistic dominants in the novel. By use of this stylistic figure two effects are achieved – in case nominal words are multiplied, the the pictures are static and slow, but in case of verbal lexemes being chained together, the narrations is being quickened. The descriptive examples of culmination are especially stylogenic and they remind of moving black and white film pictures. One of the most successful such examples of cumulation is the one which comprises the scenes from Nuku’s sail on the Danube.

By following two narrators – Nuku and Motka – not always as peacefully as the main character of the novel followed the Danube’s shore, the reader dives into their lives, deeper and deeper, until the very core, until the very moment when, in one spot of the story, they cross each other’s paths on the metatextual level and un-

reveal to us the truth about the origin of the story. By use of the same narrative flow as the one found in the allegorical story of the brush, which as a light motif repeats itself several times in its nuanced varieties in the novel: “ – Znaš li beskrajnu priču o četki? [...] – bilo jedno more. U moru potopljen brod. U brodu pesma. U čarobnoj pesmi četka. Hoćeš da ti pričam priču iz početka? Bila jedna žena. U ženi sre. U srcu četka.” (PDK, 159). To this we will add, there was a story. In the story there was a story. In the story there was a feeling that moves.

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