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# ФИЛКО FILKO

ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ

ФИЛОЛОГИЈА, КУЛТУРА И ОБРАЗОВАНИЕ

PHILOLOGY, CULTURE AND EDUCATION

ЗБОРНИК НА ТРУДОВИ  
СБОРНИК СТАТЕЙ  
CONFERENCE PROCEEDINGS

18-19 октџбри 2021 / 18-19 октомври 2021 / 18-19 October 2021



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## ЗБОРНИК НА ТРУДОВИ СБОРНИК СТАТЕЙ CONFERENCE PROCEEDINGS

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## CONCEPTUAL POSITION AS A COMPOSITION PRINCIPLE IN REMNANTS OF THE WORLD BY IGOR MAROJEVIĆ

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### Abstract

This paper deals with different types of point of view as a composition principle in Marojević's novel "Remnants of the World" in the light of Boris Uspensky's theory. The novel tells us about the 20<sup>th</sup> century, "the age of the holocaust", about Jasenovac, Srebrenica, the Spanish Civil War, Bleiburg, the bombing of Serbia, about suffering and life, all of that being told from the point of view of several protagonists, among which the pivotal and all-encompassing one is the protagonist/narrator, M.I. The narrators continuously replace one another, handing over to one another the pieces of the story time. Various aspects and dynamics of the storytelling that resulted from the continuous exchange of the narrators, inevitably and hurriedly dissolves residual remnants of the world.

*Remnants of the World*<sup>1</sup>, a novel published in 2020 and written by Igor Marojević, a writer, a translator from Spanish and Catalan, and a professor of literature, represents the fragments of the cruel reality of Jasenovac, bombing of Serbia in 1999, Srebrenica, Bleiburg and the Spanish Civil War, by use of the dominant technique that tells the story from the point of view of both, the participant and the witness. The diversity of the aspects of storytelling and its dynamism that resulted from the constant interchange of the narrators and their perspectives, while unavoidably and hurriedly telling the story about the surviving remnants of the world, creates form the debirs of the humankind and the remanants of their suffering, a new world, „unpredictable, beautiful, ugly, dark, precise“, as Marojević himself described it in an interview for Redportal. In his review of the novel, Igor Perišić describes Marojević's narrative model in the following way – „the narrators hand over to one another the baton of storytelling“ while telling us about the plights of the 20th century. Even though there are several of them in the novel, the pivotal protagonist-narrator, who both connects and synthesizes, and who is almost „unnamed“ at the very outset of the novel, is Martin Inić, as we get to know subsequently – in the title of the first chapter of the first part of novel he is marked by the initials M.I. that in the mind of a shrewd, or perhaps, a superficial reader, could be identified as the author's initials.

The multidimensional perspective of the storytelling is given explicitly by the author at the very beginning of the novel by use of some kind of a remark, a paratextual element that serves as a kind of explanation for readers:

Moguća odstupanja od istorijskih podataka – i ne samo ta odstupanja – pre svega su plod trenutaka nestandardnih opažaja kazivača ovog romana.

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<sup>1</sup> (OC) in: Igor Marojević, *Ostaci sveta*, Dereta, Beograd, 2020.

Tri tačke su korišćene isključivo da bi označile izostavljena pitanja koja pripovedačima postavljaju slušaoci i njihove komentare na trenutni iskaz.

The author himself points out to the fact that there are several narrators/storytellers, that the focalisation is internal, in other words, the psychological point of view is put forward (the narration is the product of the moments of non-standard perception of the storyteller) and that the story is being constructed through the oral rendition of the events in which the narrators participated. Furthermore, the dialogues are removed by the author on purpose, more precisely, the posed questions are removed and replaced by three dots. The actual narrator is in the first plan, while the interlocutor is being removed, even though he indirectly influences, and sometimes even lead the direction of storytelling.

His intention to build the structure of the novel by use of several individual narrative conceptual positions Marojević, the author-function, offers, again explicitly, in the titles of the chapters. The novel is made up out of four chapters – *The End of 1998 – mid-March of 1999*, *The End of March 1999*, *April 1999*. и *Remnants of the Century*. It is obvious that the time of „storytelling“ encompasses a several months of the last year of the 20th century and is initiated by the bombing of Serbia in 1999. It is not the main theme of the novel, but it is the cause and the instigator of all of its other stories. It embraces the whole novel as a dark shadow. Each chapter is divided into subchapters that are entitled by names of its main heroes/narrators. Those are Boško Čipelj/Boske Čipelj, Vajo Mehmedović, Ivanka Novčić, Mojaš Kažić/Mojaš Kažić-Inić, Esperansa Marković/drugarica Nada/1346, Luka Čipelj, Vilim Petrič, Ivica Moškov i M. I./M. I. II/M. Inić/ M. Inić II/Martin Inić.

According to the Uspensky, naming of characters as a problem of the point of view on the phrasological level „indirectly is conditioned with a relationship to a man which serves as an object of a conversation, and it has got an important stylistic function“ (Uspensky, 1979: 34). Different naming of the same characters in the paratextual elements, that is, in the titles of the chapters, is obvious in the novel at first sight. The first chapter, as we have already mentioned, is marked by the initials M. I., while the subsequent chapters in which the homodiegetic narrator is Marko Inić are, according to the established pattern, marked with a Roman number two, first together with the initials, and later together with the character’s family name. Ultimately, in the last chapter of the novel, the full name of the narrator is given – both his first name and family name. Apart from the third chapter in which Inić does not appear as a narrator, in all other chapters his name seems to have the opening and closing role, which is understandable since Inić is a narrator protagonist who connects all other characters.

Already in the first sentence of the novel, the homodiegetic narrator M.I., who is at that point still unknown to readers, introduces three characters to whom the author will give roles of narrators later in the novel:

Za samo tri meseca upoznao sam ženu koja me je prelako opčinila i brata po ocu, pa je bilo neizbežno da upoznam i lekara za dušu. (OC, 7).

All three of them are introduced into the story from the distance, periphrastically. The neighbour, Ivanka Novčić, is a woman who seduced him all too easily, Mojaš Kažić – a half-brother, a doctor for the soul, the psychiatrist Boško Čipelj. When naming his brother from the same father the narrator stays neutral, while the descriptions of the neighbour and the doctor are based on the narrator’s individual

subjective experience. The representation of Ivanka Novčić is colored by emphasis, while the descriptive syntagm a *doctor for the soul* is of a derisive, ironic character. The characterization of Ivanka starts with her allusive family name Novčić which is suggestive of her obsession with material. The narrator-protagonist experiences her in this way and introduces her as such to readers. All of her characteristics are of physical, carnal nature, perceived through the eyes of an enamoured, or even better put, a romantically interested man:

Pokazalo se da živim u vrata s njom i da se ta nežno decentrirana lepotica nedavno doselila. Bila je jeanaest godina mlađa i desetak centimetara niža od mene. (OC, 8);

U dnevnom boravku mog stana sela je u fotelju i izazovno prekrstila noge u mini-suknji. (OC, 8)

Naivno je bez mere pila viski s ledom. Bez obzira na ukazanu čast da pregleдам njen foto-album, radije sam posmatrao podnapitu Ivanku uživo nego njene najreprezentativnije snimke. (OC, 11).

All made up out of the material, Ivanka's spirituality or her attempt to distance herself from the world of numbers and calculations reaches not further from the Chinese horoscope and her identification with the horoscope sign of the Cat that she was born in.

The relationship between the narrator and the neighbour Ivanka is best perceived through the statement based on personal experience and filled with warning which is repeated a several times in different forms pointing out to her deceitful nature and her ability to easily seduce and mislead naive men:

Ivanku Novčić, koja je umela da ovlada slabićima poput mene, upoznao sam oko mesec dana posle upoznavanja svog najbližeg sodnika po ocu. (OC, 8)

Bio je to osmeh koji je ulivao nadu naivnim muškarcima. (OC, 9).

While defining the ways of describing one's behaviour in relation to the psychological dimension, Uspensky singles out two types of descriptions of a character's psychology used by narrators. The first one is related to the point of view of the outer spectator i.e. the outer position. The second one, however, is related to the conceptual position of the all-knowing spectator that can penetrate into the inner world of the character in question. What also characterizes the first type of description are "operators", that is "the words of distancing" that the author uses in order to transpose the presumed inner state of the character to the level of the objective description. (see in: Uspensky 1979: 120–126). The author uses this technique to describe Ivanka Novčić psychologically by employing the words of distancing such as *probably* and *maybe*:

Pravila je kategorički odbrambene stavove tela. Ali ponovni širok osmeh mogao je, *možda*, da ukaže na to da je ipak donekle prijemčiva na mene. (OC, 9);

*Verovatno* se oduševljavala lepotom sopstvenih zuba. (OC, 9).

The reasons behind the description of the neighbour's character from the perspective of the outer, *insecure* narrator are of the dual nature. The first is related to the narrator's inner, emotional state. Since the author is both, the narrator and the protagonist who is too easily infatuated by Ivanka, he is not sure whether he reads properly the signals she sends to him, he observes her, analysing and doubting what he sees. The other reason behind this narrative strategy is based on Marojević's intention to make Martin Inić as objective as possible, a neutral narrator that connects all other characters in the novel whose stories are *non-standard perceptions*.

The amount of attention the author pays to the naming, or better said, the pro-nomination, is confirmed and reflected in the way Ivanka addresses Inić after she has slept in his flat:

Tog jutra je Ivanka prestala da me zove po imenu i počela da mi se obraća sa *komšija* i *moj komšija*, ili *my neighbor*, što je jedno te isto. (OC, 12)

By use of pro-nomination, by addressing him with neighbour instead of his name, her distancing from Inić is implied.

The author introduces the second character, the psychiatrist Boško Čipelj, whom the homodiegetic narrator found in his inability to face his depression caused by meeting with his half-brother and Ivanka who rejected him, already in the first chapter. We get to know about him indirectly through the advertising banner on the site of the newspaper “Blic“:

Bihevioristički psihijatar sa diplomom Medicinskog fakulteta u Madrudu i radnim iskustvom na Zapadu. Leči od depresije, svih anksioznosti, PTSP-a i raznih vidova psihoze. Jedini psihijatar koji vam dolazi na adresu. (OC, 14).

His unusual family name, his origins, and his relationship with Spain, the narrator explains by use of dialogical retorts, that is, reported speech in the form of free direct speech without quotation marks. For example:

Ali ovde je peseta: pezeta; Čile: Čile, pa je i Čipelj: Čipelj. Na isti način je moj otac u Španiji bio Lukas Čipelj, a ovde je bio Luka Čipelj. Važno je da u Jugoslaviji i Crnoj Gori imam tih slučajnih prezimenjaka, iako bili redom agrikole, daju mi osećaj sigurnosti: bar da imam neke koristi od grešaka srpskog jezika – rekao je posle naše četvrte sesije, gotovo stidljivo. (OC, 17)

Čipelj’s direct speech as a form of conveying one’s speech is not accidentally chosen by the author. Namely, from the aspect of the phraseological point of view it is the best way of representing speech characterisation of a character. Boško is a foreigner, Spanish by his father, and therefore his word order often deviates from the grammatical-semantic model of the Serbian language, especially when it comes to the ordering of enclitics. He uses the phoneme *č* incorrectly by substituting it with the phoneme *ć*. Very often he inserts Spanish words or uses incorrectly lexemes of the Serbian origin. There are two ways in which Spanish lexemes or whole sentences are translated into the Serbian language in the novel. The first way (1) implies the use of the dialogical form in which Inić, the narrator, demands from the interlocutor to translate the inserted Spanish words, since he does not understand them, and the second (2), which is dominant in the chapter Boske Čipelj (that is how Čipelj was called in Spain), is characterized by translations given subsequently in footnotes, solely as the author’s interventions. The first and the second method of translation are given below:

(1) Najiskrenije: potpuno izlečenje ionako je nemoguće, *chico* – sudeći po tonu, Čipelj kao da mi je neupadljivo ili ritualno izjavljivao saučešće: gotovo je šaputao. – Budimo iskreni: ko u iskustvu gaji tri-četiri jaka *trastornost depresivos*, a ti si taj sigurno, toliko je temeljno i duboko načet, da bi mu trebalo vek ili vek i po da se skroz *recupera*. [...] – Šta znači *chico*; šta *trastornos depresivos*, šta *recupera*, a šta *al fin y al cabo*? – pitao sam ga. – Predlažem ti da uzmeš svesku i zapišeš – rekao mi je i poslušao sam ga. – *Chico* je dečko, *trastorno depresivo* je depresivna oluja, ili, što bi vaši stručnjaci rekli, depresivni poremećaj. *Recupera* je treće lice jednine od *recuperar*, a to bi značilo: povratiti se. *Al fin y al cabo* je: na kraju krajeva. (OC, 28–29),

(2) Priznaje da je svirala u logoru u orkestru "Ćelo", a zaboravlja još *un monton* kulturnih djelatnosti: izvođenje Gospođice od Nušića, premda mu to nije bio najbolji komad. [u podnožnoj napomeni stoji: Šp. - gomila] (OC, 369)

The use of words of foreign origin that characterizes the speech of Boško Čipelj is more prominent in the chapter which is entitled by his name i.e., the Spanish version of his name. In this part of the novel Čipelj opposes his mother's opinion from his conceptual position, uncovers his father's cruel behaviour in Bleiburg, he angrily treats Ivanka calling her useless, and declares himself as a Catholic. Hence, his Spanish origin dominates everything. The statements in Spanish are longer, uttered in the heat of the moment and emotionally charged. He makes more „mistakes“ while speaking Serbian, his speech is interrupted, his sentences exclamatory. Since he does not have the opportunity to interpret what he says to his interlocutors, because of the specific speech situation in which he expresses himself angrily and impulsively, the author solves it by explaining the Spanish expressions in the footnote. In the given example of the first model (1) of the translation of Spanish lexis, we also notice Čipelj's distancing from *the other* on the phraseological level. Boško's distancing is formally implemented by use of the pronoun *vaši* in the construction – *što bi vaši stručnjaci rekli*. In this way he distances himself from what is Serbian, from what relates to Belgrade, he does not feel he belongs to its people and therefore he speaks as a psychiatrist who studied and graduated in Madrid. The narrator's distancing in this case, as in the case of Ivanka Novčić, is perceived through the use of the words-operators – *kao da* – which points out to the fact that he places himself again in the position of an objective, outer narrator who cannot know for sure what the inner world of the character in question is like, that is, of the character whose words he conveys. These lexemes are found in the author's introductory expressions to the direct speech. When it comes to Boško Čipelj who is, at certain times, given a role to lead the story from his subjective conceptual position, it is clear that Marojević, as an excellent translator from the Spanish language, invested his "Spanish" character with his knowledge of that language, making him very authentic and picturesque in that way.

As the story goes on, the role of the narrator is taken by one of Čipelj's patients who is visited by M.I. and his psychiatrist. That is Vajo Mehmedović, the historian from Srebernica who is suffering from PTSP and who tells about the war in his city. His story is systematic, ordered almost in an obsessive-compulsive manner, and having in mind the topic in question, it is very carefully led by the author's hand, maybe even to objectively. At the end of the novel, the presence of this narrator/storyteller and his trauma, as we will get to know, are related to the crimes of Mojaš Kažić, the half-brother of M.I., who by his wrongdoings gathers within the same story, the same time and place, almost all the characters of the novel. He is the evil that with its sticky fingers catches and ties Martin Inić, Boško Čipelj, Baja Mehmedović, Ivanka Novčić, and the Spanish girl, Martin's girlfriend.

Apart from Mehmedović, who tells his psychiatrist about the civil war in B&H that he experienced and survived, one more character in the novel, by whose name the author entitles three chapters, three stories, tells about her life before and during the World War II. Her story is listened to by: occasionally her son, who is reluctant of listening to his mother's stories all over again, his girlfriend Ivanka, who is not in the least interested in those awful stories, M.I., during their stay in Bar where they came in order to flee from the NATO's bombing of Serbia before they continue their trip

to Spain. She is Esperansa Marković, Boško's mother that witnessed the civil war in Spain, also known as Nada, a name given to her in Zagreb where she acted as a communist, or as the number 1346 that was assigned to her in Jasenovac. The chapters of the novel devoted to her storytelling and her story are also named in this order. On the basis of the already established pattern of the novel, related to the themes and naming of narrators based on the times in which they tell their stories, this character is given three other additional names: They call her Esperansa in Spain:

Predstavila sam se Lukasu kao Esperansa: kad su me dočekali na kolodvoru, organizatori kulturnog programa Narodne olimpijade rekli su da me moraju malo pošpaničiti, jer bi izgovaranje mog imena širilo defetizam: na španskom Nada znači ništa. (OC, 107).

She becomes comrade Nada while being a communist activist in Zagreb.

Palčec me je prozvao drugarica Nada. Od tada su me svi drugovi tako zvali, na te dve reči sam ja njima ličila. (OC, 139).

A few other chapters/stories and characters in the novel are related to the character of Boško's mother Nada/Esperansa Marković – the story of her husband Luka Čipelj who did atrocities as retribution for her imprisonment in Jasenovac, as well as the chapter 1346/Vilim Petrič in which Nada reads the impressionistic writings from the notebook of her rapist from Jasenovac – Vilim Petrič, who, absurdly enough, was also her refuge and protector in the concentration camp. Pseudo-documentary writings of Petrič, the notebooks of which we get to know about through Nada who has been hiding them for years, contain poems, *The Manifesto of Iberizam*, and two stories. As Nada herself notices while commenting on Vilim's notebook, the language, the style and the ideology of his texts were changing:

Ne, nije menjao hrvatski nemačkim, nego takozvani korienski fonetičkim. A što je pisao realističkije, to su mu se i misli i jezik čistili...Ne pitaj ništa, jer ćeš sve kako-tako – čuti. (OC, 262)

The notebook contains *A Totally Intimate Story* in which Vilim's story of his life with Nada in Jasenovac is told from his conceptual position. Nada has already told Inić about their relationship while telling him about the concentration camp. This time, too, the author gives word to *the other* to tell "her side of the story".

Having in mind various points of view of the storytellers/narrators and their individual stories and confessions from the cruelest and scariest days of the 20<sup>th</sup> century, one gets the impression that Remnants of the World, even though of the circular structure, is the literary world created by Marojević's skilful hand from reflecting mirror-like splinters and remnants of life made out of dying. Reflecting since they are ontological and therefore they should sprake with life. Splinters – because the cruelty of living in this hellish world broke them and spilt them into little pieces. A new world is created from the remnants of the individual worlds, which in its totality or as seen only from one perspective would blind a reader with its reflecting darkness. Being seen in this way, from various perspectives apprehended by reason and emotions of various narrators, ideologically unbiased, yet fictional, the novel of Igor Marojević *Remnants of the World* represents, we hope, the beginning of a new way of dealing with new-old topics in the modern Serbian literature.

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