# FACTA UNIVERSITATIS

## SERIES **LINGUISTICS AND LITERATURE**

# FACTA UNIVERSITATIS

*SERIES* **LINGUISTICS AND LITERATURE**
Vol. 20, Nº 2, 2022



UNIVERSITY OF NIŠ

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Grazer, Brian, and Charles Fishman. 2015. A Curious Mind: The Secret to a Bigger Life. New York: Simon & Schuster.

Thoreau, Henry David. 2016. "Walking." In The Making of the American Essay, edited by John D'Agata, 167–95. Minneapolis: Graywolf Press.

Satterfield, Susan. 2016. "Livy and the Pax Deum." Classical Philology 111, no. 2 (April): 165–76.

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Series
**Linguistics and Literature**

Vol. 20, Nº 2, 2022

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# ΤΡΟΠΟΣ ΚΑΤΑΣΚΕΥΗΣ ΤΟΥ ΧΑΡΑΚΤΗΡΑ ΤΟΥ ΠΡΩΤΑΓΩΝΙΣΤΗ ΣΤΗΝ *ΚΑΓΚΕΛΟΠΟΡΤΑ* ΤΟΥ ΑΝΤΡΕΑ ΦΡΑΓΚΙΑ

*UDC 821.14'06.09-31 Frangjas A.*

## Tamara Kostić Pahnoglu

Πανεπιστήμιο στη Νις, Φιλοσοφική Σχολή, Κέντρο ξένων γλωσσών, Νις, Σερβία

**Περίληψη**. *Ο σκοπός αυτής της εργασίας είναι η έρευνα του τρόπου κατασκευής του χαρακτήρα του πρωταγωνιστή Άγγελου στο δεύτερο μυθιστόρημα του Αντρέα Φραγκιά Η Καγκελόπορτα. Το θεωρητικό πλαίσιο που χρησιμοποιήσαμε είναι η μέθοδος χαρακτηρισμού που περιγράφει η Schlomit Rimmon-Kenan. Κατά τη θεωρία της η διαδικασία του χαρακτηρισμού είναι διαδικασία συγκέντρωσης διαφόρων δεικτών χαρακτήρα κατανεμημένων σε όλη την έκταση του κειμένου. Οι βασικοί τύποι κειμενικών δεικτών του χαρακτήρα είναι δύο: άμεσος προσδιορισμός και έμμεση παρουσίαση, στην οποία υπάρχουν διάφορες κατηγορίες. Η εργασία παρουσιάζει τους συγκεκριμένους δείκτες που χρησιμοποίησε ο αφηγητής και αναλύει τα κίνητρα των ηρώων.*

**Λέξεις κλειδιά**: *Αντρέας Φραγκιάς, δείκτες χαρακτήρα, λογοτεχνικός χαρακτήρας*

## 1. ΕΙΣΑΓΩΓΗ

Ο Έλληνας μεταπολεμικός συγγραφέας Αντρέας Φραγκιάς έχει δημοσιεύσει τέσσερα μυθιστορήματα. Η *Καγκελόπορτα* είναι το δεύτερο μυθιστόρημά του, δημοσιεύτηκε εφτά χρόνια μετά το πρώτο. Και τα δύο είναι ρεαλιστικά, σε αντίθεση με τα επόμενα δυο. Ανάμεσα στα δύο πρώτα έργα υπάρχουν σημαντικές διαφορές τόσο στο επίπεδο της σύνθεσης όσο και του ιδεολογικού προβληματισμού. Στο πρώτο μυθιστόρημα *Άνθρωποι και σπίτια* παρακολουθούμε τη ζωή των ανθρώπων αμέσως μετά τον Β΄ Παγκόσμιο πόλεμο, και στην *Καγκελόπορτα* παρακολουθούμε τις ζωές τους μετά τον Εμφύλιο[1]. Ο

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[1] ''Στην *Καγκελόπορτα* η Κατοχή αποτελεί ένα μυθικό σχεδόν παρελθόν που βαραίνει τα μυθιστορηματικά πρόσωπα και τα οδηγεί στην επίγνωση της καθημερινής τους φθοράς και αλλοτρίωσης''. (Καρβέλης 1988, 11)

τόπος που διαδραματίζονται τα γεγονότα είναι η Αθήνα, όμως στο επίκεντρο του ενδιαφέροντος δεν είναι πλέον μια γειτονιά, όπως στο πρώτο μυθιστόρημα, αλλά μια αυλή μέσα στην οποία κατοικούν μερικές οικογένειες. Οι οικογενειακές σχέσεις σε αυτό το μυθιστόρημα αποτελούν σημείο ιδιαίτερου ενδιαφέροντος του συγγραφέα. Στο *Άνθρωποι και σπίτια* παρακολουθούμε την προσπάθεια των ηρώων να δημιουργήσουν ή να στηρίξουν τις οικογένειές τους. Στην *Καγκελόπορτα* όλοι σχεδόν οι ήρωες συνδέονται με κάποια οικογενειακή σχέση, την οποία οι περισσότεροι ουσιαστικά προδίδουν.

Μια καγκελόπορτα χωρίζει την αυλή και τους κατοίκους της από τον έξω κόσμο[2]. Όπως αναφέρει η Μ. Κοκκινίδου (2009: 99) ''Η πόλη μένει τελικά στη σκιά. Φωτίζεται μόνον η γειτονιά της Καγκελόπορτας.'' Τα όρια του κειμενικού χώρου μπορεί να είναι στενότερα αλλά, παρακολουθώντας τη μοίρα των ηρώων, παρακολουθούμε τους κοινωνικούς προβληματισμούς εκείνης της εποχής.[3]

Ενώ στο *Άνθρωποι και σπίτια* οι ήρωες κυρίως προσπαθούν να βρουν τρόπο να επιβιώσουν, στην *Καγκελόπορτα* ''η επιβίωση έχει αντικατασταθεί επί της ουσίας από μια ψευτοζωή'' (Δημητρούλια 2002, 102). Αυτή η ψευτοζωή χαρακτηρίζεται ακόμα από οικονομικά προβλήματα, μόνο που δεν είναι πλέον τόσο οξέα[4]. Οι περισσότεροι κάτοικοι της αυλής στο παρελθόν είχαν στρατευτεί στην Αριστερά και τα ιδανικά τους έμειναν απραγματοποίητα, τα όνειρα ματαιωμένα. Οι περισσότεροι είναι νέοι, αναγκασμένοι να ενηλικιωθούν σε μη φιλικές συνθήκες.[5] Επικρατούν νέες πολιτικές και κοινωνικές συνθήκες και, ενώ φαίνεται πως οι άνθρωποι τις αποδέχονται, συνέχεια εμφανίζεται ένα κοινό συναίσθημα φόβου[6]. Όλοι οι ήρωες είναι αρκετά ταλαιπωρημένοι από τα όλα όσα έζησαν στο παρελθόν και από τους φόβους για το ανασφαλές παρόν και μέλλον, αλλά, ακόμα και αν δεν το αντιλαμβάνονται οι ίδιοι, δεν έχουν χάσει ελπίδες για ένα φωτεινό αύριο, για το οποίο ξέρουν και πιστεύουν ότι τους αξίζει.

Όπως στο *Άνθρωποι και σπίτια* έτσι και εδώ συναντάμε ένα πλήθος ηρώων, αλλά τώρα μπορούμε να πούμε ότι ξεχωρίζει ένας πρωταγωνιστής, ο Άγγελος, γύρω από τον οποίο κινούνται ουσιαστικά όλα τα άλλα πρόσωπα. Ενώ, λοιπόν, διατηρείται η παρατακτική παράθεση σκηνών με την εναλλαγή των διαφόρων προσώπων, όπως στο *Άνθρωποι και σπίτια,* εδώ υπάρχει ένας κεντρικός άξονας με κύρια ιστορία τη λύση της υπόθεσης του Άγγελου. Μάλιστα, μέσα από το προσωπικό του δράμα παρουσιάζονται οι

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Ο Γ.Δ. Παγανός (2000: 56) αναφέρει για την *Καγκελόπορτα* πως: ''Το θέμα της επικεντρώνεται στις συνέπειες του Εμφυλίου σε πολιτικό, κοινωνικό και υπαρξιακό επίπεδο για τη γενιά που βίωσε τα γεγονότα εκείνης της εποχής''.

[2] Ο Τάκης Καρβέλης την ονομάζει ''διαχωριστική γραμμή''. (Καρβέλης 1988, 15)

[3] ''Ο κοινωνικός προβληματισμός μας αγγίζει μέσα από τη διέγερση του ενδιαφέροντός μας για τη μοίρα συγκεκριμένων ανθρώπων, με τους οποίους συμπάσχουμε''. (Έρη Σταυροπούλου 2001, 112)

[4] ''Στην *Καγκελόπορτα* ο αγώνας για επιβίωση συνεχίζεται, όπως πριν. Το θέμα της ανεργίας και της φτώχιας δεν έχει λυθεί. Όμως το οικονομικό πρόβλημα δεν φαίνεται να είναι τώρα τόσο οξύ, μολονότι οι άνθρωποι είναι οι ίδιοι και τα εξωτερικές συνθήκες δεν έχουν αλλάξει πολύ. Απλώς τα πράγματα εξελίσσονται ακολουθώντας την δική τους λογική''. (Γιατρομανολάκης 2000, 27)
Την ύπαρξη άλλων προβλημάτων εκτός από τα οικονομικά τονίζει και η Ελισάβετ Κοτζιά: ''Στην *Καγκελόπορτα* η κρατική τρομοκρατική μέγκενη εξαναγκάζει τον τσακισμένο μετεμφυλιοπολεμικό κόσμο να παλεύει όχι μόνο για τον επιούσιο, αλλά και για να ξεφύγει από τις επιθέσεις ψυχικής εξουθένωσης που οι νικητές συστηματικά εξαπολύουν''. (Κοτζιά 2004, 27)

[5] ''Αναγκάζονται να ενηλικιωθούν σε μια πραγματικότητα ανοίκεια και εχθρική προς τις επιλογές της νεότητάς τους, να μαθητεύσουν στην αγριότητα μιας κοινωνίας που οι μηχανισμοί τους απορρίπτουν τις ιδεολογίες, τα όνειρα και αναγνωρίζουν και τιμούν μόνο το χρήμα''. (Δημητρούλια 2002, 102)

[6] Όπως αναφέρει ο Παγανός, ''Σ`αυτό το κλίμα της γενικής ασφυξίας, τα φρονήματα των ανθρώπων μεταλλάσσονται από το φόβο ή την ανάγκη''. (Παγανός 2000, 56)

πολιτικές και οι υπαρξιακές συνέπειες του Εμφυλίου. Ως ο δεύτερος πρωταγωνιστής[7] μπορεί να θεωρηθεί ο Αντώνης, μέσω των προβληματισμών του οποίου διερευνώνται οι οικονομικές και οι κοινωνικές συνέπειες του Εμφυλίου. Ο Σ. Γακός (2010, 11) αναφέρει πώς: ''Τα πρόσωπα εγκλωβίζονται ανάμεσα σε μια εξωτερική και σε μια εσωτερική πραγματικότητα. Ο Άγγελος κλειδώνεται μέσα στην αποθηκούλα της αυλής κυνηγημένος από τον φόβο μιας παλιάς καταδίκης, ενώ ο Αντώνης εγκλωβίζεται έξω, κυνηγώντας να ενταχθεί στις νέες οικονομικές συνθήκες και εμπορικές σχέσεις''. Όπως πολύ σωστά παρατηρεί ο Γ.Δ. Παγανός (2000, 57), ''μέσα από τις περιπλανήσεις των προσώπων του ο μυθιστοριογράφος σκιαγραφεί τα προβλήματα και τα ήθη της εποχής''. Αν και πλάθονται, λοιπόν συστηματικά, με προσοχή και λεπτομέρειες, ακόμα και όταν πρόκειται για περιθωριακά πρόσωπα, οι ήρωες προκαλούν το ενδιαφέρον του αναγνώστη, όχι τόσο ως ατομικές περιπτώσεις, αλλά ως αντιπροσωπευτικές μορφές μιας πάσχουσας κοινωνίας.

Ο σκοπός αυτής της εργασίας είναι να ερευνήσουμε τον τρόπο κατασκευής του χαρακτήρα του πρωταγωνιστή Άγγελου[8] χρησιμοποιώντας τη μέθοδο χαρακτηρισμού που περιγράφει η Schlomit Rimmon-Kenan (1987). Ο Άγγελος είναι ο μόνος πρωταγωνιστής σε όλο το έργο του Φραγκιά και σε μια ευρύτερη έρευνα θα μπορούσαμε να ερευνήσουμε αν ο τρόπος παρουσίασής του διαφέρει από τον τρόπο με τον όποιο παρουσιάζει τους μη πρωταγωνιστικούς χαρακτήρες.

## 2. ΘΕΩΡΗΤΙΚΟ ΠΛΑΙΣΙΟ

Για την Schlomit Rimmon-Kenan ο χαρακτήρας προσδιορίζεται σε σχέση με ένα σύνολο χαρακτηριστικών που δεν είναι πάντα αναγνωρίσιμα με την πρώτη ματιά. Η διαδικασία του χαρακτηρισμού είναι διαδικασία συγκέντρωσης διαφόρων δεικτών χαρακτήρα κατανεμημένων σε όλη την έκταση του κειμένου. Οι βασικοί τύποι κειμενικών δεικτών του χαρακτήρα είναι δύο: άμεσος προσδιορισμός και έμμεση παρουσίαση.

Όταν χρησιμοποιεί τους άμεσους προσδιορισμούς, ο συγγραφέας δίνει παθητικό ρόλο στον αναγνώστη. Το χαρακτηριστικό ενός μυθιστορηματικού προσώπου δηλώνεται με ένα επίθετο, ένα αφηρημένο ουσιαστικό ή με κάποιο άλλο ουσιαστικό ή μέρος του λόγου. Υποτίθεται ότι δεν υπάρχει κίνδυνος ασάφειας ή λάθος κατανόησης από τον αναγνώστη. Ο άμεσος προσδιορισμός κάποτε δίνεται από τον συγγραφέα, αλλά κάποτε και από τους άλλους χαρακτήρες του έργου. Ο βαθμός της αξιοπιστίας δεν είναι πάντα ίδιος.

Με έμμεσες παρουσιάσεις χορηγείται ενεργός ρόλος στον αναγνώστη, απαιτείται η μόνιμη προσοχή του για να μπορέσει να βγάλει συμπεράσματα από διάφορες κατηγορίες της έμμεσης παρουσίασης. Αυτές οι κατηγορίες είναι η δράση, ο λόγος, η εξωτερική εμφάνιση και το περιβάλλον.

Πάντα κατά την Rimmon-Kenan, οι πράξεις ενός λογοτεχνικού χαρακτήρα μπορούν να είναι πράξεις της μιας φοράς, οι οποίες συχνά διαδραματίζουν σημαντικό ρόλο σε κάποιο κρίσιμο σημείο της αφήγησης και σε πράξεις της συνήθειας, οι οποίες

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[7] Ο Γ.Δ.Παγανός (2000, 56) τον ονομάζει ''το δεύτερο βασικό πρόσωπο.'' Για τους δύο πρωταγωνιστές βλ. Χατζηβασιλείου 2009, 76.
[8] Τρόπος κατασκευής όλων των άλλων χαρακτήρων περιγράφεται στην διδακτορική διατριβή της τ. Κόστιτς Παχνόγλου (2015)

αποκαλύπτουν τη στατική ή τη μη μεταβαλλόμενη πλευρά του χαρακτήρα και ενίοτε αφήνουν μια κωμική ή ειρωνική εντύπωση. Με ποιοτικά κριτήρια, η πράξη της μιας φοράς μπορεί να είναι πιο καθοριστική από τις πολυάριθμες συνήθειες που συγκροτούν την καθημερινή ρουτίνα του χαρακτήρα. Και τα δύο είδη πράξεων μπορούν να ανήκουν σε διάφορες κατηγορίες πράξεων: πράξη εντολής (πράξη που εκτελείται από τον χαρακτήρα), πράξη παράλειψης (κάτι που θα έπρεπε να κάνει ο χαρακτήρας, αλλά δεν το κάνει) και σχεδιασμένη πράξη (ένα απραγματοποίητο σχέδιο ή πρόθεση του χαρακτήρα).

Η κατηγορία του λόγου του χαρακτήρα, ο οποίος είναι ενδεικτικός ενός ή περισσότερων χαρακτηριστικών, αναφέρεται τόσο στον λόγο κατά την διάρκεια μιας συζήτησης όσο και στην σιωπηλή ροή της σκέψης. Τα λόγια ενός χαρακτήρα για κάποιον άλλον είναι πηγή πληροφοριών και για τους δύο χαρακτήρες. Ο Β. Αθανασόπουλος (2008: 40) αναφέρει σχετικά, ότι στην εξέταση ενός χαρακτήρα βασιζόμαστε σε ό,τι μας λέει ο συγγραφέας για αυτόν μέσω του αφηγητή, μέσω του ίδιου ή των άλλων χαρακτήρων. Μεγάλο ρόλο παίζει και η μορφή ή το ύφος του λόγου. Το ύφος αναδεικνύει την καταγωγή, τον τόπο κατοικίας, την κοινωνική τάξη, τις επαγγελματικές ιδιότητες, καθώς και τα ατομικά χαρακτηριστικά ενός χαρακτήρα.

Η περιγραφή της εξωτερικής εμφάνισης του χαρακτήρα από την αρχή της μυθιστοριογραφίας υποδήλωνε γνωρίσματα ενός χαρακτήρα και είναι λογικό ότι ανήκει και στους δείκτες της θεωρίας της Rimmon-Kenan.

Η περιγραφή του περιβάλλοντος χώρου είναι ένας επιπλέον τρόπος της έμμεσης παρουσίασης, τόσο του φυσικού περιβάλλοντος, όσο και του ανθρώπινου περίγυρου. Τα στοιχεία του φυσικού περιβάλλοντος που υποδηλώνουν την προσωπικότητα του μπορούν να είναι το προσωπικό του δωμάτιο, σπίτι, δρόμος, πόλη, και ο ανθρώπινός του περίγυρος είναι η οικογένειά του, η κοινωνική του τάξη.

Η Rimmon-Kenan υποστηρίζει ότι η ικανότητα της αναλογίας, ως μέσου ενισχυτικού του χαρακτηρισμού, εξαρτάται από τα στοιχεία στα οποία βασίζεται. Η αναλογία δύναται να εξάρει την κατανόηση κάποιου στοιχείου ενός λογοτεχνικού χαρακτήρα από τον αναγνώστη, από τη στιγμή που το παραπάνω στοιχείο έχει αποκαλυφθεί μέσω της δράσης, του λόγου ή της εξωτερικής εμφάνισης του χαρακτήρα. Η έμμεση παρουσίαση συχνά περιλαμβάνει μια υπονοούμενη σχέση αιτίου-αιτιατού μέσα στην ιστορία, ενώ η αναλογία είναι ένας καθαρά κειμενικός συνδετικός κρίκος, ανεξάρτητος από την αιτιότητα της ιστορίας (βλ. Agatos 2005, 39).


## 3. Ο ΧΑΡΑΚΤΗΡΑΣ ΤΟΥ ΑΓΓΕΛΟΥ

Ο Άγγελος εισάγεται στην ιστορία έμμεσα, ήδη από τις πρώτες σελίδες του έργου, κατά την πρωινή συνάντηση της Ισμήνης με τον Στάθη. Με τον τρόπο αυτό, και πριν ο αναγνώστης να ''δει'' τον ίδιο τον ήρωα, αφενός μαθαίνει πολλά γι'αυτόν, αφετέρου εντείνεται το σχετικό ενδιαφέρον του, καθώς παρουσιάζεται ως ένα πρόσωπο για το οποίο όλοι σχεδόν οι άλλοι αισθάνονται αγάπη και θαυμασμό.

Σε αυτή την σκηνή η Ισμήνη, η κοπέλα του Άγγελου, βγήκε ανήσυχη από το σπίτι τα χαράματα και περίμενε τον Στάθη, τον γείτονά τους και φίλο του Άγγελου, για να του ζητήσει την πρωινή εφημερίδα και εκείνος κατάλαβε ότι την ήθελε για να δει αν έγραφε κάτι για τον Άγγελο. Τότε εκείνος θυμήθηκε όλη την ιστορία του παλιού του φίλου (μαθαίνουμε, λοιπόν, τα πρώτα στοιχεία έμμεσα, μέσα από τις σκέψεις του Στάθη). Τον

Φεβρουάριο του `47 καταδικάστηκε ''ερήμην εις θάνατον'' και από τότε είχαν περάσει εφτά χρόνια χωρίς να τον είχε δει κανείς[9].

Ο Άγγελος είχε τελειώσει το Πολυτεχνείο. Την πληροφορία την δίνει η Ισμήνη, η οποία, βλέποντας την ταμπέλα του μηχανικού σε μια οικοδομή που χτιζόταν, αναρωτήθηκε πότε θα μπορέσει και αυτός να στήσει τη δική του ταμπέλα σε κάποιο κτίριο (βλ. Φραγκιάς 2002, 11). Ήταν σίγουρη ότι ο Άγγελος ζει[10], ''κάπου τριγυρισμένος από σιωπή και κίνδυνο. Μαζί μ`αυτόν υπάρχει κι` η αδυσώπητη απειλή που τον διώκει, έχουν γίνει ένα'' (Φραγκιάς 2002, 54).

Η Αλίκη και η Ουρανία, δύο αδελφές που έμεναν στην ίδια αυλή όπου έμενε  παλιά και ο Άγγελος, μας προσφέρουν την πρώτη περιγραφή της εξωτερικής εμφάνισης και της συμπεριφοράς του Άγγελου. Θυμούνται ότι ο Άγγελος ήταν ''ένας ψηλός αντάρτης πούρθε κάποτε με μιαν κατάμαυρη γενειάδα. Γελούσε τρανταχτά και σου ξεκολλούσε το χέρι όταν σε χαιρετούσε'' (Φραγκιάς 2002, 62).

Ο Αντώνης, που ήταν επίσης φίλος του Άγγελου, και τώρα γείτονας, μιλούσε με θαυμασμό για τον Άγγελο. Στην αδελφή του τη Λουκία είπε: ''Ο Άγγελος είταν ο πιο αγαπητός μου φίλος… Τον αγαπώ και τον θαυμάζω πάντα…'' (Φραγκιάς 2002, 88). Στον πατέρα του είπε επίσης πολύ καλά λόγια. ''Τον Άγγελο τον εκτιμώ, είναι λαμπρός… Είναι πολύ δυνατός, είναι ένα παλικάρι'' (Φραγκιάς 2002, 245).

Μετά από πολλά χρόνια απουσίας, ο Άγγελος ζήτησε από την Ισμήνη να βρεθούν. Η πρώτη αυτοπρόσωπη εμφάνιση του Άγγελου γίνεται τη στιγμή που την φώναξε από το αυτοκίνητο. Δεν εμφανίζεται ολόκληρος, αλλά μόνο το χέρι του. ''Ένα χέρι κάτασπρο την κάλεσε: Ισμήνη'' (Φραγκιάς 2002, 121) Τότε έγινε η πρώτη τους συνάντηση μετά από πέντε χρόνια.

Μέσα από τα μάτια της Ισμήνης ή του αφηγητή (δεν είναι σαφές από ποιον προέρχονται οι περιγραφές) σκιαγραφείται η εξωτερική εμφάνιση του Άγγελου εκείνη την περίοδο. Ήταν ίδιος όπως παλιά, ίσως μόνο λίγο πιο αδύνατος (''σα νάχει περισσότερα κόκκαλα το πρόσωπό του'' (Φραγκιάς 2002, 122)). Δεν έδειχνε στενοχωρημένος ή λυπημένος (''στο πρόσωπό του απλώθηκε κείνο το γνωστό χαμόγελο ήρεμης χαράς'' (Φραγκιάς 2002, 121)). Όταν μίλησε στον σωφέρ, η φωνή του ήταν ίδια, ''βαριά και ζεστή, λίγο πιο τρεμουλιαστή'' (Φραγκιάς 2002, 122). Τα ρούχα του φανέρωναν ότι οικονομικά δεν ήταν σε καλή κατάσταση (''Το παλτό του είναι τριμμένο, κάπως στενό'' (Φραγκιάς 2002, 122)). Μετά από όλες αυτές τις περιγραφές της εξωτερικής του εμφάνισης, ακολουθεί μια παρατήρηση για τον χαρακτήρα του: ''έτσι είταν πάντα του, παράτολμος ίσος και λίγο ξεροκέφαλος'' (Φραγκιάς 2002, 122). Παρόλο που δεν αναφέρεται σε κανένα σημείο αν όλα αυτά είναι παρατηρήσεις της Ισμήνης ή του αφηγητή, δεν προκαλούν αμφιβολία για την αξιοπιστία τους.

Η Ισμήνη και ο Άγγελος αγαπούσαν πολύ ο ένας τον άλλον πριν την τρομακτική απόφαση για τον Άγγελο και δεν εκπλήττει που αυτή η αγάπη άντεξε τους πειρασμούς του χρόνου. Ακριβώς αυτή η μεγάλη αγάπη έδινε και στους δύο δύναμη να αντέξουν και πίστη ότι κάποτε θα είναι πάλι μαζί. Η απέραντη αγάπη ήταν λόγος που η απάνθρωπη ταλαιπωρία δεν κατάφερε να σβήσει την αισιοδοξία τους, η οποία υπήρχε, ακόμα και στις στιγμές που την κάλυπτε ο φόβος. Εκτός από αγάπη, ο Άγγελος ένιωθε και μεγάλη ευγνωμοσύνη και την εξέφραζε ανοιχτά: ''Εσύ είσαι κάτι πάρα πάνω κι`από τον εαυτό

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[9] Ο Γ. Παππάς παρατηρεί: ''Κρύβεται εδώ και επτά χρόνια αποφεύγοντας μια θανατική καταδίκη την οποία ουσιαστικά εκτελεί μόνος του''. (Παππάς 2012, 110)

[10] Αυτή η φράση επαναλαμβάνεται σε αρκετά σημεία.

μου… Σ`ευχαριστώ που με βοήθησες ολ`αυτά τα χρόνια'' (Φραγκιάς 2002, 125). Γενικά, όπως θα φανεί παρακάτω, ο Άγγελος δεν είχε δυσκολία στην έκφραση των συναισθημάτων του.

Όμως στον τρόπο που μιλούσε εκείνο το βράδυ ο Άγγελος, η Ισμήνη βρήκε κάτι που την ανησύχησε[11]. Ο τρόπος που μιλούσε ήταν δείκτης της ψυχικής του κατάστασης και η Ισμήνη είχε δίκιο που ανησυχούσε, επειδή ο Άγγελος μόλις είχε φύγει από το μέρος που έμενε μέχρι τότε, και δεν ήξερε πού αλλού θα μπορούσε να πάει. Χρειαζόταν τη βοήθειά της, αλλά δεν τολμούσε να τη ζητήσει (μια επαναλαμβανόμενη σχεδιασμένη πράξη, η οποία, όπως θα φανεί πιο κάτω, κάποια στιγμή αναγκαστικά πραγματοποιήθηκε).

Όπως ήταν φυσιολογικό μετά από τόσα χρόνια που πέρασαν χώρια, στην πρώτη συνάντηση και οι δύο τους είχαν κάποια αμηχανία στη συμπεριφορά. Το βασικό πρόβλημα για τον Άγγελο ήταν η πεποίθηση ότι έφταιγε που δεν μπορούσε να της προσφέρει τίποτα εκτός από την αγάπη του.  Πίστευε ότι αυτή περίμενε κάτι που δεν μπορούσε να της υποσχεθεί. Η ανασφάλειά του που πήγαζε από φόβο ήταν αιτία κάποιων πράξεων παράλειψης, π.χ. αν και ήθελε να την αγκαλιάσει, δεν το έκανε, σίγουρος πως δεν είχε το δικαίωμα, επειδή δεν μπορούσε να της προσφέρει τίποτα, ήθελε να της πει πως δεν έχει πού να μείνει, αλλά ούτε αυτό έκανε, απλά της ομολόγησε ότι φοβόταν πολύ (Ένα τρεμούλιασμα που ανάβλυζε απ`τα σπλάχνα, παραλούσε το κορμί μου…'' (Φραγκιάς 2002, 128)). Αυτή ήταν η πρώτη από τις πολλές αναφορές στον φόβο του Άγγελου[12], κάτι που ίσως δε θα το περιμέναμε από έναν λεβέντη, αντάρτη, αλλά όμως κάτι πολύ ανθρώπινο και φυσιολογικό για την κατάστασή του. Το είχε ανάγκη να τον δεχτεί η Ισμήνη όπως ήταν εκείνη τη στιγμή, όχι όπως θυμόταν ότι ήταν κάποτε (βλ. Φραγκιάς 2002, 371). Σχετικά με τον φόβο της είπε (αργότερα στο κείμενο): ''Ο φόβος Ισμήνη, είναι αρρώστια, σου λιανίζει τα νεύρα, σου αδειάζει το μυαλό, νιώθεις τα σπλάχνα σου να τρεμουλιάζουν. Πολύ βαριά αρρώστια μάλιστα, σ`αφήνει παράλυτο κι` αποβλακωμένο'' (Φραγκιάς 2002, 370).

Όσο περπατούσαν στον δρόμο, τους έτυχε κάτι συνηθισμένο, που προκάλεσε όμως εντελώς ασυνήθιστη αντίδραση του Άγγελου. Πάρα λίγο να τον χτυπούσε ένα λεωφορείο. Πήδηξε γρήγορα στο πεζοδρόμιο και ένιωσε περίεργη χαρά ''που γλύτωσε από έναν κίνδυνο άλλης μορφής'' (Φραγκιάς 2002, 150). Αυτή η απλή πράξη της μιας φοράς ήταν σαν να του πρόσφερε μια απόδειξη ότι ζούσε, επειδή μόνο όποιος ζει μπορεί να κινδυνέψει να σκοτωθεί. Ήθελε πολύ να ζήσει και πίστευε ότι, αφού το θέλει, η λύση θα βρεθεί. Η επιθυμία του να ζήσει ήταν σταθερή και φανερώνεται σε διάφορα σημεία μέσα από τις σκέψεις του (π.χ. ''Κι` εγώ θέλω να ζήσω. Άρα υπάρχει λύση'', (Φραγκιάς 2002, 151), ''Πρέπει να γλυτώσω. Πρέπει να ζήσω.'' (Φραγκιάς 2002, 155)).

Η αδελφή του η Λουκία, η οποία ήρθε από την επαρχία για να τον ρωτήσει κάτι, τον είδε τυχαία από το λεωφορείο και τον περιέγραψε ως εξής: ''Εμένα μου φάνηκε τρομαγμένος κι`άρρωστος. Σα να έτρεμε, είχε ζαρώσει και κοιτούσε λοξά'' (Φραγκιάς 2002, 163). Αυτή ήταν μια πολύ ακριβής περιγραφή, την οποία η Ισμήνη προσπαθούσε να μην δει, και ειδικά να μην την μεταφέρει στους γονείς του Άγγελου.

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[11] ''Ποτέ άλλοτε ο Άγγελος δε μιλούσε έτσι θολά, μ`αυτό το τραύλισμα, την κοφτή ανάσα πούχουν τώρα τα λόγια του'' (Φραγκιάς 2002, 125).
[12] Π.χ. ''Ναι, πρέπει να παραδεχτώ πως και τώρα φοβάμαι, είναι το πιο τίμιο που έχω να κάνω. Και να ξαναρχίσω απ`την αρχή'' (Φραγκιάς 2002, 180). ''Τώρα φοβάμαι. Ο φόβος είναι η παρανομία της πίστης μου στη ζωή'' (Φραγκιάς 2002, 296), ''Μόνο ο φόβος δεν παλιώνει'' (Φραγκιάς 2002, 301).

Χώρισαν εκείνο το βράδυ χωρίς να κανονίσουν το επόμενο ραντεβού τους. Ο Άγγελος ένιωθε ανάγκη να συναντηθεί πάλι με την Ισμήνη για να βρει προστασία στο θερμό βλέμμα της. Αυτή η ευχή όμως, λόγω της κατάστασής του, έμεινε άλλη μία μη πραγματοποιημένη πράξη. Πήγε μια μέρα έξω από το κτίριο που δούλευε η Ισμήνη, αλλά τελικά δεν μπήκε. Σκέφτηκε: ''Δεν είμαι ακόμα ώριμος να δεχτώ την αγάπη της'' (Φραγκιάς 2002, 151).

Αφού δεν τόλμησε να ζητήσει βοήθεια από την Ισμήνη, μίλησε με τον Στάθη, και αυτός του επέτρεψε να κρυφτεί στο δωμάτιό του, στην ίδια αυλή όπου ήταν και το δικό του σπίτι. Όταν κρύφτηκε στο δωμάτιο του Στάθη, δεν ένιωσε ασφαλής. Αντιθέτως, επειδή παντού γύρω του υπήρχαν δικοί του άνθρωποι, ένιωθε ότι ''ο κίνδυνος τον ζώνει σφιχτότερα'' (Φραγκιάς 2002, 172). Και παρόλο που είχε τους δικούς του τόσο δίπλα, ένιωθε υπερβολικά μόνος[13]. Θεωρούσε το γεγονός ότι κρυβόταν δίπλα στους δικούς του, ακόμα πιο υποτιμητικό, ένιωθε τύψεις που δεν τους φανέρωνε ότι ήταν εκεί. Εκτός από τον φόβο, η ντροπή ήταν το συναίσθημα που ταλαιπωρούσε πολύ τον Άγγελο.

Σκεπτόμενος τι θα έλεγε στον πατέρα του αν τον ρωτούσε τι έκανε όλα εκείνα τα χρόνια, βρήκε ότι μόνο φοβόταν. ''Φοβόμουν, η μόνη μου πράξη είναι ο φόβος'' (Φραγκιάς 2002, 177), σαν να ήταν μια συνηθισμένη πράξη, της καθημερινής ρουτίνας. Αλλά ο φόβος δεν είναι πράξη. Στις συνθήκες που ζούσε δεν είχε τη δυνατότητα να κάνει πολλές πράξεις. Γι` αυτόν τον λόγο και η πιο απλή πράξη, ή πιο ανόητη ίσως, είχε μεγάλη σημασία. ''Η ύπαρξή σου συγκεντρώνεται τώρα στην ικανότητα να θαμπώνεις το τζάμι με το χνώτο σου. Σφούγγισε το θάμπωμα με το μανίκι του. Άχνισε πάλι το τζάμι και το ξανασκούπισε. 'Παίζω με την αναπνοή μου', είπε και γέλασε μόνος του. Το βρήκε λίγο γελοίο, μεγάλη δουλειά ν` αχνίζεις το τζάμι για να διαπιστώσεις πως υπάρχεις'' (Φραγκιάς 2002, 177). Όσο καθόταν στην καρέκλα, αναρωτιόταν αν της πρόσφερε έτσι την ιδιότητα να είναι καρέκλα. ''Αν τόξερα, θάταν αλλιώτικη η ζωή μου αυτά τα τελευταία χρόνια'' (Φραγκιάς 2002, 178).

Στο δωμάτιο του Στάθη ξάπλωνε πάντα ντυμένος για να είναι πάντα έτοιμος για ξαφνική φυγή (μια αναγκαστική πράξη επανάληψης)[14].

Το μεγαλύτερο πρόβλημα του Άγγελου ήταν ο φόβος ότι θα τον εκτελέσουν, αλλά άλλο ένα μεγάλο πρόβλημα ήταν και το ότι δεν είχε κάτι με το οποίο θα μπορούσε να ασχοληθεί. Όσο ο Αντώνης στο διπλανό δωμάτιο έκανε υπολογισμούς, ο Άγγελος σκέφτηκε: ''Θα μπορούσα κι` εγώ να τον βοηθήσω στους λογαριασμούς του. Θα δούλευα όλη την ημέρα και το βράδυ θα τούλεγα ευχαριστώ'' (Φραγκιάς 2002, 248). Όπως θα διαπιστώσουμε πιο κάτω, όταν κατάφερε να απασχοληθεί με κάτι, αμέσως μειώθηκε και ο φόβος του.

Ο Στάθης είχε αρκετά περίεργη συμπεριφορά με τον Άγγελο. Φαινόταν ότι το απολάμβανε να τον παιδεύει. Δεν ήθελε να του μιλήσει ούτε ελάχιστα, αν και ήξερε ότι το είχε μεγάλη ανάγκη. Μια μέρα ο Στάθης ομολόγησε στον Άγγελο ότι του κατέστρεψε τη ζωή κάποτε που δεν τον άφησε να δει την Έλλη, την κοπέλα που αγαπούσε, και η περίεργη συμπεριφορά ήταν ένας τρόπος εκδίκησης. Όταν κατάλαβε πόσο πολύ πλήγωσε τον Στάθη, ο Άγγελος αποδέχτηκε αμέσως το λάθος του και του είπε ανοιχτά ότι λυπόταν και καταλάβαινε το λάθος. ''Προχτές κατάλαβα πόσο αγαπούσες την Έλλη. Να με συγχωρείς για την πίκρα που σούδωσα με την ανόητη άρνησή μου. Ούτε φαντάστηκα

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[13] ''Μόνος, μα πάρα πολύ μόνος'', (Φραγκιάς 2002, 172), ''Νιώθει σαν άρρωστο παιδί που λαχταράει να περπατήσει και στη διπλανή κάμαρη'', (Φραγκιάς 2002, 177).
[14] ''Εκτός όμως απ`αυτόν τον πρακτικό λόγο, αν γδυθείς και πέσεις κανονικά στο κρεβάτι, αυτό θα σημαίνει πως, αν συμβεί κάτι, έχεις παραιτηθεί από κάθε ελπίδα να γλυτώσεις'' (Φραγκιάς 2002, 225).

πόση σημασία είχε... Δεν επέμενες και συ, το δέχτηκες σα νάταν πολύ φυσικό'' (Φραγκιάς 2002, 282).

Μια μέρα του ήρθε η ιδέα να σκάψει υπόγειο διάδρομο διαφυγής από το δωμάτιο του Στάθη. Έκανε σχέδιο στα χαρτιά, και μετά από κάποιες μέρες πέρασε στην υλοποίηση. Σκέφτηκε: ''Δεν είμαι γω για να κάθομαι σαν ξύλο στην καρέκλα. Έτσι θα συναντήσω τους δικούς μου, τους φίλους μου, μπορεί ακόμα να γίνω και χρήσιμος'' (Φραγκιάς 2002, 290). Αρκετά σύντομα όμως παράτησε το σχέδιο, επειδή οι εξελίξεις των γεγονότων γύρω του ήταν διαφορετικές. Αυτή η προσπάθεια του Άγγελου, παρόλο που ματαιώθηκε, ήταν η πρώτη πράξη ενεργητικής στάσης προς τη ζωή, για πρώτη φορά δεν ήταν ακίνητο, παθητικό θύμα, αλλά ενεργητικό πρόσωπο που είχε ελπίδα ότι κάτι θα καταφέρει να κάνει. Αυτή η πράξη τον προετοίμασε για την επόμενη ακόμα πιο τολμηρή πράξη (αν και θα μπορούσε να χαρακτηριστεί και ως πράξη απελπισίας και όχι τόλμης), όπως θα φανεί πιο κάτω.

Ένα πρωί ο Στάθης δεν ήρθε και ο Άγγελος ένιωθε ολότελα απροστάτευτος, και πάρα πολύ φοβισμένος (βλ. Φραγκιάς 2002, 291). Ο αφηγητής παρατηρεί πως ''πάλιωσε κι` ο ίδιος απ`την πολυκαιρία'' (Φραγκιάς 2002, 301). Αντιμετώπισε μεγάλο πειρασμό όταν η Ισμήνη χτύπησε την πόρτα και ζήτησε από τον Στάθη να ανοίξει. Ήθελε να της πει ότι ήταν μέσα, αλλά σκέφτηκε πως θα ήταν ντροπή να μάθει πως κρυβόταν μέσα τόσο καιρό. Αποφάσισε πως μια πράξη παράλειψης ήταν η καλύτερη λύση. Όταν η Ισμήνη έφυγε, ''έπεσε αποκαμωμένος στην καρέκλα'' (Φραγκιάς 2002, 302).

Μετά από λίγες μέρες αποφάσισε ότι το βράδυ θα έφευγε. Σκέφτηκε: ''Κόντεψα να συνηθίσω και τη μοναξιά και την απελπισία'' (Φραγκιάς 2002, 330). Βγήκε από το παράθυρο, πλύθηκε στη βρύση στην αυλή και μόλις ετοιμάστηκε να κάνει το πρώτο βήμα έξω από την πόρτα της αυλής, μπήκε ο Στάθης. Γύρισε μαζί του στο δωμάτιο. Ο Στάθης άναψε το φως και η Ισμήνη ήρθε αμέσως να τον ρωτήσει που ήταν και αν είχε νέα από τον Άγγελο. Ο Στάθης περίμενε ότι ο Άγγελος θα έβγαινε, αλλά δεν βγήκε (βλ. Φραγκιάς 2002, 331). Είπε στον Στάθη ότι ντράπηκε να βγει. Ο Στάθης του πρότεινε να πάνε βόλτα μαζί, αλλά αρνήθηκε (βλ. Φραγκιάς 2002, 334). Παρατηρούμε ότι οι ουσιαστικές αφορμές για της πράξεις παράλειψης, αλλά και της μιας φοράς του Άγγελου είναι σχεδόν πάντα ο φόβος και η ντροπή.

Λίγες μέρες μετά, όταν έγινε μεγάλη και μοιραία φασαρία στο σπίτι του Αντώνη με τον Θόδωρο, τον πατέρα του Άγγελου και τον φίλο του Γιάννη Γρυπάκη, ο Άγγελος έκανε τη μεγάλη έξοδο (πράξη μιας φοράς καθοριστική για τη συνέχεια της ζωής του). Βγήκε από το δωμάτιο του Στάθη και είπε: ''Για σταθείτε! Για μένα μιλάτε;'' (Φραγκιάς 2002, 361). Στάθηκε δίπλα στον πατέρα του και του είπε: ''Γιατί ταράζεσαι μ`αυτό το πρόσωπο πατέρα; Δεν αξίζει τον κόπο ν`ασχολείσαι μαζί του'' (Φραγκιάς 2002, 361). Έχουμε πάλι μια περιγραφή του Άγγελου, χωρίς να ξέρουμε αν οι παρατηρήσεις είναι του πατέρα του ή του αφηγητή: ''Είναι ο Άγγελος, γερό και δυνατό κορμί, νεύρο σφιχτό κι`αγαπημένο παλικαρίσιο πείσμα'' (Φραγκιάς 2002, 361). ´Το παρουσιαστικό του είναι λίγο περίεργο, τα ρούχα του πιο φαρδιά από το κορμί του, τα μάτια του σκοτεινιασμένα'' (Φραγκιάς 2002, 361). Κοιτούσε τον Θόδωρο σαν να έβλεπε μια πέτρα και του είπε πως δεν τον ξέρει. Όταν τον ρώτησαν οι άγνωστοι συγκάτοικοι ποιος είναι, δεν φοβήθηκε να πει: ''Ο Άγγελος'' (Φραγκιάς 2002, 364). Αυτή η σπουδαία μεταμόρφωση του Άγγελου, ή μάλλον επιστροφή στον «παλιό» Άγγελο που όλοι θυμόντα, ήταν όμως προσωρινή.

Μετά από λίγο τον έπιασε πάλι πανικός, ένιωσε ότι ήταν πολιορκημένος και απροστάτευτος. Ο πατέρας του ξαφνικά πέθανε. Η πράξη του Άγγελου που ακολούθησε ήταν πράξη μιας φοράς του ενστίκτου της επιβίωσης αλλά και τις μεγαλύτερης ντροπής.

''Χωρίς να συλλογιστεί καθόλου χώθηκε μονομιάς κάτω απ`το κρεβάτι. Ζάρωσε και περίμενε'' (Φραγκιάς 2002, 365). Όπως αναφέρει η Ε. Σταυροπούλου (2001, 137-138), όσο ο Άγγελος φοβόταν, οι προσπάθειές του να σωθεί ήταν στραμμένες προς τα κάτω (να σκάψει υπόγειο διάδρομο, να κρυφτεί κάτω από το κρεβάτι). Πέρασαν διάφοροι άνθρωποι από το δωμάτιο, αλλά και όταν έμεινε μόνο η Ισμήνη, αυτός ντράπηκε να βγει. Η ντροπή του μεγάλωσε όταν μερικοί άνθρωποι έκατσαν στο κρεβάτι. ''Ο φόβος και η ντροπή μάγκωσαν πάλι τα σωθικά σου, είναι το ρίγος της αρρώστιας που σε κρατάει σακάτη τόσα χρόνια. Τούτο το κρύψιμο είναι ο μέγιστος κι΄ ο έσχατος εξευτελισμός'' (Φραγκιάς 2002, 365). Του φάνηκε ότι ήταν το ίδιο νεκρός όπως και ο πατέρας του. Και η μητέρα του κατάλαβε πόσο μεγάλος ήταν ο φόβος του. Όταν η πόρτα χτύπησε πάλι, ''η μάνα του πρόσεξε πόσο απότομα κόπηκε η αναπνοή του και στρογγύλεψαν τα μάτια του'' (Φραγκιάς 2002, 367).

Δεν του άρεσε η ιδέα της Ισμήνης να φύγουν και να εγκατασταθούν στο εξοχικό σπίτι με κήπο. Της εξήγησε ότι έτσι δε θα άλλαζε τίποτα, ο φόβος θα παρέμενε ίδιος. ''Αν μπορούσα να μείνω κι΄ εδώ χωρίς να φοβάμαι μ΄ αρέσει. Σ΄ ένα σπίτι που φοβούνται, όλα είναι σκοτεινά…Ακόμα και σ΄ ολόκληρο τον κόσμο, αν τριγυρνάς φοβισμένος, είναι πάλι σα να βρίσκεσαι σε φυλακή…'' (Φραγκιάς 2002, 398)[15]. Ομολόγησε στον εαυτό του ότι κάποτε σκεφτόταν και μόνος του να εκτελέσει την ποινή.

Οι σχέσεις του με την Ισμήνη, δεν ήταν πλέον ιδιαίτερα χαλαρές. Για να τη φιλήσει έπρεπε να ρωτήσει: ''Μ΄ αφήνεις, Ισμήνη, να σε φιλήσω'' (Φραγκιάς 2002, 399). Οι σχέσεις επιδεινώθηκαν όταν δίστασε να δεχτεί να πάνε στο σπίτι της θείας της Βαγγελίας. Για αυτόν κάτι τέτοιο απλά θα ήταν αλλαγή τόπου φυλακής. Η Ισμήνη όμως δεν είχε άλλη δύναμη και του είπε να βρει μόνος του άλλο μέρος να κρυφτεί. Ο Άγγελος ήταν περήφανος και αφού η Ισμήνη του είπε να φύγει, δεν της άνοιξε την πόρτα να μπει ούτε κατέβασε το κανάτι, δέχτηκε την πείνα και τη δίψα ως κάτι που του άξιζε (βλ. Φραγκιάς 2002, 415).

Μια μέρα ο Αντώνης κατάφερε να του βρει απασχόληση. Του έφερε να κάνει τους στατιστικούς υπολογισμούς για ένα κτίριο. Αυτό είχε αποφασιστική σημασία για τη συνέχεια της ζωής του Άγγελου. Όταν έδωσε τους υπολογισμούς έτοιμους στην Ισμήνη για να τους πάει στον Αντώνη, είπε: ''Πες στον Αντώνη ένα μεγάλο ευχαριστώ για το δώρο που μου έστειλε'' (Φραγκιάς 2002, 411). Μετά του έφερε και άλλη δουλειά. Και όταν ο Άγγελος είπε: ''Αυτή την κάτοψη θα την σχεδιάσω αύριο'' (Φραγκιάς 2002, 426), έδειξε για πρώτη φορά βεβαιότητα ότι θα υπάρξει και το αύριο[16].

Η ζωή βρήκε την αληθινή συνέχεια όταν έβαλε την υπογραφή του στη δουλειά που έκανε[17] (βλ. Φραγκιάς 2002, 432). Ο εργοδότης ήταν τόσο ικανοποιημένος, που ήθελε να τον προσλάβει για να κάνει επίβλεψη της οικοδομής. Και ο Άγγελος αποφάσισε να δουλέψει εκεί. Δεν ήταν καθόλου ασήμαντο το ότι ήταν αρχιτέκτονας και η δουλειά που έκανε, η δόμηση ενός κτιρίου, μπορούσε να τον βοηθήσει περισσότερο από οποιαδήποτε άλλη δουλειά στη δόμηση της νέας ζωής του (βλ. Σταυροπούλου 2001, 121-122).

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[15] Κάποια στιγμή σκέφτηκε επίσης: ''Σέρνω ένα κορμί σάπιο από το φόβο'' (Φραγκιάς 2002, 414).

[16] Όπως παρατήρησε η Ισμήνη, ''αυτό το 'θα' είναι ένα μεγάλο βήμα'' (Φραγκιάς 2002, 426).

[17] ''Η πράξη του Άγγελου να υπογράψει τα αρχιτεκτονικά του σχέδια ήταν η έξοδος από τον τάφο στον έξω κόσμο, η ανάστασή του, η υπογραφή της ύπαρξής του. Ο χρόνος υπάρχει ξανά''. (Τριάντου-Καψωμένου 2009, 72)

Τη Δευτέρα το πρωί κατέβηκε από το καμαράκι της ταράτσας, πλύθηκε, ξυρίστηκε, έκαψε το κιτρινισμένο χαρτάκι με την καταδίκη του[18] και φώναξε τον Αντώνη να πάνε. Του είπε να κρατήσει από το μισθό του όσα χρήματα του χρειάζονται για να εξοφλήσει τα χρέη του. Είδε τον Θόδωρο στην αυλή, αλλά δεν φοβήθηκε. Μπροστά στην εξώπορτα έκανε μια κίνηση σαν να τραβούσε βαριά καγκελόπορτα, έβαλε όλη του την δύναμη, αλλά η πόρτα ήταν ανοιχτή, που σημαίνει ότι η στιγμή της εξόδου εξαρτιόταν αποκλειστικά από την απόφαση του Άγγελου να νικήσει τον φόβο του. Πέρασε έξω μαζί με την Ισμήνη και τον Αντώνη[19]. Όπως παρατηρεί η Ε. Σταυροπούλου (2001, 138), όταν αποφάσισε να σταματήσει να φοβάται, οι κινήσεις του ήταν προς τα πάνω, πρώτα στην ταράτσα, και μετά έξω από την αυλή. Ο Τ. Καρβέλης (1988, 16) θεωρεί ότι η έξοδος ήταν πράξη απελπισίας και υποταγής, αλλά θα συμφωνήσουμε μαζί του μόνο εν μέρει[20]. Η έξοδος ήταν θέμα απόφασης. Ο Άγγελος σίγουρα φοβόταν ακόμα, αλλά πήρε την μεγάλη απόφαση να μην επιτρέπει πλέον στον φόβο να ορίζει τη ζωή του. Αποφάσισε να κάνει τη ζωή δική του και από παθητική να περάσει σε ενεργητική προσέγγιση των συνθηκών και των ανθρώπων γύρω του, που για τους ήρωες του Φραγκιά είναι μεγάλο βήμα, μεγάλη αλλαγή και μεγάλη εξέλιξη.

## 4. ΣΥΜΠΕΡΣΜΑ

Η πιο πάνω ανάλυση δείχνει ότι ο Άγγελος είναι χαρακτήρας που εξελίσσεται. Κατασκευάζεται σταδιακά και κυρίως έμμεσα, και ο αναγνώστης είναι μάρτυρας των αλλαγών που του συμβαίνουν.

Οι άμεσες παρεμβάσεις του αφηγητή γίνονται κυρίως στις περιγραφές της εξωτερικής εμφάνισης και του περιβάλλοντος χώρου και με μερικούς άμεσους προσδιορισμούς, ενώ τα εσωτερικά χαρακτηριστικά του παρουσιάζονται μέσα από τις πράξεις και τον λόγο (λόγια, σκέψεις) και τις παρατηρήσεις των άλλων ηρώων με τους οποίους έχει επαφές. Οι άμεσοι προσδιορισμοί δεν αποτελούν τον κύριο τρόπο χαρακτηρισμού, αλλά ακόμα και όταν δεν προέρχονται από τον αφηγητή (αλλά από την Ισμήνη, τη Λουκία, τον Στάθη…), ο βαθμός της αξιοπιστίας τους είναι αρκετά μεγάλος. Ο αφηγητής δεν δίνει στον αναγνώστη λόγο να αμφισβητήσει τις παρατηρήσεις των άλλων ηρώων.

Αναλύοντας τις πράξεις του Άγγελου, παρατηρούμε πολλές σχεδιασμένες ή πράξεις παράλειψης. Οι πράξεις παράλειψης είναι για αυτόν συχνά ο μόνος τρόπος να διαμαρτυρηθεί για κάτι που δεν του αρέσει, αλλά δεν μπορεί να το αλλάξει, και φανερώνουν περισσότερο θάρρος παρά αδυναμία, η οποία χαρακτηρίζει κάποιες σχεδιασμένες πράξεις. Σχεδιασμένες πράξεις εμφανίζονται και ως αποτέλεσμα φόβου και έλλειψης αυτοπεποίθησης. Θάρρος χρειάζεται και για κάποιες πράξεις εντολής, ενώ κάποιες ως κίνητρο έχουν πάλι τον φόβο. Γενικά δημιουργείται η εικόνα ότι ο φόβος περιορίζει πολύ τον Άγγελο, και η εξέλιξή του φαίνεται κυρίως σχετικά με την ικανότητα

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[18] ''Με την πράξη του αυτή ο ήρωας αφήνει πίσω του το παρελθόν και ξανασμίγει με το παρόν και τα αγαπημένα του πρόσωπα. Αυτή τη σημασία έχει το εγκάρδιο σφιχτό αγκάλιασμα με το φίλο και συναγωνιστή του Αντώνη''. (Παππάς 2012, 154)

[19] ''Παρόλο που στο *Άνθρωποι και σπίτια* παρουσιάζεται θετικά η παραμονή των ηρώων σε περιορισμένο χώρο, στην *Καγκελόπορτα* θεωρείται σωστό να απομακρυνθούν τα πρόσωπα από την αυλή''. (Σταυροπούλου 2001, 141)

[20] Για την έξοδο του Άγγελου από την αυλή ο Τ. Καρβέλης (1988, 16) αναφέρει: ''Η έξοδός του από την Καγκελόπορτα δεν είναι πια σημάδι παλικαριάς. Αποτελεί περισσότερο πράξη απελπισίας, αφού δεν έχει άλλη εκλογή παρά να υποταχθεί και να προσαρμοστεί στην έξω από την αυλή κρατούσα κατάσταση''.

να νικήσει ή να ξεπεράσει κάποιον εσωτερικό του φόβο που μέχρι τότε τον περιόριζε ή τον εμπόδιζε σε κάτι. Οι πράξεις της συνήθειας μερικές φορές προκαλούνται από ανάγκη, αλλά μερικές φορές του προσφέρουν κάποια ψυχική ασφάλεια. Οι πράξεις της μιας φοράς κάποτε επιβεβαιώνουν τη γνώμη που ήδη έχουμε σχηματίσει, κάποτε όμως ξαφνιάζουν, ειδικά όταν φανερώνουν κάποιο χαρακτηριστικό που χωρίς αυτές δεν θα το είχαμε υποψιαστεί. Επίσης, οι πράξεις της μιας φοράς φανερώνουν τις αλλαγές και την εξέλιξη του ήρωα.

Ο λόγος παίζει επίσης σημαντικό ρόλο στην κατασκευή του χαρακτήρα του Άγγελου. Έχει κυρίως εσωτερικούς μονολόγους οι οποίοι συμβάλλουν στην κατασκευή του χαρακτήρα του. Μιλάει λίγο, αλλά αυτό οφείλεται στο γεγονός ότι είναι συνέχεια μόνος.

Οι περιγραφές της εξωτερικής εμφάνισης κυρίως αφορούν τα μαλλιά, τα μάτια, το πρόσωπο και τα ρούχα. Οι αλλαγές στην εξωτερική εμφάνιση φανερώνουν τις ψυχικές αλλαγές, αλλαγές διάθεσης, αλλά και την οικονομική κατάσταση εκείνης της στιγμής. Όταν δεν προέρχονται από τον αφηγητή, οι περιγραφές προέρχονται συνήθως από στενά πρόσωπα που γνωρίζουν καλά τον συγκεκριμένο ήρωα και δεν προκαλούν αμφισβήτηση σχετικά με την αξιοπιστία τους.

Εξετάζοντας τις περιγραφές του περιβάλλοντος χώρου διαπιστώνουμε ότι υπάρχουν παραλληλισμοί μεταξύ σπιτιών και της ψυχικής κατάστασης των κατοίκων, φαίνεται ότι το σπίτι ακολουθεί τη μοίρα της οικογένειας που μένει μέσα του. Τα κύρια χαρακτηριστικά των χώρων είναι η εγκατάλειψη και η απουσία φροντίδας και τάξης[21]. Για το σπίτι του Άγγελου υπεύθυνες είναι η μητέρα του και η Ισμήνη, ενώ η αιτία για την ψυχική τους κατάσταση είναι ο Άγγελος.

Στο τέλος μπορούμε να συμπεραίνουμε ότι ο χαρακτήρας του Άγγελου κατασκευάζεται κυρίως έμμεσα, μέσα από τις πράξεις και τον λόγο, αν και στην κατασκευή συμβάλλουν και οι περιγραφές της εξωτερικής εμφάνισης, του περιβάλλοντος χώρου, όπως και άμεσοι προσδιορισμοί. Ως πρωταγωνιστικός χαρακτήρας, ο χαρακτήρας του Άγγελου κατασκευάζεται με χρήση όλων των δεικτών της θεωρίας της Rimmon-Kenan.

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[21] Η φύση ως περιβάλλον χώρος των ηρώων δεν εμφανίζεται σε πολλά σημεία, αλλά και όταν εμφανίζεται είναι σχεδόν εχθρική. Ο Γ. Παππάς (2012, 149) αναφέρει πως ''Το φυσικό περιβάλλον είναι εχθρικό συμβάλλοντας μ'αυτόν τον τρόπο στην απομόνωση των ηρώων οι οποίοι είναι απομονωμένοι και από τον κοινωνικό, αλλά και από τον φυσικό χώρο''. Όμως ''Στο τέλος του μυθιστορήματος όταν τα πράγματα φαίνεται να τακτοποιούνται για τους ήρωες, θα αλλάξει και το φυσικό τοπίο το οποίο θα γίνει πιο φιλικό.'' (Παππάς 2012, 150)

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# NAČIN SINTEZE LIKA GLAVNOG JUNAKA
## U *GVOZDENOJ KAPIJI* ANDREASA FRANGIASA

U ovom radu bavili smo se načinom konstrukcije lika glavnog junaka romana Gvozdena kapija grčkog posleratnog pisca Andreasa Frangjasa. Karakteristika njegovih romana je nepostojanje jasno izdvojenih glavnih likova, ali u romanu Gvozdena kapija *link Angelosa se može smatrati glavnim s aspekta uticaja koji ima na ostale likove romana. Cilj rada je analiza postupka koji pisac koristi za građenje lika Angelosa. Teorijski okvir za analizu predstavlja model Šlomit Rimon-Kenan koji obuhvata direktno definisanje i različite načine indirektnog predstavljanja u konstrukciji književnih likova. Indikatori karaktera zastupljeni u indirektnom predstavljanju doprinose sintezi lika i svojim prisustvom u tekstu, ali i svojim odsustvom iz teksta. Analiza je pokazala da je dominantno indirektno predstavljanje kroz radnju i govor, ali zastupljena je i upotreba opisa spoljašnjeg izgleda, okruženja, kao i direktno definisanje. Zaključak je da za građenje glavnog lika autor koristi sve indikatore karaktera iz modela Rimon-Kenan.*

Ključne reči: *Andreas Frangjas, indikatori karaktera, književni lik*

# RHETORICAL STRUCTURE
# OF SERBIAN AND ENGLISH CALLS FOR PAPERS:
# THE CASE OF HUMANITIES AND SOCIAL SCIENCES

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**Abstract**. *Along with international research in the diverse field of genre analysis of academic discourse, there has been a steady increase in the number of studies of Serbian academic texts and comparative studies between Serbian and other languages. However, in the variety of researched academic genres, calls for papers (CFPs) have received comparatively little attention. In this study, the author compares the schematic structure of a sample of 16 Serbian and 16 English calls for papers of international conferences in humanities and social sciences in order to analyze differences in the production of rhetorical moves according to Swales' (1990) CARS model and Yang's (2013; 2015) models of rhetorical moves in CFPs. The results of qualitative and quantitative analyses show that Serbian CFPs in humanities and social sciences do contain a set of rhetorical moves which differs from the English calls in the ordering of the opening steps, the contents of the info-promotional Move 3 and the concluding moves, as English calls offered more follow-up websites and Serbian authors opted for a cordial greeting. The author concludes that the results reveal different practices in the two languages that may be culturally determined.*

**Key words**: *call for papers, rhetorical moves, Serbian, academic discourse, humanities, social sciences*

## 1. INTRODUCTION

As the academic need for different rhetorical functions develops along with the technology that enables it and transforms it, the variety of academic genres needed for successful professional communication has been growing as well, and with it the interest in the principles that govern the production of texts which, as the discourse community

(Swales 1990) becomes more internationalized, reach a more varied audience and may encounter cultural differences. Over the past few decades, the body of research in academic discourse has steadily increased, with studies dealing with different stages of academic production. Research has extensively covered oral production such as conference presentations, classroom presentations, and discussions, but the macro-organization of written texts including titles (Haggan 2004), abstracts (Lores 2004; Samraj 2005), different sections of academic papers, such as introductions (Samraj 2002), discussions (Holmes 1997) or conclusions (Yang & Allison 2003) have also gathered much attention. Because of the differences in the logic of writing and different rhetorical patterns that different cultures employ in their academic texts (Kaplan 1966), contrastive and comparative approaches have focused on various aspects of academic writing that exemplify differences in culture-specific patterns and discourse expectations (Blagojević 2012a) of international authors.

Among topics such as politeness strategies, persuasiveness, author's self-identification and gender-sensitive writing, summarized in Blagojević (2012b) as some of the leading issues in cross-linguistic studies of academic writing, the issue of ordering and structuring academic texts of different genres has also drawn plenty of attention. This has been especially true since John Swales (1990; 2004) analyzed the structure of academic papers with the genre-based approach and proposed models of different academic genres, but most notably the introductions to research articles, including specific rhetorical moves and steps that writers of academic texts in English typically adhere to. However, while subsequent studies (Duszak 1994) have used Swales' model to compare research articles from different cultures, the genre which is said to be initial in the genre chain of academic production (Swales 2004; Yang 2013; 2015), the Call for Papers, has not yet received much attention.

Among many studies of Serbian academic discourse in the past which have analysed different aspects of cultural differences between Serbian and English academic writers, such as the methods of achieving persuasiveness (Blagojević 2010), metadiscourse (Blagojević 2004), or author's self-identification via first person pronouns (Tošović 2002; Novaković & Sudimac 2017), the corpora of those studies have mostly been based on the academic research article as the carrier of said units of comparison.

Curiously, the CFP, to date, has not received this kind of interest, despite its role as the initiator of academic production prior to, during or following academic conferences, major national or international events that produce oral and written discourse via abstracts, conference presentations, various conference announcements and, lastly, published research articles or reviews. As the few previous studies by Yang (2013; 2015) and Mohammadi et al. (2013) have shown, a review of CFP's rhetorical structure from a macroscopic perspective (Purves 1988) can be successfully accomplished, and its dual function of informing and promoting gives additional topics for consideration (Yang 2015).

Therefore, it is the purpose of this paper to initiate the investigation of this academic genre in Serbian academic community and compare it to its English counterpart by examining the rhetorical structure and its component rhetorical moves and steps. More specifically, the study will try to answer two research questions:

1. What are the rhetorical schematic structures of Serbian and English calls for papers in the selected sample?
2. Are there any differences between Serbian and English schematic structures of this academic genre in the selected sample?

## 2. THEORETICAL FRAMEWORK

Even though the theoretical framework related to the research of CFPs as an academic genre is quite recent and not many studies exist in this area, the interest in the rhetorical structure of academic texts has been present in the past three decades. As we have shown with the studies noted in the previous section, different sections of academic papers have been analyzed, mostly influenced by John Swales' (1981; 1990; 2004) CARS (Create A Research Space) model of introductions. It is the model which he used to perform an analysis of research articles as a genre and define the *moves* and *steps* not only in the research article as a whole but in its component sections and even other academic genres. However, as Swales' own redefined concept of *discourse community* suggests, those who are members of such a community and who use the same genres to produce written discourse with the same socio-rhetorical aims, are not necessarily members of a single culture. What is more, as the discourse community relies on common rhetorical goals, it is by nature international, which makes it possible for members of different cultures to exhibit differences in rhetorical patterns typical of their culture.

Some of these differences were shown in Caplan's (1966) analysis of different rhetorical patterns of English, Semitic, Oriental, Romance and Russian student essays. As his analysis shed light on different approaches to discourse organization and the ways these 'cultural styles' define the organization of text of any member of a linguistic community, contrastive rhetoric as a linguistic discipline which analyses differences in the style of authors of different national cultures (Blagojević 2012a: 25) began to inspire further academic research in this field. One of such studies was done by Duszak (1994), who studied cross-cultural variation between English and Polish introductions in linguistic research articles using Swales' (1990) CARS model, and found that Polish authors were more indirect and tentative with statements or criticism, but more elaborate with their descriptions of terminology. This pointed to differences between English and different Slavic languages, which were further exemplified in efforts to contrast English academic discourse with academic texts written in Serbian (Blagojević 2004; 2009), Czech (Čmejrkova 1996), Russian and Bulgarian (Vassileva 1998; 2000; 2007), Russian and Ukrainian (Yakhontova 2006) and others. However, even in the multitude of analyses and data regarding said languages, the issue of calls for papers as a separate, or rather inter-related genre (Yang 2015) still remains under-researched, which allows for different rhetorical features to be analyzed and contrasted with its properties in the English language.

Even though Yang (2013), Yang (2015) and Mohammadi et al. (2013) all approached the CFP as a genre from different perspectives, either focusing on or featuring authorship and keyness, lexico-grammar and politeness strategies respectively, all three studies used the rhetorical structure as an important starting point for their research. Starting with Swales' (1990) CARS model for introductions as the model, different studies (Table 1) all arrived at different models for the CFP, although it should be noted that while Yang (2013; 2015) analyzed papers written in English, Mohammadi et al. (2013) based their research on the sample of Iranian CFPs.

**Table 1** Variations in the rhetorical structure of the CFP

| Mohammadi et al. (2013) | Yang (2013) | Yang (2015) |
|---|---|---|
| **Move 1 *Opening move*** | **Move 1 *Drawing attention*** | **Move 1 *Drawing attention*** |
| **Move 2 *Salutation move*** | 1.1 Announcing a novel leitmotif | 1.1 Announcing a novel leitmotif |
| **Move 3 *Informing move*** | 1.2 Presenting well-established brands | 1.2 Presenting well-established brands |
| 3.1 Information on interested areas of the conference | **Move 2 *Identifying discourse community coverage*** | **Move 2 *Identifying the discourse community coverage*** |
| 3.2 Information on necessary dates | 2.1 Addressing knowledge development | 2.1 Describing the history of the community |
| 3.3 Information on the format of the submitted papers and devoted times for presentations | 2.2 Revisiting current knowledge | 2.2 Addressing knowledge development |
| **Move 4 *Complementary close and signature*** | 2.3 Presenting underrepresented knowledge | 2.3 Re-visiting current knowledge |
|  | 2.4 Highlighting featured speakers | 2.4 Filling gaps in existing knowledge |
|  | **Move 3 *Soliciting contributions*** | 2.5 Highlighting featured speakers |
|  | 3.1 Regulating submissions | 2.6 Presenting the committee |
|  | 3.2 Scheduling key dates | **Move 3 *Soliciting contributions*** |
|  | 3.3 Locating channels for contribution | 3.1 Regulating submissions |
|  | 3.4 Listing types of contribution | 3.2 Scheduling key dates |
|  | **Move 4 *Presenting incentives for participation*** | 3.3 Locating channels for contribution |
|  | 4.1 Inviting potential participants | 3.4 Listing types of contribution |
|  | 4.2 Explaining registration procedures and benefits | **Move 4 *Presenting incentives for participation*** |
|  | 4.3 Arranging additional activities | 4.1 Inviting potential participants |
|  | **Move 5 *Clarifying miscellanea*** | 4.2 Explaining registration procedures |
|  | 5.1 Acknowledging assistance | 4.3 Arranging additional activities |
|  | 5.2 Supplying contextualized notices | 4.4 Printing the submissions |
|  | 5.3 Suggesting websites | 4.5 Nominating the beneficiaries |
|  | **Move 6 *Signing off*** | **Move 5 *Clarifying miscellanea*** |
|  |  | 5.1 Acknowledging assistance |
|  |  | 5.2 Supplying contextualized notices |
|  |  | 5.3 Suggesting websites/*multimedia* |
|  |  | **Move 6 *Signing off*** |

As Table 1 shows, Move 1 in all three publications announces the theme of the conference and the main topics, although Yang's results also include the presentation of the organizations, venues, and dates. Although the Salutation move does not exist in Yang's findings, the data which his two studies contained suggested a more thorough approach of CFP authors to establishing a discourse community with their potential contributors and a promotional function of the CFP. Move 3 is informational in all three publications, but Yang's data again suggest a more thorough promotional approach in Move 4, as incentives for participation are offered to potential participants. Move 5 is again found only in Yang's data, and offers additional information for the participants, whereas the final move in all three publications is the same. The table also shows differences between Yang's own research, with the main cause for them being certain technological

advances and differences in corpus material, as Yang (2015) included samples from only language and education-related conferences.

This suggests that the model proposed in Yang (2015) is more likely to occur in the present study, as we expect the differences among disciplines belonging to the 'soft sciences' to be less pronounced than those between soft and hard sciences. An additional point to make is how much of the two different genres, informative and promotional (Yang 2013), coexisting within the CFP, will be found in this study, or whether they will coexist at all, given Bhatia's (2000) findings of conflict arising from texts containing other combinations of genres, such as legislative and promotional.

## 3. RESEARCH METHODS

In order to find what is the rhetorical structure of Serbian calls for papers and to contrast Serbian and English rhetorical structures of this academic genre, 16 calls for papers in each language were chosen as the sample for this study. The average length of an English call in our sample was 256.7 words (in 13.9 separate paragraphs), whereas the Serbian sample was lengthier, with calls having an average of 449.9 words (in 36.4 separate paragraphs).

The 16 Serbian CFPs were downloaded from websites belonging to universities in Niš and Novi Sad, and their respective faculties of philosophy, while the CFPs in English were downloaded from the networks.h-net.org website, with only British and American calls included in the selection. All 32 calls belonged to international conferences and were restricted to disciplines belonging to Humanities and Social Sciences such as Philosophy, Psychology, Sociology, Media Studies and others, and the selection included publications only from the current decade, from 2011 to 2019. Even though most of the selected conferences occurred annually, only the most recent calls were chosen.

In a few cases, a distinction had to be made between conference calls and calls for papers, as not all conferences considered for our sample called for participation in those events and were merely notifications or invitations to a conference whose participants had already been determined by their participation in a project. Those calls that did not include Yang's (2015) Move 3 (Soliciting Contributions) and, therefore, did not call for active participation in the event were excluded from the selection. As Yang's (2015) move analysis provided more moves and steps that corresponded to our initial findings than Mohammadi et al.'s (2013), the nomenclature used for the present study was based on the former, but a different terminology was applied when needed.

In order to identify separate moves and steps in the texts, section boundaries, paragraph divisions and sub-headings were used as the major move identifiers, with connectors or paragraph divisions acting as identifiers of individual steps within major moves. The analysis consisted of a qualitative approach by which individual moves were described and later compared, and a quantitative approach that provided a statistical analysis of the two samples and the participation of their moves in the structure of the call.

The basis for comparison of the two languages is the common rhetorical function of the call for papers as a genre in different cultures, that of informing the academic community about an academic event and soliciting their contributions, with the main unit of comparison being a rhetorical move as a "defined and bounded communicative act that is designed to contribute to one main communicative objective, that of the whole text" (Lores 2004, 282).

4. RESULTS

**4.1 Serbian sample**

The analysis of our Serbian sample provided a rhetorical structure which closely resembles Yang's (2013; 2015), but with notable differences in the organization of certain rhetorical moves and steps, as the following analyses will show.

*Move 1 (Drawing Attention)*

In our Serbian sample, Move 1 had the function of providing the readers with the introductory information about the conference, such as its name, theme and organizers. Two steps were identified within this move: Step 1 (Presenting well-established brands: organization/venue/date) and Step 2 (Announcing a novel leitmotif: main topic/theme/ aim/catchphrase). Although this is the reverse order compared to Yang's, all 16 Serbian calls for papers had this move as the initial move and all 16 introduced the venue and organizers before introducing the theme or aims of the conference (Table 3).

> (1.1) *Međunarodna naučna konferencija pod nazivom „Društvo i prostor" biće održana 25. i 26. septembra na Filozofskom fakultetu u Novom Sadu, u organizaciji Odseka za sociologiju Filozofskog fakulteta u Novom Sadu, Srpskog sociološkog društva i Instituta za uporedno pravo iz Beograda.*
>
> (1.2) *Glavna tema konferencije je istraživanje značaja koji prostor ima za razumevanje društvenih pojava i promena u konkretnim sociološkim, politikološkim, geografskim, istorijskim, filozofskim, antropološkim, pravnim i drugim društveno-naučnim okvirima.*

*Move 2 (Identifying the Discourse Community Coverage)*

The second move has been compared by Yang (2015) to Swales' (1990) *Establishing a territory* move in article introductions, as it reviews previous knowledge and narrows its boundaries. It appeared in only 43.75% of our Serbian sample, but always followed Move 1, preceded any participation guidelines (Move 3), and was in 86% of the cases introduced as a separate paragraph. Four individual steps were identified within this move:

2.1 Describing the history of the community
2.2 Addressing knowledge development
2.3 Presenting underrepresented knowledge
2.4 Highlighting featured speakers.

Occurring in 57% of calls which contained this move, Step 1 in this sample had the function of presenting the venue's historical contribution to the discourse community, usually in the case of important anniversaries (2.1). It either appeared as a single step in this move, or was followed by Step 3, which may imply that either Step 1 or Step 2 are used in Move 2, as both refer to the discourse community from a diachronic perspective, with Step 1 performing a more promotional role than Step 2. Example (2.1) also shows why this particular step was included in Move 2 and not as the final step in Move 1, as it was in all cases complemented by a phrase or clause relating it to the history of the community, as the relative clause in (2.1) suggests.

Step 2 also appeared in every third instance of Move 3, and always before any of the remaining steps in Move 3. It introduced previous knowledge on the theme(s) of the

conference, up to and including present time, but without exposing any arising issues or gaps in that knowledge (2.2).

This was achieved in Step 3, which followed either Step 1 or Step 2, either as a separate paragraph, or a continuation of the paragraph in which one or both of the previous steps were used, but with the use of connectors such as *štaviše* or *ipak*. Its purpose was to promote the conference as a venue in which new ideas could be presented and to further narrow down the range of possible topics or approaches.

Surprisingly, Step 4 occurred only once in the corpus, and since it was not followed or preceded by any of the other steps, its place within the rhetorical structure of Move 3 was left undetermined and its placement as Step 4 was due to its infrequent inclusion in the corpus.

(2.1) *Tekuće, 2018. godine navršava se 80 godina od osnivanja Društva za sociologiju i društvene nauke, iz koga se kasnije razvilo Srpsko sociološko društvo.*

(2.2) *Istraživanje prostora je u poslednjih nekoliko decenija postalo sveprisutno u različitim društvenim naukama, a prostor se kao koncept, kao okvir i forma društvenih praksi sve više povezuje sa drugim važnim kategorijama poput istorije, vremena, kulture, medija, sećanja, roda, javnosti, privatnosti, tehnologije, novih medija, itd.*

(2.3) *U savremenom svetu koje se ističe po mobilnosti i brzom protoku informacija, seobe postaju sastavni deo života i društva. Štaviše, njihov obim i obrasci postaju sve složeniji.*

(2.4) *Plenarni predavači na STuP 2019 biće prof. dr Elizabeth Meins sa Univerziteta u Yorku (Velika Britanija), prof. dr Vincent Egan sa Univerziteta u Notingemu (Velika Britanija), prof. dr Lidija Arambašić sa Univerziteta u Zagrebu (Hrvatska) i prof. dr Nirvana Pištoljević sa Rutgers univerziteta (SAD).*

*Move 3 (Soliciting Contributions)*

Alongside Move 1, this was the only other move present in all CFPs in our sample, and the one with the most allocated space. Its rhetorical function is to regulate the abstract submission process by supplying all the information potential participants might need to successfully finish the application process, but the Serbian sample also included certain promotional steps. It is also the only move which appeared as a section with its own heading in the call, as well as subsections introducing its separate steps. The information that this move provided included:

3.1 Inviting potential participants
3.2 Regulating submissions
3.3 Scheduling key dates
3.4 Regulating submission channels and formats
3.5 Printing the submissions
3.6 Regulating payment

Perhaps the biggest change to Yang's model is the very first step, as it was previously classified as one of the steps in the promotional Move 4. However, our sample did not include any of the steps mentioned in Move 4 as a separate section or paragraph in the calls, and instead invited potential participants before giving any information regarding the application procedure, and included this call in the same paragraph as the following step (3.1).

Step 2, the first which introduced the informational function of this move, "explains the acceptable sub-topics and format of contributions in detail, including working language,

submissions, and policies of acceptance" (Yang 2015, 44) and was found in 12 out of 16 calls (3.2). Step 3 in all calls followed Step 1 and included important dates for the submission of abstracts, notifications and registration (3.3).

However, Step 4 in our sample had to be repurposed as the information on the channels for submitting abstracts (e-mail addresses, contacts) was combined with the expected formats of submissions or allocated time slots for presentations and working languages (3.4). Another step was included in some calls as information on the publication of accepted papers for publication, as well as any information on the format of the submissions (3.5). The final step in our sample, one that does not appear in any of the previous studies, is Step 6, in which any payment information is given to potential participants, as well as any pertinent contact information and details about other conference content covered or not covered by the fee (3.6) While Yang's (2015) findings classified possible fee reductions as part of the promotional Move 4, the CFPs in our sample included this information in the section on regular fees and payments, while the promotional function of Serbian CFPs was significantly reduced.

(3.1) *Ovim putem srdačno vas pozivamo da uzmete učešća u radu ove konferencije, te da svojim izlaganjem doprinesete njenom održavanju i kvalitetu.*

(3.2) *Radovi na sledeće teme su naročito dobro došli:*

(3.3) *Prijavu možete poslati najkasnije do 20. avgusta 2018. godine putem elektronskog formulara. Svi prijavljeni dobiće povratnu informaciju o učešću najkasnije do 30. avgusta 2018.*

(3.4) *Na Konferenciju se možete prijaviti elektronskim putem preko formulara koji je dostupan na linku*

(3.5) *Odabrani i recenzirani radovi biće objavljeni u Zborniku radova sa konferencije koji će biti štampan nakon Konferencije.*

(3.6) *Participacija za učešće na konferenciji je 20 evra i ona pokriva troškove ručka i osveženje.*

*Move 4 (Clarifying Miscellanea)*

As Yang's Move 4 (Presenting incentives for participation) was not found in our sample as a separate rhetorical unit, its place was taken by *Clarifying Miscellanea.* This is the move in which additional information not directly related to the application process or conference events is presented to potential participants. Based on our selection, three steps were identified, but as only the first two steps were seen together in only one CFP and the last two steps were seen together in two CFPs, their order may vary in any calls that might include all three steps. In addition to this, the number of calls where this move was seen was 50% of the total number.

4.1 Supplying contextualized notices
4.2 Acknowledging assistance
4.3 Suggesting websites/multimedia

Step 4.1 supplied additional information that reminded participants of any details that are easily overlooked or need mentioning, such as free and paid conference content, or which are not central to the conference event, such as book promotions and other academic events (4.1). Step 4.2 was used to acknowledge any inside or outside assistance regarding organization or funding (4.2) and Step 3 contained useful links and websites where more information regarding the application process could be found (4.3).

*(4.1) У паузи конференције предвиђено је одржавање редовне Годишње скупштине Српског социолошког друштва. Сви који желе да пуноправно учествују у раду Скупштине у обавези су да до 1. септембра 2018. измире заостале обавезе у погледу чланарине.*

*(4.2) Naučni odbor i partneri*
*Dubravka Valić Nedeljković, Filozofski fakultet, Univerzitet u Novom Sadu, Dinko Gruhonić, Filozofski fakultet, Univerzitet u Novom Sadu, Nikola Knežević, Centar za istraživanje religije, politike i društva, Novi Sad*

*(4.3) За све додатне информације можете контактирати Канцеларију за сарадњу са дијаспором Града Ниша на dijaspora.ni@gmail.com и путем телефона +381 18 520 509.*

*Move 5 Signing Off*

Move 5 was found in 12 out of 16 calls and in those cases it was the final move in the call. It contained no sub-steps and was used by the conference organizers to express their wishes for a well-attended conference, forthcoming submissions or to welcome future guests to their town. It contained usually a short cordial greeting and a mention of the conference organisers, in most cases without individual names and surnames (5.1).

*(5.1) Nadamo se da će konferencija i ove godine okupiti veliki broj učesnika koji će svojim učešćem doprineti uspehu skupa. Očekujući vas u Nišu, šaljemo vam srdačne pozdrave.*

We should also note that even though the order of moves is presented here as it was seen in the majority of calls included in the sample, parts of steps belonging to different moves occurred in multiple positions in a single CFP once (Move 5), twice (Move 1), or even five times (Move 3) in 16 calls. This contributes to Duszak's (1994) claim that rhetorical moves are not strictly linear but cyclical and may reappear at various stages of a text.

## 4.2 English sample

*Move 1 (Drawing Attention)*

Surprisingly enough, the opening move in the English sample was not present in the entire selection, as only 13 papers contained it, and with only the most basic information, which in most cases belonged to just one of the two steps. Both steps occurred only once in the entire English sample (6.1).

*(6.1) BASAS will hold its annual conference at University of Southampton between Wednesday, 1st of April and Friday, 3rd April 2020. Panel and paper submissions for the 2020 conference are now accepted.*
*This year there is no specific theme for the conference – we invite proposals from across humanities, arts and social sciences for both panels and independent papers within the broadest reach of South Asian studies, and including work on diasporas and the Indian Ocean world.*

*Move 2 (Identifying the Discourse Community Coverage)*

Occurring in 68.75% of the English sample papers, Move 2 was not as frequently found as Move 1, but was still one of the more prominent parts of English CfPs. Unlike the Serbian selection, only three steps were noticed here, as the English organizers did not focus on the history of the community, but rather on the knowledge development and

the significance of the event as a source of contributions. These two steps were not always separated into paragraphs, but mostly coexisted in the same paragraph, with phrases like *this panel*, *this volume* acting as topic announcers. On the other hand, the announcement of keynote speakers was always done in a separate paragraph, probably to express appreciation for the speaker and single out that information as one of the conference's most important selling points.

### Move 3 (Soliciting Contributions)

Although the rhetorical function of this move, to provide necessary guidelines for participants regarding the submission process, was observed in both samples, only four steps were found in the English sample, as the final two did not appear in any of the calls in English. Furthermore, this was the move in which the division of information into separate paragraphs, lists and bullets was the most evident. This is potentially due to the need for absolute clarity and the importance of the information for the application process. This is supported by the fact that steps 2, 3 and 4 were all found in more than 93% of the English sample, while the move itself was indispensable in both samples, due to our selection parameters and the main function of the genre.

### Move 4 (Presenting incentives for participation)

Unlike the Serbian calls, one example of Yang's Move 4 was found in the English sample, occurring after Move 3 and before Move 5, separated as a single paragraph (7.1). Its rhetorical function is to give incentives for participation such as reduced fees, or later registration. As this was the only case of this move being used in both languages, no generalizations can be made including whether any sub-steps should be included.

> *(7.1) SWPACA offers monetary awards for the best graduate student papers in a variety of categories. Submissions of accepted, full papers are due January 1, 2020. For more information, visit* http://southwestpca.org/conference/graduate-student-awards/

### Move 5 (Clarifying Miscellanea)

Within the English sample this was the second one of the two most frequent moves (100%), but mostly because of its third step (suggesting websites/multimedia) which was found in all English calls, whereas the first two were found only once (Step 1) and twice (Step 2). As in the Serbian sample, this step also contained useful links to websites and contacts for more information regarding the application process.

### Move 6 (Signing Off)

Although this move was found in 75% of Serbian calls, it was found only once in the English sample, and even then it was just a brief sign-off (8.1), so it appears that the organisers of such events did not deem it necessary to make any special welcoming gestures, especially after all the important information has already been shared.

> *(8.1) We look forward to receiving your submissions!*

### 4.3 Serbian and English calls

Having examined both Serbian and English calls, we made a comparison of the rhetorical structures of CFPs in both languages presented in Table 2 below.

**Table 2** Rhetorical structure of Serbian and English calls

| Serbian CFPs | English CFPs |
|---|---|
| **Move 1** *Drawing Attention* | **Move 1** *Drawing Attention* |
| 1.1 Presenting well-established brands: organization/venue/date | 1.1 Presenting well-established brands: organization/venue/date |
| 1.2 Announcing a novel leitmotif: main topic/theme/aim | 1.2 Announcing a novel leitmotif: main topic/theme/aim |
| **Move 2** *Identifying the Discourse Community Coverage* | **Move 2** *Identifying the Discourse Community Coverage* |
| 2.1 Describing the history of the community | 2.1 Addressing knowledge development |
| 2.2 Addressing knowledge development | 2.2 Presenting underrepresented knowledge |
| 2.3 Presenting underrepresented knowledge | 2.3 Highlighting featured speakers |
| 2.4 Highlighting featured speakers | |
| | **Move 3** *Soliciting Contributions* |
| **Move 3** *Soliciting Contributions* | 3.1 Inviting potential participants |
| 3.1 Inviting potential participants | 3.2 Regulating submissions |
| 3.2 Regulating submissions | 3.3 Scheduling key dates |
| 3.3 Scheduling key dates | 3.4 Regulating submission channels and formats |
| 3.4 Regulating submission channels and formats | |
| 3.5 Printing the submissions | **Move 4** *Presenting incentives for participation* |
| 3.6 Regulating payment | |
| | **Move 5** *Clarifying Miscellanea* |
| **Move 4** *Clarifying Miscellanea* | 4.1 Supplying contextualized notices |
| 4.1 Supplying contextualized notices | 4.2 Acknowledging assistance |
| 4.2 Acknowledging assistance | 4.3 Suggesting websites/multimedia |
| 4.3 Suggesting websites/multimedia | |
| | **Move 6** *Signing Off* |
| **Move 5** *Signing Off* | |

*Move 1*

Although the basic structure of this move appears to be the same in both languages, the English sample contained this move in 13 out of 16 cases, while all 16 Serbian calls started with the opening move (Table 3). The importance of this move for Serbian calls can also be seen in the number of rhetorical steps dedicated to it with Serbian calls containing on average 2 steps (compared to 1.06 in English) arranged in 4.3 paragraphs on average, compared to English 1.5. Even the portion of the text devoted to this move in Serbian calls shows that giving out basic information about the conference plays a more significant role for Serbian authors, since more details contained within each of the two steps are used in Serbian calls, resulting in more content.

**Table 3** Frequency of rhetorical moves and steps in Serbian and English CFPs

|  | Serbian CFPs | English CFPs |
|---|---|---|
|  | Frequency in the sample | Frequency in the sample |
| MOVE 1 | 100 | 81.25 |
| Step 1 | 100 | 50 |
| Step 2 | 100 | 56.25 |
| MOVE 2 | 43.75 | 68.75 |
| Step 1 | 25 | 50 |
| Step 2 | 25 | 56.25 |
| Step 3 | 31.25 | 25 |
| Step 4 | 6.25 | / |
| MOVE 3 | 100 | 100 |
| Step 1 | 31.25 | 18.75 |
| Step 2 | 100 | 93.75 |
| Step 3 | 100 | 100 |
| Step 4 | 100 | 93.75 |
| Step 5 | 81.25 | / |
| Step 6 | 75 | / |
| MOVE 4 | 56.25 | 6.25 |
| Step 1 | 18.75 | / |
| Step 2 | 25 | / |
| Step 3 | 37.5 | / |
| MOVE 5 | 75 | 100 |
| Step 1 | / | 12.5 |
| Step 2 | / | 6.25 |
| Step 3 | / | 100 |
| MOVE 6 | / | 6.25 |

*Move 2*

Appearing in 68.75% of English calls (only in 43.75% of Serbian calls), the rhetorical move which serves to 'establish a territory' appears more relevant to English authors, as it contains more words, more paragraphs and more individual steps per call. Step 1, however, was not the same in English and Serbian texts, since only Serbian texts addressed the history of the community or the conference's significance, which could be a result of the chosen sample. Instead, Step 1 in the English calls performed the same rhetorical function as the Serbian Step 2, and in this respect was more prominent, as it appeared in 75% of the sample (33% in Serbian).

It is interesting to note that the rhetorical separation of this step and the following one, *Presenting underrepresented knowledge,* was also achieved differently, with English texts relying more on textual connectives (67%) while Serbian texts relied equally on textual connection and separation into paragraphs. In the English sample, phrases like *this panel*, *this conference* were used in 7 out of 12 cases in which Step 3 appeared alongside other steps, including the cases where it was introduced as a separate paragraph. The Serbian sample did not use metadiscourse to a considerable level, as only 2 cases of connectors (*štaviše; ipak*) were used for that purpose.

The final step in Move 2 in both languages was *Highlighting featured speakers.* Whereas our Serbian sample contained only one mention of keynote speakers, four such examples were found in the English sample (25% of the total number of calls) but, as in

Serbian, only in a single paragraph. However, in the English sample, an example with all three steps did exist, and it helped to place this Step as the last one in Move 2.

### Move 3

Unlike Serbian calls, steps 2, 3 and 4 were often found in the single paragraph (68.75%) in the English sample, sometimes even all three (9.1), whereas Serbian calls separated the information. Both samples contained information about acceptable sub-topics (Step 1) as a separate paragraph, although not always as the first piece of information in the move. English samples also included only one call which contained sub-section titles, which is due to the greater average length of Serbian papers.

> (9.1) *Please submit abstracts of no more than 300 words by September 30, 2019, using the NeMLA link: https://www.cfplist.com/nemla/Home/S/18059*

### Move 4 (S) / Move 5 (E)

An evident difference between Serbian and English calls is the use of Move 5 in the English sample (Move 4 in Serbian), as it appeared in all 16 calls (56.25% in Serbian). Moreover, Step 3 appeared in all 16 calls (only 6 in Serbian), Step 2 only once (4 in Serbian) and Step 1 twice (3 in Serbian), suggesting differences in the purpose of this move between the two cultures.

### Move 5 (S) / Move 6 (E)

The final move in both samples was Signing Off, and its function was the same in the English sample, but with only one example, whereas 75% of Serbian texts ended with a greeting, suggesting the cultural significance of hospitality in the Serbian culture, extending into its academic culture as well.

## 5. DISCUSSION

As our Serbian sample has shown, in comparison to earlier studies of this mixed genre, the rhetorical structure of calls for papers can be expected to differ with the change in the language, the underlying cultural patterns and the disciplines chosen for analysis. The importance of Move 1 for making the initial announcements and establishing the main themes was evident in the Serbian sample, which may be attributed to the need to establish the basic notions and terminology which Duszak (1994) found in her analysis of Polish research articles. That this may indeed be the case in Serbian as a Slavic language is shown by the volume and informativeness of Serbian Move 3, which contained more steps both in a single average call and the overall structure of the move.

On the other hand, a surprising result is the lack of plenary speakers in conferences both in Serbian and English, but even though this may be explained by the relatively small sample, the difference in the use of this move can be noticed in the two samples, as Serbian calls used this move rather inconsistently and to a small degree, while English calls relied on information about the discourse community, past and current knowledge and the conference's role in expanding it. Since Move 2 has been related to Swales' (1990) structure of article introductions (Yang 2015, 44) and their rhetorical function of

establishing a territory, we can stress the fact that our results are in line with previous findings on the subject of Serbian research article introductions (Blagojević 2012a, 114), which revealed inconsistency in their use and infrequent inclusion in this academic genre.

While establishing a territory in the previous move can be seen as a promotional, as well as informative move by which organizers may want to increase their event's relevance to the academic community, it is the intended informational Move 3 that surprisingly bore most of the promotional weight of both samples. Although multiple rhetorical functions of a single genre are not unknown (Bhatia 2000; Hyland 2004) and may coexist without misinterpretation, invitations were not expected at this stage, and may be a result of the reoccurrence of Move 1 even though our findings do not suggest it. The fact that the step *Regulating payment* was found only in our Serbian sample was also unexpected but may be due to different practices in regulating such financial matters in the two cultures.

However, another explanation may lie in the English Move 5 (Serbian Move 4), which always included suggested links and websites, whereas in the Serbian sample they appeared only in every other call, since Serbian calls included much more information in their Move 3. This testifies to the observation that genres and rhetorical situations are subject to changes due to the constant progress in the multi-media and the information technology, but without misunderstandings as long as some generic boundaries of the genre are maintained (Bhatia 2000, 148). This also allows any member of a discourse community to take part in its events, despite cultural or language barriers that may create peculiarities in their constitutive genres.

Regarding the last move in both samples, it can be argued that the omission of greetings in the English sample may be due to different politeness strategies. While Serbian authors tend to be more explicit or vocal in their expression of hospitality, it does not necessarily follow that the English calls lacking this move are insufficiently polite, although it may seem so from the perspective of a Serbian author. What English authors may view as polite in their calls is the very lack of additional information, as the current study has shown that even the most informative Move 3 is far less comprehensive, suggesting that the politeness strategy used is that of succinctness and, therefore, respect for the reader's time. This would support Mauranen's (1993) findings in her study of English and Finnish academic rhetoric that English authors tend to show academic politeness by trying to "respect the reader's time and effort" (Blagojević 2012b, 1935). However, as these claims exceed the scope of this study, further research tailored to this purpose may answer this question regarding CFPs with more precision.

### 6. CONCLUSION AND SUGGESTIONS FOR FUTURE RESEARCH

This research, although limited in scope and volume, has shown that the cultural patterns which shape written and spoken academic discourse can be observed in the mixed genre of calls for papers, one of the initial links in the chain of academic production and one which deserves even more attention as its dissemination and content have been affected by various extra-linguistic factors affecting academic discourse to this day.

As CFPs are a genre in which authors address their readers directly, additional research could look more closely into the use of strategies for achieving persuasiveness or politeness, as these concepts are closely tied to any promotional genre, and may answer whether the increasing presence of promotional activities and content in academic events and discourse has left a mark on the promotional function of academic genres such as the CFP and others.

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# RETORIČKA STRUKTURA
# SRPSKIH I ENGLESKIH POZIVNIH PISAMA:
# SLUČAJ HUMANISTIČKIH I DRUŠTVENIH NAUKA

*Zajedno sa međunarodnim istraživanjima u raznolikom polju žanrovske analize akademskog diskursa postepeno se povećavao i broj istraživanja srpskih akademskih tekstova i kontrastivnih studija srpskog i drugih jezika. Međutim, uprkos raznovrsnosti istraživanih akademskih žanrova, pozivna pisma (CFP) su privukla manje pažnje u odnosu na druge žanrove. U ovom radu, upoređujemo retoričku strukturu 16 pozivnih pisama na srpskom i 16 na engleskom jeziku međunarodnih konferencija u oblasti humanističkih i društvenih nauka in kako bi analizirali razlike u produkciji retoričkih koraka, po Svejlzovom (Swales 1990) CARS (Create a Research Space) modelu i Jangovim (Yang 2013; 2015) modelima retoričkih koraka u pozivnim pismima. Rezultati kvalitativne i kvantitativne analize ukazuju na to da srpska pozivna pisma u humanističkim i društvenim naukama zaista poseduju set retoričkih koraka koji se razlikuje od engleskih poziva u rasporedu uvodnih 'stavova'', sadržaja informativno-promotivnog Koraka 3 i zaključnih koraka, pošto su pozivna pisma na engleskom sadržala više veb sajtova za dodatne informacije dok se autori srpskih pisama više opredeljuju za srdačan pozdrav. Zaključujemo da rezultati otkrivaju da je praksa u dva jezika drugačija i verovatno kulturno uslovljena.*

Ključne reči: *pozivno pismo, retorički koraci, srpski, akademski diskurs, humanističke nauke, društvene nauke*

Review article

# PHILOSOPHY IN LITERARY FORMS

## *UDC 1:82-1/-9*

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**Abstract.** *This paper looks into the literary forms of expressing philosophemes. Starting from the difference between scientific and literary forms of presenting philosophical ideas, we focus on discussing various literary forms that are present in philosophy. Philosophical works of poetry, prose, and drama are differentiated and considered, beginning with antiquity up to contemporary philosophy. Within this topic, we analyse the fundamental thematic orientation of representatives of the Enlightenment and existentialist philosophy, as well as the relationship between form and content in their works. The objective of this paper is to emphasize and expound on the thesis about the close correlation between literary forms and certain philosophical content, especially the correlation between literature and the philosophy of existentialism. The conclusion reached in the end is that literary works can be interpreted philosophically, but above all, that philosophical texts can be shaped in a literary fashion. Furthermore, it transpires that, in one historical period, philosophy adopts some literary forms, and in another period, it borrows certain forms from literature.*

**Key words:** *philosophy, literature, novel, essay, dialogue, poem*

### 1. ON THE FORM OF ARTICULATING PHILOSOPHICAL WORKS

Philosophy, as a realm of mind, is characterised by a specific methodic approach to the subject matter. Unlike particular scientific disciplines, it does not come across the object of its study as a finished and completed object in nature, but establishes it by the very manner of examining it. Establishing a philosophical approach in the sphere of a specific cognitive way of addressing a topic still leaves room for choosing an approach on the level of the exposition of the content through language.

Philosophical methods include various ways of contemplating and reflecting upon the subject of study, by which it is established as a philosophical topic or a problem area. The need for teaching, transmission and dissemination of knowledge in philosophy, as well as for

publishing the results of research, on the level of phrasing and giving shape to the content seeks an adequate form of exposition. For determining a philosophical approach to the topic, both the manner of handling the object of consideration and the form of expounding philosophical content and knowledge are of importance. In that sense, we distinguish between philosophical methods of thinking and philosophical methods of exposition.

Philosophers select the form of clarifying philosophical content so that it corresponds to the steps made in the thinking process of discussing a particular question or problem. Choosing an adequate form to express philosophical content is important because of the need to teach and transmit knowledge. Hence, the manner of expounding philosophical content, through its clarity and precision, has to enable the listeners or readers to understand and assimilate knowledge as appropriately as possible.

From the perspective of the history of philosophy, we can observe a great number of different philosophical-scientific and literary forms of exposition and presentation of philosophical content. Philosophers opt for certain forms of expressing philosophical content so as to correspond to the subject matter that they endeavour to discuss and present, as well as to the aim the author wants to achieve.

Philosophical texts are written in strict, concise, precise, conceptually clear and articulate discursive language. In the philosophical literature, we can also encounter poetical rather than conceptual ways of presenting philosophical content, in which literary devices for capturing and presenting ideas and positions are dominant. In an effort to find an adequate form of expressing their teaching, philosophers often employ literary forms, as it may be easier to present a specific existential situation or a certain idea and a notion in that manner. Philosophy makes use of forms characteristic of literature, such as an essay, a dialogue, a poem, a play, a story, or a novel. Therefore, because they employ poetic, dramatic, and novelistic forms, some philosophical writings are often classified as literary works, as well. In this paper, we start from the fundamental difference between scientific-theoretical and literary forms of expressing philosophical content. We only explore the literary forms of expressing philosophical ideas. Our objective is to answer the question of what motivates philosophers to choose certain literary forms. Furthermore, we indicate favourable social circumstances which gave the impetus for the use of literary forms in philosophy in particular epochs. The emphasis in the analysis will be placed on the use of literary forms in the classical period, the Enlightenment, and existentialism.

## 2. LITERARY FORMS OF PHILOSOPHICAL WORKS

Beginning from antiquity until the modern age, all literary forms of presenting philosophical teachings are present in the history of philosophy. One can come across philosophical works both of prose and poetry, as well as of drama. Among the poetic ones, long and short poems are predominant, and among the works of prose novels, stories, essays, and aphorisms dominate. In dramatic philosophical works, the dialogues form is used. As early as the first centuries of the advent of philosophy, due to the dominance of the poetical manner of thematizing phenomena of the origin and ordering of the world, philosophical ideas have been expressed through verse. In addition to poetic works, philosophical thought in ancient Greece used dramatic form, whereas philosophical-literary works of prose fully flourished in the Enlightenment and within existentialist philosophy. In the paper we will be considering the following question: What makes literary forms suitable for expressing certain philosophical content?

### 2.1. Poetic Forms of Philosophical Works

Philosophy in its rational and discursive form, as pure thought cleared of mythological and religious conceptions, is found for the first time among the ancient Greeks. However, certain philosophical ideas appear even earlier, in cosmogonies and theogonies of ancient civilisations. Thus, the first form in which philosophical ideas appeared, admittedly fused with mythological and religious conceptions, was in verse. The initial inclination towards a poetic way of storytelling was still present even with later philosophers. To be precise, some classical philosophers expressed their thoughts through verse. Philosophical content takes the poetic form, by which a particular teaching or the whole philosophical system is expounded. In view of the fact that philosophical content is expressed through poetic devices, the philosophical poem falls into the categories both of philosophical and of literary works.

Parmenides, the founder of Eleatic school, wrote his major work *On Nature* in the form of a poem. Moreover, poems of the same title were written by Xenophanes and Empedocles. Unfortunately, only fragments of their writings are preserved. An Epicurean, Titus Lucretius Carus, presented the Epicurean philosophical doctrine through the poem *On the Nature of Things*, which is preserved in its entirety (Carus 1945). As is evidenced by doxographical sources, Xenophanes wrote certain Silloi or satirical poems, as well as long poems and elegies, of which only scant fragments remain. His philosophical doctrine is expressed through literary forms and therefore doxographical sources categorize him both as a rhapsode and a philosopher.

Given the status enjoyed by poets in ancient times, it may seem odd that philosophers, in an effort to express their teachings, resort to poetic forms. However, it is precisely through poetic forms that another point is emphasized. The teaching that is communicated through poetry is not a conception of the world that the author himself conceives and constructs, but it is the truth that gods (or a goddess[1]) impart to people. In this manner, the value and special quality of what is being recounted are underlined. Namely, the source of the knowledge about the true essence of the world does not reside in the sphere of sensual perception. Such well-rounded truth, as a complete insight, can only be revealed to people by gods. In this way, the intention is to point out that the knowledge of the true nature of reality is what belongs to a higher order of insight, and in order to discover it, contemplation and reflection are required.

In later centuries of philosophy's continuance, shorter poetic forms prevail, and the preference for philosophical poems is replaced by the inclination for writing shorter philosophical poems and aphoristic verses. An example of such use of poetic forms are the poems in Nietzsche's work of prose *Thus Spake Zarathustra/Also sprach Zarathustra* (Nietzsche 2008). Even though some of the greatest contemporary philosophers, such as Heidegger, turn to writing poetry, a more significant literary value and praise cannot be bestowed on those works, but, owing to the interwoven philosophical stances, as well as to the entire opus of the author, this segment of creative work deserves attention and analysis.

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[1] In his poem *On Nature*, Parmenides points out that the teaching he expounds is the truth that the goddess herself imparted to him. Differentiating between the way of truth and the way of opinion, she tells him that the true essence of the world is grasped by the mind, not by the senses. Since the truth about the true nature of the world is not immediately obviuos, the mediatedness of the truth by thinking is stressed through the personage of the goddess (Parmenides. 2003).

### 2.2. Dramatic Forms of Philosophical Works

Philosophical discussions are sometimes put into the form of a dialogue in which the given topic is considered from different theoretical positions. Philosophical dialogues state their thematic preoccupations in a literary form of a conversation between two or more people. In philosophical dialogues, representatives of different philosophical orientations and schools of thought test the strength of their arguments, and discussed questions are exhausted in alternative forms of interpretation. Participants in the conversation exchange opinions, confront their views, defend their interpretive position or attack opposite theoretical positions. In the dialogue form, a relation to a different theoretical standpoint is established. Furthermore, a standpoint different from the one held by the author can also be represented in a discussion through the assumed opposing theoretical position, the arguments of which are debated in a fictitious dialogue. In this manner, the strength of one's own convictions is put to the test, and the scope of their possible interpretive consequences is measured, as well. Argumentation is developed to the limits and the positions are checked for their demonstrative power. The heated polemical note, the contentious tone, eristic methods of demonstration, strained and confronted theoretical positions, and exclusivism of stances, bring thematic dialogues closer to the philosophical polemic as a genre.

While Pythagoras expounded his teaching to the listeners (who could not even see him in the beginning) as a monologue, Socrates was the first to use conversation as a method of philosophizing. Socrates' disciple Plato developed the Socratic colloquy into the method of expounding philosophy in written form. Nearly all of Plato's writings are dialogues. The dialogues were written with the intention to familiarise a wider reading audience with certain philosophical subjects, as well as to popularise philosophy. In the dialogues, the attention of the participants in the conversation is always directed towards a particular topic over which differing viewpoints and arguments are confronted. With the exception of the dialogue *Laws*, Socrates is a participant in the conversation in all other Plato's dialogues. At times, he has other philosophers as interlocutors, and sometimes he instructs the youths of Athens as to how to arrive at an adequate definition of a concept or how to realise their misconceptions and ignorance.

Plato's exoteric writings, which he wrote in a dialogue form, have an exceptional literary-dramatic value. Searching for a suitable manner to express the exchange of arguments in philosophy, as well as the weighing of different theoretical positions against the common question, Plato decided on dramatic-dialogue form, as it can present the dialectical nature of philosophical questioning to the fullest extent. Doxographical sources mention that Aristotle, also, following the example of Plato, while he was at the Academy, wrote popular philosophical writings – dialogues for a wider reading audience. However, Aristotle's popular writings have not survived, only his esoteric lectures within the Lyceum have been preserved. The opposite is the case with Plato. Dialogues that are preserved constitute that part of the teaching which was actually intended for a wider reading audience, while his esoteric lectures for the students within the Academy (termed Plato's unwritten doctrines) have not been preserved.

Dialogue form had its time of expansion in the classical period of philosophy's development. Diogenes Laertius states that the first dialogues were written by Zeno of Elea, which unfortunately have not survived (Laertius 2018, book III 48). Apart from Plato and Aristotle, dialogue form was also used by Xenophon (*Memorabillia*, *Symposium*, *Oeconomicus*, etc), and Plutarch (*Odysseus and Gryllus*).

Aurelius Augustinus, who lived in the time of transition from antiquity to the Middle Ages, wrote his early work *Soliloquia (Soliloquies)* in 386 AD as a dialogue (conversation) between himself and Reason (Saint Augustine 2008). During his imprisonment, Boethius wrote his work *The Consolation of Philosophy (De consolatione philosophiae)*, in which he determines the purpose and the task of philosophy through its ability to give support and consolation to man in this world. In this work, Boethius, like Augustinus, does not have an actual person as his interlocutor, but Philosophy personified as a lady from whom, as a disciple, seeks certain answers and explanations. This work is written in a combination of two literary forms – in prose dialogues and through the verses of thirty eight poems. Due to his precise and succinct phrasing, as well as the beauty of the verse, this work of Boethius has a significant artistic value, in addition to the philosophical relevance of its content (Boethius 1978).

During the Middle Ages, the need for dialogue did not decrease. However, the dialogue form of expounding philosophy was no longer associated with the dialectical method but with religious practice and form of teaching. Unlike Augustinus and Boethius, who used personified phenomena, the medieval dialogue writers mostly entered into conversation with fictional persons. The major work of John Scotus Eriugena *The Division of Nature* (*De divisione naturae*), from 867 AD, was written in the form of a dialogue between a teacher and his pupil. It appears that this form of conversation between a pupil and a teacher was common in the Middle Ages, in the West (Sweeney, 2019). Anselm of Canterbury (1033-1109) wrote four philosophical dialogues: *Dialogue on literacy and the Literate* (*De grammatico*, 1059/60), *On Truth* (*De veritate*), *On Free Will* (*De libertate arbitrii*), and *On the Fall of the Devil* (*De casu diaboli*, 1080/81). The dialogues were also written in the form of a conversation between a teacher and a student (Anselm of Canterbury 1998, 123-232). A considerable number of dialogues were written by William of Ockham, in the form of a conversation between a teacher and a pupil in which the teacher answers the questions posed by the pupil.

A certain number of philosophers in the Middle Ages used a dialogue form in order to present and challenge the arguments of representatives of different religions through a conversation between several participants (Sweeney, 2019). For instance, *Pierre Abélard* wrote *Dialogus inter Philosophum, Judaeum et Christianum – Dialogue Between a Philosopher, a Jew, and a Christian* (1141/1142) in which the opinions of three scholars of different theoretical (religious and philosophical) positions are confronted (Abelard 2001). It is debatable whether medieval philosophical dialogues were written with the aim of testing the strength of different theoretical standpoints. Some theoreticians believe that the dialogue form was used to put a greater emphasis on the arguments of Christian philosophers as opposed to the arguments of other theoreticians.

In the Renaissance and the modern era, dialogues were also written by Galileo Galilei (*Dialogue Concerning the Two Chief World Systems/Dialogo sopra i due massimi sistemi del mondo*), George Berkeley (*Three Dialogues between Hylas and Phylonus*), David Hume (*Dialogues Concerning Natural Religion*), Friedrich W. J. Schelling (*Bruno, or on the Natural and the Divine Principle of Things/Bruno oder über das göttliche und natürliche Prinzip der Dinge)*, Martin Heidegger (*Evening Conversation in a Prisoner of War Camp in Russia/Abendgespräch in einem Kriegsgefangenenlager in Rußland zwischen einem Jüngeren und einem Älteren*) and others. Using this form of exposition and presentation of philosophical teaching, authors sought to discuss certain issues from different or even opposing theoretical positions. After the classical period and the Middle Ages, this form

of exposition has not completely gone out of use, but a decreasing number of authors has utilized the dialogue form to express philosophical content. The modern age, more and more, turns to monologue, analytical and narrative forms of expounding philosophy.

### 2.3. Prose Forms of Philosophical Works

#### 2.3.1. *Philosophical letters and epistles*

Philosophical works can be divided according to the criterion of purpose, as well, since, in some texts, it is clearly indicated for which audience the reading material was written. Sometimes, philosophical works were written only for a small circle of philosophically educated people, and, at times, the texts are addressed to a larger circle of readers. They can be set forth in the shape of advice, letters, epistles and instructions, in which the author addresses another person, whether it is an individual, a wider reading audience or the whole community. The letter and epistle forms are most often used when it is required to give moral advice to a certain group of people on how to make decisions and how to take a stand in important life situations. If the subject matter is not of ethical nature, the epistle form is used in order to point out the attitude of teaching or an effort to give instructions regarding some secret or important knowledge. Philosophical letters and epistles as a genre were used by Epicurus, Paul the Apostle, Francois M. A. Voltaire, Pyotr Chaadayev, and others. The personal correspondence of a philosopher can also be an important source for the study and interpretation of his teaching.

Epicurus expounded his teaching in numerous writings, but few of them survive. Diogenes Laertius, in the work *Lives and Opinions of Eminent Philosophers*, presents Epicurus' doctrine and his writing opus, and, of the texts, quotes three of his epistles: *Letter to Herodotus* (in which Epicurus explicates the essence of physics), *Letter to Pythocles* (where he discusses celestial phenomena), and *Letter to Menoeceus* (where he put forth his views on life), as well as forty three maxims, that is, his principal thoughts (*Kyriai doxai*) expressed in the form of aphorisms (Laertius 2018, 357-391).

A considerable part of the *New Testament* consists of epistles (that is, letters) of Paul the Apostle. He is attributed with fourteen epistles to various Christian communities, where he expounds in detail his understanding of the essence of Christianity, points out the fundamental principles of Christian doctrine and explicates the relation of religion towards philosophy (New Testament 1950). The epistle form is suitable for the purpose of moral instruction and religious edification. Furthermore, through the epistle form the addressee is stressed and singled out, so this form is intended to emphasize the identity and peculiarity of the community that Paul the Apostle addresses.

The oldest surviving philosophical letters are Plato's. Thirteen of Plato's letters survive from his private correspondence, which constitute an important source of data for the study of his philosophy and life. However, their authenticity was being called into question for quite some time. After comprehensive philological-philosophical analyses, today, nevertheless, all the letters except the first one are considered to be his indeed. To understand Plato's philosophy, of special significance is his *Seventh Letter*, in which he expressed his stances on whether philosophical truths should be disclosed and presented, how to transmit knowledge and what is the way to obtain the deepest philosophical insights (Plato 1997, 1634-1676).

In the philosophical legacy of Gottfried W. Leibniz, there is a great number of letters from his personal correspondence with renowned personalities of that time. This correspondence

brings important evidence and constitutes a significant source of knowledge for studying both the spirit of the age and Leibniz's philosophical-scientific conceptions. In this day and age, the correspondence of Martin Heidegger is certainly the most extensive, comprising ten thousand letters, out of which fifteen volumes have been published so far. As for Serbian philosophers, the correspondence of Branislav Petronijević has been published.

### 2.3.2. Philosophical Essays

French thinker Michel de Montaigne established the essay form as a separate philosophical and literary-scientific category. He wrote three books of essays: publishing the first one in 1580, the second in 1588, and the third was published posthumously in 1595. In his works, he expresses his thoughts, impressions and stances on various issues concerning human nature and life. Owing to Montaigne, the essay, as a form of writing and exposition, was carried over into literature, as well, therefore his essay works are studied both in philosophy and in literature (Montaigne 2003).

Philosophical essays make an impression with their precise and stylistically shaped exposition, interesting and peculiar observations, elegant and understandable formulations, clear and unambiguous statements, and the ease of argumentive discourse. This form of philosophical expression is associated with a subjective approach, which aims rather at a harmonious exposition than at a demonstration of stances. A freer choice of topic, relative brevity of the text, and a more artistic style of expression are characteristic features of an essay.

Influenced by Montaigne, Francis Bacon wrote philosophical essays. The first edition of his essays from 1597 comprised ten essays, a considerably enlarged second edition appeared in 1612 with thirty eight, and the third one, entitled *Essays and Counsels, Civil and Morall*, was published in 1625 with fifty eight essays. In the later tradition, many philosophers titled their works as essays: John Locke, *An Essay Concerning Human Understanding*; Leibniz, *New Essays on Human Understanding*; George Berkeley, *An Essay Towards a New Theory of Vision*; David Hume, *Essays, Moral and Political*. In contemporary philosophy, essays were written by many philosophers. The founder of the genre of philosophical essay in our tradition is considered to be Milan Kujundžić with his book *Ide li svet nabolje ili nagore (Is the World Going for the Better or for the Worse)*? (1870).

## 2.4. Literary-Philosophical Genres of the Enlightenment

In the period of Humanism and the struggle for the freedom of thought, the man was regarded as an active agent who shapes and creates society, history, and culture. The process of separating philosophy from religion, initiated at the time of the Renaissance, culminated during the Enlightenment, in which only the judgement of reason was acknowledged as the chief authority. The Enlightenment period was dominated by genres with the predominant aim of education, dissemination, and systematisation of knowledge, as well as teaching the people at large. Furthermore, works which criticise the political system and ridicule the phenomena and the tendencies in the society were published. For that reason, new prose philosophical genres arose, such as the philosophical dictionary and an epistolary novel. Satirical stories, plays, and pamphlets were also written.

In the time of Enlightenment and the birth of an encyclopedic approach to knowledge, Pierre Bayle published his *Historical and Critical Dictionary* which covered the basic

knowledge of the epoch, and Voltaire published his work *Philosophical Dictionary*[2]. Along the lines of the undertaking of creating systematic collections and overviews of knowledge in the Enlightenment period, philosophy also, through dictionary form, followed this trend. In the Age of Enlightenment, the authors started the project of the *Encyclopedia, or a Systematic Dictionary of the Sciences, Arts, and Crafts (Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers)* wrote philosophical dramas (Denis Diderot – *The Natural Son/Le Fils naturel*, 1757, *The Father of the Family/Le Père de famille,*1758), philosophical novels (D. Diderot - *Jacques the Fatalist and his Master/Jacques le fataliste et son maître* 1773; Jean-Jacques Rousseau - *Emile, or On Education/Émile, ou De l'éducation*, 1762) and epistolary novels (Charles Montesquieu – *Persian Letters/Lettres persanes*, 1721) in an effort to familiarise the general public with philosophy, as well as to popularise its topics and teachings.

A notable mark on the literary creativity of Enlightenment was made by Voltaire. He is one of the most famous and most significant French authors of the 18th century. He produced philosophical works in prose through stories, novellas, essays, novels, and plays. In addition, he wrote epic poems, pamphlets, letters, and historical works. He was a virtuoso of expression through language, precise in his formulations, and an incisive pen, known for his witty and ironic sentences.[3]

In the Enlightenment period, socially committed and politically active thinkers and philosophers used the convenience of literary forms to popularize philosophical ideas, spread the influence of their critiques of society and institutions, as well as to establish Enlightenment ideas and views. Philosophical-literary works of prose, published in that period, were of great importance for raising critical awareness of people about negative phenomena and tendencies in the community, and advocated teaching literacy to the masses on an as comprehensive level as possible. Major works of the Enlightenment era instituted belief in natural light and the power of human reason, thus enabling the development and expansion of knowledge in all fields.

## 2.5. Literary Forms of Existentialism

### 2.5.1. On Existentialism

A philosophical treatise is often not an adequate form of expression to critically examine the situation of an individual and offer an answer to life's questions, crises, and quandaries. It turns out that a purely literary expression is particularly suitable for considering problems of an individual's life, which is evident precisely in existentialist philosophy. This is the reason for the frequent use of the novel form in existential philosophy. The very fact that certain philosophers of existence were also important authors affected the diffusion and popularity of this movement. In the process of its expansion and development, the philosophy of existence, having gathered a greater momentum and elan, is called existentialism. Major representatives of existentialism in philosophy are Søren Kierkegaard, Karl Jaspers, Martin Heidegger, Jean-Paul Sartre, and Albert Camus.

As a philosophical movement, existentialism emerged in the early 20th century, although the roots of this teaching can be traced back even earlier. Existential philosophy gained a

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[2] Through alphabetically ordered entries, Voltaire presents his critique of the church and different religions and beliefs (Voltaire 1971).
[3] Voltaire's critical comments sometimes turn into satirical mockery and ridicule, as in the novel *Candide* where he attacks Leibniz's optimism regarding the way in which the world is ordered and its nature (Voltaire 2005).

significant impetus in its development in the period between the two World Wars. However, the full flourishing of existentialist ideas occurred after World War II, when this theoretical orientation becames dominant. The subject matter considered in existentialist philosophy corresponds to the needs and problems of modern man and represents a response to the crisis the world fell into. In light of that, it imposes itself and is felt as urgent at the time of its emergence. After the ravages of war, tribulations and suffering, the individual faces the challenge of finding the meaning again. States of apathy, hopelessness, and fear permeate the life of the individual. The crisis of meaning pervades the whole epoch, after the huge world turmoil in which man is not a participant or the leader of events, but an individual who has to suffer their consequences. Therefore, existentialists undertook the task of giving an answer, in their criticism of contemporary society and the man's awareness, to the spiritual crisis the world fell into, and of reflecting upon the problems of fear, absurdity, death, and worry.

One should bear in mind that existentialism as a movement arises after the classical German idealism, within which the sphere of ideal essences is separate from the realm of individual being, which is reduced to mere existence. Henceforth, the reason why existentialist philosophers reach for literary forms lies, for one, in the choice not to present the so-called objective truth, but to aim for revealing and presenting the particular and the unrepeatable. In that sense, literature, through the novel and novella forms, provides the best foundation for presenting a specific life context in which an individual faces certain problems, crises, and dilemmas. Existentialists, first and foremost, are interested in the personal point of view, and the personal perspective of experiencing and solving particular challenges and situations in life. Since the human being and his or her existence are in the focus of interest, that is, the mode of his or her existence, as well as the basic phenomena that determine him or her (temporality, the awareness of death, the search for meaning, the relationship toward freedom, creativity, one's profession, and the like), this teaching is also called the philosophy of man.

Contrary to rationalism, in which essence had precedence over existence, this relation is reversed with existentialists, and the category of being, that is existence, is brought to the foreground. In this regard, when we talk about existence, then it is not simply existence, but it stands for the human mode of being. The consideration of the unrepeatable human existence is more difficult to capture in the conceptual speculative language of philosophy, than through purely literary expression, through which one can, in a natural way, describe situations and problems an individual meets on their life journey. Søren Kierkegaard realised that and earned literary fame (albeit posthumous), and Jean-Paul Sartre, Albert Camus, Miguel de Unamuno, and many others, followed in his footsteps.

### 2.5.2. Undefined Genre

On account of the combination of several philosophical and literary genres, the works of Kierkegaard, Nietzsche, and Heidegger are not defined according to the existing pure and separate forms, but we opt to categorize their opus as the form we termed an undefined genre, the characteristic of which is a literary-philosophical eclecticism of styles and forms.

Until Søren Kierkegaard, individual human existence was marginalised as a topic in philosophical discussions. It is exactly in his works that the relation between general principles and particular events in life is thematised. His philosophical position is based on personal experience, and therefore the domain of philosophical stances and ideas is

inseparable from a standpoint in life based on concrete situations and moments in his life. Considering certain life's questions, Kierkegaard, in his works (*Either/Or/Enten-Eller*, *Fear and Trembling/Frygt og Bæven, The Concept of Anxiety/Begrebet Angest, Philosophical Crumbs/Philosophiske Smuler eller En Smule Philosophi, The Sickness unto Death/ Sygdommen til Døden*), liberated himself from existential questioning of one's own decisions. Kierkegaard strives to represent the totality and the drama of his existential position in a literary fashion through the prose form. Kierkegaard's works, as well as the works of Nietzsche, belong both to literature and philosophy.

Friedrich Nietzsche is regarded as a forerunner of existentialism and a representative of the philosophy of life. He cultivated and favoured metaphorical, poetical, and aphoristic expressions. In his works, he used metaphors and combined prose and poetry. His writing *Thus Spake Zarathustra (Also sprach Zarathustra)* cannot be classified into the known literary genres, but is rather a mixture of them. Nietzsche himself said that it was not a collection of aphorisms but an epic, and at another time he wrote that the book, in terms of its genre, is "something for which there is no name yet" (Nietzsche 2008).

In contrast to Kierkegaard, who regarded man as a finite being in whom eternity is manifested, Martin Heidegger saw man as a temporal being that is determined by its finitude. Heidegger sought alternative linguistic constructions which depart from the standard ones, in order to express the existential position of man. For that purpose, he introduced a whole series of new concepts, expressions, and terms. Human Being – *being there/Dasein* – can be understood only via existentials: being-in-the-world, understanding, care, guilt, being-with-others, being thrown, being-towards-death, and the like (Heidegger 1996).[4] In Heidegger, perhaps the most interesting one is the second phase of his work (speaking with reservations: mythological) where he abandoned the language in which he wrote the work *Being and Time (Sein und Zeit)* and turned to an idiom that is, in terms of language, closer to myth and poetry. In an effort to develop a new language, Heidegger took poetry as a model, and considered thinking and creating poetry to be akin to one another, and that poetry is a privileged way of revealing the world.[5]

### 2.5.3. A Novel and a Novella

We have seen that a philosophical novel appeared as far back as the Age of Enlightenment (Diderot, Voltaire), being cultivated afterwards in the next century, as well (e.g. *The Brothers Karamazov/Братья Карамазовы* by Fyodor Dostoevsky), and it became especially prominent among the existentialists in the 20th century.

Philosophers of existentialism strongly influenced contemporary writers such as Samuel Beckett and Franz Kafka, for example, although, conversely, one can observe the influence of Russian classics by Fyodor Mikhailovich Dostoevsky and Leo Nikolayevich Tolstoy on the representatives of the philosophy of existence. The convergence of philosophical ideas and literary forms within existentialism culminated in the fact that some philosophers turned literary authors. This is the case with Sartre and Camus.

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[4] Theodor Adorno writes about the language and the phraseology in Heidegger's works in his book *The Jargon of Authenticity*. He criticizes Heidegger's jargon use of language, revealing that at its root lies an unambiguous political orientation (Adorno 2009).
[5] Heidegger wrote a paper *Hölderlin and the Essence of Poetry* (1936) where he discusses Hölderlin's creative work, via whose work he seeks to show the essence of poetry (Heidegger 2000).

Sartre was given the Nobel Prize for literature in 1964 for his complete literary work. He did not wish to receive it, choosing to avoid official honours and awards. He believed that literary forms describing man's choices and life decisions are of value, as well as philosophical works that advocate an abstract theoretical explanation of a phenomenon. Hence, in addition to strictly philosophical writings (*Imagination: A Psychological Critique/ L'imagination, Being and Nothingness/L'être et le néant, Critique of Dialectical Reason/Critique de la raison dialectique*), he also wrote philosophical novels, novellas, dramas, essays, critiques, and stories. When discussing the most general ontological categories, Sartre turned to the discursive language of philosophy and purely philosophical forms of presenting reflective content. However, when it was required to represent the essence of human nature or to depict the inevitability of man's fate, he turned to literary forms. The most well-known works of Sartre which belong both to philosophy and literature are: the novel *Nausea/La nauseé*, the trilogy *The Roads to Freedom*/*Les chemins de la liberté*, dramas (plays) *Flies/Les mouches*, *Dirty Hands/Les mains sales, Behind Closed Doors/Huis clos, The Devil and the Good Lord/Le diable et le bon dieu*, the collection of short stories *The Wall/Le mur*, autobiographical prose *The Words/Les mots*, essays *Baudelaire*, *Saint Genet*, *Actor and Martyr*/*S.G., comédien et martyr* (about the poet Jean Genet) and the unfinished work on Flaubert *The Family Idiot/L'idiot de la famille.*

Both Sartre and Camus tended to show the issues of human suffering and the absurdity of life through literary forms, except that Albert Camus, when it comes to the problem of presenting philosophical content in his philosophical work, after his graduation thesis "The Relationships between Hellenism and Christianity in the Works of Plotinus and Saint Augustine" (1936) published posthumously as *Métaphysique chrétienne et Néoplatonisme/Christian Metaphysics and Neoplatonism* (1965), entirely turned to literary forms. He wrote dramas, essays, and novels. For his literary production inspired by the issues of human conscience, in 1957, as the second youngest laureate, he received the Nobel Prize for literature. Although many theoreticians place him among the existentialists, he refused to accept that he belongs to this orientation, as well as to any ideology and trend in thinking. Camus' most well-known works are novels *The Stranger/L'Étranger*, *The Plague/La Peste* and essays *The Myth of Sisyphus/Le Mythe de Sisyphe* and *The Rebel*/*L'Homme révolté.* Given the topics that his works deal with, as well as the need to speak about the topical issues of human existence and the absurdity of life using widely accepted forms of narration, a philosopher and a writer Albert Camus opted for expounding his philosophical ideas entirely through literary prose. The use of literary forms in philosophy reached its climax in the time of existentialism's dominance. Within this movement, literary forms supplanted the philosophical-scientific ones.

## 3. CONCLUDING WORD

In this paper, we have tried to show the suitability of literary forms for presenting certain philosophical themes and ideas. We began with the analysis of works in the classical period, and ended with existentialism. Within existentialism, the convergence of philosophy and literature is the most conspicuous, as well as in the Age of Enlightenment. We could observe that philosophers, in their efforts to express their teaching, often rely on literary forms, as well as that almost all literary genres are present in the history of philosophy. No matter whether we are talking about philosophical poems, short poems, plays or

novels, the reason why we judge them esthetically is the employment of literary forms when expressing the content.

Based on everything that has been presented, we can conclude that the reasons for adopting literary forms of expression in philosophy are twofold. First of all, first philosophical works emerged in a time when poetic and dramatic literary forms dominated and, therefore, in an effort to develop its teaching, philosophy turned to already existing, tried and tested, and also popular literary genres. In antiquity, philosophy adopted literary genres for lack of its own specific forms of expression. From the position of philosophy, these reasons are external.

Other reasons can be inherently philosophical. Namely, it is deemed that certain forms of expounding philosophy, taken from literature, best represent and express the nature of philosophical approach. For instance, the dialectical method is best presented through dialogue form, which is attested by Plato's dialogues. Furthermore, a particular form of expounding philosophical content clearly demonstrates the idea of appropriate ways of teaching, disseminating and imparting philosophical knowledge. This is evident in philosophical letters and epistles of ethical and religious subject matter. Moreover, certain ideas of the Enlightenment, as well as existentialist topics, find their proper and adequate expression in widespread literary genres.

On the basis of previous analyses, we can conclude that philosophy, in the period of its formation, adopted literary genres for want of its own forms of expression, but also that this has occurred even after the constitution of strictly philosophical forms of presenting the content. In existentialism, philosophy turned to literary forms, although it has already considerably developed specific and independent philosophical-scientific forms of setting forth the content, such as thematic discussions or treatises. Hence, literary forms represented in existentialist philosophy can be called borrowed forms. Therefore, it is more precise to say that, during its history, philosophy has adopted some forms of presenting philosophemes, and some have been borrowed from literature.

On the other hand, when it comes to the relationship between philosophy and literature, one can also talk of the literary value of certain philosophical writings, on account of their style of writing and the beauty of the language. In that case, philosophical works have many characteristics of artistic ones. Since philosophical content is stylistically fashioned, their artistic value, as in literature, is based on an elegant manner of expression, skillful formulations and harmonious shaping of the whole. A great stylist of language was Schopenhauer, and the works of Plato, Lucretius, and Nietzsche are attributed with significant artistic value. During our time, as many as two philosophers received the Nobel Prize for literature for their literary successfully formulated philosophical papers – Henri Bergson and Bertrand Russell.

It is not seldom that we interpret certain literary works from the philosophical point of view, finding in them grounds for detecting a particular theoretical position, interesting and inspiring ideas, brought to life and artistically shaped thoughts, etc. However, based on all that was considered and presented, it is evident that not only can literary works be philosophically interpreted, but philosophical texts can be composed in a literary manner, as well. Philosophical thought is not just what is set forth and demonstrated with precision in scientific papers, as is most often considered to be the case by the representatives of analytical philosophy, but also those ideas and conceptions that we fashion into literary forms and expressions. It is not true that philosophical treatises are the only proper philosophy, and philosophical novels, for example, are not sufficiently serious texts. Literary forms in

philosophy are not a second-rate manner of expression. On the contrary, literary forms are legitimate forms of exposition in philosophy. Such works, in addition to reflectively valuable content, possess artistic value, as well. The works of the most eminent philosophers, such as Parmenides, Plato, Pascal, Nietzsche, Sartre, and others, bear witness to that.

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# FILOZOFIJA U KNJIŽEVNIM FORMAMA

*U ovom radu se razmatraju književne forme izražavanja filozofema. Polazimo od razlike između naučnih i književnih vidova prezentovanja filozofskih ideja i usmeravamo se na razmatranje različitih književnih formi koje su prisutne u filozofiji. Razlikujemo i obrađujemo: poetska, prozna i dramska filozofska dela, počev od antike pa do savremene filozofije. U sklopu ove tematike analiziramo osnovna tematska usmerenja predstavnika prosvetiteljstva i filozofije egzistencijalizma kao i odnos forme i sadržaja u njihovim delima. Krajnji cilj ovog rada jeste da istakne i obrazloži tezu o bliskoj povezanosti književnih formi i određenih filozofskih sadržaja, posebno povezanost književnosti i filozofije egzistencijalizma. Zaključak koji se na kraju izvodi jeste da se književna dela mogu filozofski tumačiti, ali pre svega, filozofski tekstovi se mogu književno oblikovati. Takođe, pokazuje se da u jednom istorijskom periodu filozofija neke književne forme preuzima, a u drugom periodu određene forme pozajmljuje iz književnosti.*

Ključne reči: *filozofija, književnost, roman, esej, dijalog, poema*

# A LONG STORY OF OPPRESSION
# OF INDIGENOUS COMMUNITIES

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**Abstract**. *Canada's colonial past may be arguably described as the process of forcibly disconnecting Indigenous peoples from their land, disintegrating their traditional ways of life, and destroying their system of values over an extensive period of time, before confining these communities to reserves. The detrimental consequences of physical segregation enforced through the Residential School System and life on the reserves are seen to this day through the fact that most Indigenous peoples were left disconnected from their traditional culture and economically impoverished in modern-day society. One of the ways to get an accurate insight into this methodical disempowerment process would be to experience it from the Indigenous point of view by reading their literature. Thus, this paper aims at analyzing the works of Beth Brant ("A Long Story"), Emma Lee Warrior ("Compatriots"), and Emily Pauline Johnson ("A Red Girl's Reasoning") in the postcolonial framework in order to expose instances of both spiritual and physical discrimination as well as economic marginalization imposed on Indigenous characters in these stories.*

**Key words:** *postcolonial studies, Canada, Indigenous people*

## 1. SYSTEMATIC COLONIZATION AND ITS CONSEQUENCES

The main objective of this paper is to uncover instances of spiritual and physical discrimination as well as economic marginalization which are imposed on Indigenous characters in the three short stories written by the following Indigenous authors: Beth Brant, Emma Lee Warrior, and Emily Pauline Johnson. The stories of these authors were selected for analysis because all three of these writers are Indigenous rights advocates who strove to uplift the voices of Indigenous women in society. Beth Brant, also known as

Degonwadonti, was a Mohawk writer and essayist from the Mohawks of the Bay of Quinte. Her father was a member of the Mohawk, while her mother was of Scottish descent. Brant's mixed-blood heritage influenced her writing and prompted her to speak about issues related to the colonization of Indigenous peoples. Additionally, her personal experience of being a lesbian and a victim of domestic abuse greatly impacted her work and led her to incorporate feminist details into her prose. Furthermore, Emma Lee Warrior was a contemporary Blackfoot author who was a member of the Peigan tribe. Warrior's fiction focuses on "depicting some stereotypes of appropriation and notions of what it means to be an Indigenous native in contemporary society" (McKinnon 1998, 56). She also focused on discussing the epistemological question of how Indigenous peoples produce knowledge and pass it down from generation to generation. Finally, Emily Pauline Johnson, also known as Tekahionwake, was an artist, performer, and orator who was proclaimed to be a Person of National Historic Significance. Johnson "has made important contributions to Indigenous and Canadian oral and written culture" (Robinson 2008).

The paper will firstly make a brief outline which will describe the colonization process of the Indigenous peoples living across Canada with the aim of shedding light on detrimental consequences of civilizing these peoples through the centuries. Various postcolonial critics will be evoked with the purpose of inspecting how the white settlers managed to subdue and disempower Indigenous peoples who inhabited the land long before the European fleets arrived from across the sea. The introductory section of this paper will briefly examine the facts of Canada's colonial history by comparing and contrasting them to the works of various postcolonial critics. Multiple instances of discrimination of Indigenous peoples will be categorized into three sections: discrimination on the physical level, which is defined as the unjust treatment of individuals on the basis of perceivable racial differences (Schaefer 2008,1113); discrimination on the spiritual level which is defined as the unfair treatment of individuals in the society due to their religious preferences (Weller 2011); and on the economic level, which is viewed as the process of segmenting groups or individuals from the economy in general and leaving them in an inferior position to certain groups who enjoy considerable economic privileges (Christiano 1996, 23). Thus, the latter sections of this paper will aim at illustrating these instances of discrimination by locating them in the works of Indigenous authors Beth Brant ("A Long Story"), Emma Lee Warrior ("Compatriots"), and Emily Pauline Johnson ("A Red Girl's Reasoning").

Systematic colonization of Indigenous peoples and their territories in Canada is a complex process leading to the "physical, spiritual, and economic marginalization of these peoples" (Jenkins 1991, 32). Bearing this in mind, one should be aware that Canada's early history is integrally linked with the practice of imperialism and colonialism, with large parts of it being arguably nothing but the story of Canada's creation as a colonial state and of its relationships with other imperial powers (Owram 1998). From the very beginning, European settlers viewed the land as being completely vacant for they did not register Indigenous Peoples as legitimate landowners. However, when the Europeans invaded and began to settle in North and South America, they encountered free, vibrant, sovereign Indigenous nations with complex forms of social and political organization and territorial jurisdiction that were older (3000-30,000 years), more populous (60-80 million) and more variegated than those in Europe. Despite the fact that these findings "initially stunned the incomers", the process of European colonization continued and developed through the destruction of indigenous societies (Asch 2004:152). Once one inspects the complex

relationship between the settlers and Indigenous Peoples, further instances of abuse will be detected such as attempts at civilizing Indigenous peoples through Christian missionaries which aimed to ameliorate the condition of Indigenous Peoples in Canada (Austin, Scott, 2005): "The missionaries coming to Canada only saw a wilderness and named it uncultivated. Thus, the landscape became uncultivated in spiritual and ethnic terms, 'a heathen and mortal desert', where Christianity can burst upon the gloomy scene of heathenism" (Austin, Scott 2005,22). The colonizers were aware that the Indigenous peoples had a unique relationship with their traditional land and resources. One aspect of Indigenous cosmology that appeared to transcend cultural and geographic boundaries was "the veneration of certain natural areas as sacred sites" (Burton 2002). Thus, the destruction of sacred sites which formed part of the spiritual, psychological, and social foundations of many Indigenous communities was one of the means of subduing their spirituality, followed by the story of civilizing them in order to put an end to their wandering and unsettling habits by preaching the words from the Bible (Neihart 2013,91).

As Aime Cesaire explains in his essay "Discourse and Colonialism" (1955), the colonized society was "drained of its essence", its culture was "trampled", its institutions "undermined, lands confiscated, religions smashed" (1955, 43). The government officials withheld food from Indigenous peoples until they agreed to move to their appointed reserve, meaning that one's freedom was being traded for rations (Stanley 1947,8). Once on reserves, food was stored away in ration houses instead of being given to the masses. Therefore, although officially promoted as a protective place for the endangered population, the reserves served one significant goal: to make room for new European settlers and create a new economic system based on farming where the traditional Indigenous ways of living had no place. This logic is in line with the statement Franz Fanon makes in his book, *The Wretched of the Earth* (1965), in which he argues that "the zone where the natives live is not complementary to the zone inhabited by the settlers" (1965,38). The settlers' town only has room for white people, while the native town, or in this case, reserve, is "a hungry town, starved of bread, of meat, of shoes, of coal, of light" (Fanon, 1965,39). Scholars suggest that these reserves served as "social laboratories" where First Nations inhabitants were to become productive, civilized Canadians (Tobias 1978,41). Finally, in the 1880s, The Indian Residential School (IRS) system was introduced as one of the key mechanisms by which the government attempted to achieve their goal of eliminating their "Indian problem" (Dessault 1996). The system ran from the 1880s until the last school closed in the mid-1990s. By 1930, roughly 75% of all First Nations children between the ages of 7 and 15 attended IRS, as did significant numbers of Métis and Inuit children (Fournier & Crey 1997). Children as young as 3 were forced, by law, to leave their families and communities in order to live at schools designed to "kill the Indian in the child" (Dessault 1996,312). These schools taught Aboriginal children to be ashamed of their languages, cultural beliefs, and traditions and were largely ineffective at providing a proper education (Rude 2004). In addition to the significant number of mortalities and children who went "missing" from these schools, many were also victims of chronic mental, physical, and sexual abuses, and neglect (Dessault, 1996,316). Among colonial policies, residential schooling has been especially damaging to Indigenous peoples. Those who survived the system tried to readapt to the traditional way of life that they had been forced to reject (Miller 1996). Moreover, research has shown that residential school survivors often suffered from drug and alcohol addictions, depression, higher rates of suicide, and poor relationship and parenting skills. Additionally, the children and other

family members of Residential School survivors often suffered the continuing effects of their parents' experience in the schools. The children remained hindered from connecting to their culture because the parents were unable to transmit their own language, customs, and moral framework to their kin (Wesley-Esquimaux, Cynthia, and Smolewski 2004, 20).

## 2. Spiritual Discrimination

Religious discrimination acts as an umbrella term for a range of different types of discrimination based on the unfair treatment of certain groups of people due to their different belief systems. Among various instances of religious discrimination the most prominent ones include 'religious disadvantage', which is experienced by all religious groups that are not from 'established' churches; 'religious prejudice', which is attitudinal, can wound individuals, and can form a basis for exclusion; 'direct religious discrimination', which is deliberately unfair action based on religion and 'indirect religious discrimination', which is a consequence of unexamined practices or procedures (Weller 2011).

In "A Red Girl's Reasoning", Johnson tells a story about the marriage between a white Canadian named Charlie McDonald, and an Indigenous woman, Christine. The story focuses on the "white refusal to accept the sanctity of the tribal marriage ceremonies" (Ruoff 1992,252). The main conflict in Charlie and Christine's relationship arises when Christine reveals that her parents were never in fact married according to Christian customs, as it was the standard socially-acceptable procedure, but by Indian rites. Angered, Charlie argues that Christine's parents, unlike her ancestors, lived in more modern times, when priests and magistrates were easily available to officiate wedding ceremonies. Nevertheless, the truth is that Charlie is genuinely terrified of the possibility that his public image may become besmirched. If Charlie married a woman who was, according to Christian morality, illegally born into this world, he would face the risk of being ridiculed or even excluded from society. Johnson also cleverly questions Charlie's insistence on Christian regulations by describing their marriage ceremony: *There had not been much of a wedding ceremony. The priest had cantered through the service in Latin, pronounced the benediction in English, and congratulated the happy couple in Indian* (Johnson 1913,2). Thus, Charlie's emphasis on Christian conventions should be taken with a grain of salt for he himself despises *all the regulation gimcracks of the usual marriage celebrations* (Johnson 1913,2), as is stated in the illustration of their wedding ceremony which was described as an incongruous mixture of Latin, English and Indian traditions. Bearing this in mind, one sees how unfair it is of Charlie to demand that his wife respects his traditions when he himself does not place much value on them. Furthermore, Christine reveals the hypocrisy of Charlie's argument by juxtaposing a Christian ceremony to the Indigenous rites of marriage (Johnson,1913:5):

> There is no ceremony at all, save a feast. The two people just agree to live only with and for each other, and the man takes his wife to his home, just as you do. There is no ritual to bind them; they need none; an Indian's word was his law in those days, you know.

Christine explains that unlike a Christian wedding, which is based on written confirmation, the Indian is dutiful enough to stay true to their word without any mediator being present such as a priest. She, therefore, emphasizes the fact that one's promise is of greater value than artificially constructed norms. Moreover, Johnson points out that Christine readily accepted all

of Charlie's customs without question and hence transformed herself in accordance with the expected social standards. As a dutiful wife, she learned all the English manners and etiquettes, and even tried to assimilate herself into an unfamiliar, foreign culture. Johnson was aware of the "injustices under the law which were endured by Indigenous women" and that she strove to depict Christine as someone who was ready to "make sacrifices on behalf of her spouse as was expected of an Indigenous woman" (Ruoff,1992:249). Contrary to this, Charlie repaid Christine's loyalty by degrading and diminishing the value of her traditions and ultimately betraying her in the end. Christine was expected to forsake the system of values of her people in order to avoid being discriminated against. However, she made a conscious choice to defend her national identity even though it meant losing the person she loved. Ultimately, Christine maintains her sense of "virtue and self-worth as a mixed-blood and as a woman" but nullifies her marriage (Ruoff 1992, 252).

In Emma Lee Warrior's story, "Compatriots", a different kind of attitude towards spirituality is introduced. In her story, Warrior shows the readers how white men have come to adopt and use Indigenous spirituality for their own commercial interests and how Indigenous peoples themselves have become disconnected from their spirituality as a consequence of colonization, displacement, and erasure of cultural memory. Warrior's humorous story revolves around Lucy, an Indigenous woman and a pregnant mother of two children who agrees to take Hilda, a woman visiting from Germany, to a sun dance. Hilda, much like Charlie from the previous story, wants to learn more about Indigenous cultures by studying the accounts of white people who seem to be experts on the subject: *He seems to know a lot about the Indians, and he's been accepted into their religious society. I hope he can tell me things I can take home* (Warrior 1987,50). Warrior's usage of irony is depicted in this quote as Hilda directly tells an Indigenous woman that a white man from Germany is a more adequate source for learning about Indigenous culture than an Indigenous woman, all because he has written a book on the subject. This vacuous act exemplifies how shortsighted Hilda actually is for she believes in an idealized image of Indians, portrayed by the profiteering members of the dominant culture, instead of opening her eyes and realizing that she has been given a direct insight into life on the reserves. At one point in the story, Lucy declares that she had never visited a sun dance: *It's mostly those mixed-up people who are in it. You see, Indian religion just came back here on the reserve a little while ago, and there are different groups who all quarrel over which way to practice it. Some use Sioux ways, and others use Cree* (Warrior 1987,51). Based on Lucy's answer one can conclude that Indigenous peoples no longer live in accordance with their traditions because white people have disrupted the transmission of their values and practices over generations, consequently destroying their spirituality. Lucy explains that in an attempt to revive their spirituality, every band began performing the rituals in their own way and mixing different religious traditions in the hope of regaining their connection with their culture. However, this new spirituality is confusing and is only a poor remnant of their past traditions. There is an attempt on the part of Indigenous bands to revive spirituality, but confusion arises due to their loss of touch with the old traditions. Interestingly enough, the tepee belonging to Helmut, a German man-turned Indiana, immediately stands out from the rest, as it is the largest one there, with a Winnebago parked outside of it. Besides being grand from the outside, his tepee is described as opulent from the inside as well. The teepee is depicted as being both "roomy" and "stunning", with numerous buffalo hides, artifacts, and wall hangings. This proves that Helmut only incorporates the stereotypes from the Indigenous culture, but surrounds himself with all the luxury of modern civilization.

Namely, "Helmut's romantic construct of the Indian rejects the marginality that surrounds these peoples" (McKinnon 1998, 63). Moreover, Helmut's appearance is a source of humor as well: *Lucy had never seen Helmut in anything other than Indian regalia. He wore his hair in braids and always wore round pink shell earrings. Whenever Lucy saw him, she was reminded of the Plains Indian Museum across the line* (Warrior 1987,57). Helmut's costume resembles a stereotyped image of an Indian found in western movies or museum exhibitions. It is clear to see that Helmut embraces those images of Indians which are conjured by white men and which are based on the overgeneralizations of Indigenous culture. In her reading of the story, Ann McKinnon (1998,58) explains that "Helmut is a figure of parody because his European ethics and conceits informs his quest for subjective identity".

A different kind of spiritual discrimination is depicted in Beth Brant's *A Long Story*. She writes a story about the physical separation of children from their mothers, which is endorsed by the system throughout the centuries. One plotline of her story, taking place in the 1890s, shows the grief of a nineteenth-century Indian mother whose children have been wrenched away to boarding school: *All the girls dress alike. My son, his hair cut. Dressed as the white men, his arms and legs covered by cloth that made him sweat* (Brant 1999,91). Annie's two children are completely stripped of their national identity as the agents board them on the train heading towards a Residential School. The children are all forced to conform to the standard norm in an attempt to initiate assimilation. Their clothes are replaced by those that were typically worn by the white people in order to make the transition smoother, while the children's braids are cut in an attempt to eliminate any traces of their real identity. Bearing in mind that the Mohawk people considered long hair to be the source of power, by cutting off the braids, white people attempted to disconnect these people from their power source (Bonvillain 1992). Apart from changing the children's physical appearance and dressing them in western clothes, the children also get assigned new names. Annie's children *He Catches the Leaves* and *She Sees Deer* get renamed into Daniel and Martha, two strange names which Annie does not recognize once she receives a letter from them. Changing the children's given names was also part of the strategy to subdue their Indian identity by forcibly erasing any traces of their culture. Tara Prince-Hughes (1998, 9) explains that "a central concern in contemporary Indigenous fiction is that of identity and the individual's attempt to preserve his native heritage", thus, in this short story, Brant chose to depict how devastating it was for a mother to learn that her children have been stripped of their identities. Besides her son and daughter, Annie's brother willingly decides to renounce his culture in order to get ahead in society: *He works for the whites and understands their meaning. He has taken the sign of the wolf from over the doorway. He pretends to be like those whites who hate us* (Brant 1999, 92). Annie's brother works for a white employer and has learned how to communicate in English in order to fit into the dominant society. Moreover, he has removed one of the symbols of their tribe from his front door in an attempt to distance himself from his culture and to evade being associated with the Indigenous identity. According to Alan Cairns (2004, 56), for those Indigenous communities who practice Indigenous religions, land, beliefs, and practice remain intimately connected. It is clear that her brother is attempting to sever all the ties with his heritage and adopt the image of a white man because he understands that is the only way to climb up the social ladder.

## 3. Physical Discrimination

Physical discrimination is based upon social perceptions of biological differences between people. The perceived racial and ethnic differences lead to the belief that some races are ranked as inherently superior or inferior to each other due to shared physical features, traits, and qualities (Schaefer 2008). Physical discrimination can take various forms ranging from instances of prejudicial and unjust treatments of individuals in the public, cultural, economic, and social spheres of life, up to extreme cases of racial segregation enforced by law (Sayce 1998).

The most prominent example of the cruelest form of discrimination, which is labelled as "segregation" according to psychologists such as Thomas Schelling (*Models of Segregation* 1969,489) can be viewed in Bath Brant's grief-filled story *A Long Story*. Brant's story was created in order to shed light on the alarming issue of the legal separation of Indigenous children from their parents that was endorsed by the legal system. In Brant's story, "the weakest and most marginalized members of the national community retell the devastating events that had befallen them during the colonial era" (MacDonald et al. 2012, 427). In the first plotline, the traumatic and horrifying effects of this separation are conveyed through the emotions of Annie, a grieving Indigenous mother, who just witnessed both of her children being taken away by government agents to a Residential School: *I hold myself tight in fear of flying apart in the air. The others try to feed me. Can they feed a dead woman? I have stopped talking, when my mouth opens only air escapes. I have used up my sound screaming their names* (Brant 1999,91).

In the nineteenth century, the mere fact of being an Indian was enough to characterize an indigenous mother as unfit to raise her children in a civilized manner (Cranston, 1991). This was one of the reasons why the authorities thought that the removal of Indigenous children from their own culture was beneficial for their assimilation into the dominant culture. Although Annie was deemed as 'uncivilized' according to European standards, the excerpt Beth reveals that she is overwhelmed with pain after losing both of her children. The barbarity of those who set up the standards is exposed once the initial idea behind the Residential schools is paralleled to the experience of the mother who sees no justification for the child stealing. Annie's experience is not a specific case, but a universal one that depicts the experience of a whole generation of parents who lost their children due to the system. The readers are given a glimpse into the Indian side of this process of civilization, exemplifying how it actually affected Indigenous families.

Brant elaborates on this issue by introducing another storyline happening in the twentieth century in order to show that the pattern of forcibly separating the children is still recurrent, despite the fact that the institutions have changed. In the other storyline, Mary, a modern lesbian mother, loses custody of her daughter in court to her husband. Mary's perspective on the event is depicted in the following lines: *She is gone. The room is empty, lonely. They said it was in her best interest. How can that be? She is only six, a baby who needs her mothers. This has not happened. I will not believe this. Oh God, I think I have died* (Brant 1999,91). Being a homosexual woman herself, Brant was able to depict the struggles of a lesbian couple, Mary and Ellen, who lose their child on account of a court decision. Interestingly enough, if in the nineteenth century the mere fact of being Indian was enough to deem a mother inappropriate to raise her children, now, in the twentieth century, being a lesbian was enough to label Mary as an unfit parent. Namely, society dictates that in order for her to be recognized as a parent, Mary must discard her lesbian

identity because she cannot be both a mother and a lesbian. However, all the negative connotations immediately presupposed by someone's sexual identity are put into question by Brant who depicts Mary's true feeling for her daughter, as is seen in the passage above which focuses on Mary's intense feelings of grief and anger.

Jace Weaver (1992:253) explains that "Indigenous and mixed-race women face greater hardships in society than those faced by white women", therefore, deviating from the "heterosexual norm" only added to the criticism Mary faced from others. It is clear to see that Mary has a profound love for her daughter, a kind of selfless love only a mother could have towards her child. Marry misses Patricia and even states that life has become such a nightmare that Marry believes she must have died. On the other hand, Patricia's father, who now has custody over her, tries to win Patricia over by bribing her with presents. *Daddy got me a new bike and shoes* (Brant, 1999,93), Patricia writes in the letter that Mary and Ellen receive, proving that his love for her is shallow and based on material gifts. Her father is attempting to buy Patricia's love and use her as an asset, more precisely, as a means to get back at his former wife and achieve revenge. Patricia's father directly stands for the whole dominant patriarchal system and its rigid rules which consequently oppress women (Weaver, 1992:254).

A different instance of physical discrimination can be seen in Emma Lee Warrior's "Compatriots". In this story, the characters face unequal treatment in the social and economic sphere of life which immediately places them in an inferior position to that of a white person. A very revealing instance of physical discrimination is depicted in the scene where Lucy's uncle, Sonny, approaches her in search of assistance: *The cops said I have to leave town. I don't want to stay because they might beat me up* (Warrior 1987,52). Sonny appears to be panic-stricken and is desperately seeking help because he is afraid that the police will physically punish him: *The cops had probably tired of putting him in jail and sending him out each morning* (Warrior 1987,52). Based on these lines, it is evident that her uncle had many encounters with the law due to his continuous drinking problem. Apparently, he has been incarcerated on multiple occasions already and was now given the instructions to leave town before being discovered in an intoxicated state. Despite all of the warnings issued by the officers, the problem of alcoholism remains unsolved. The authorities offer Sonny no solution for his alcohol abuse problem and only apply force in order to threaten him into good behavior. The use of force by law enforcement officers becomes necessary in extreme circumstances such as self-defense or the defense of another individual; however, in Sonny's case, it is completely unnecessary because he is not a person inviting aggression, but a person in need of protection. Lucy's uncle, who stands for the majority of the Indigenous community, is invisible in the eyes of the law and, therefore, the government is doing nothing to protect him. The main problem is that institutional help is missing; people who suffer from alcohol addiction are punished and shunned by society and no meaningful attempt is made to understand the reasons why they turn to drinking in the first place. At first, the government segregated Indigenous peoples from the mainstream community and confined them to reserves, and then, it deprived them of the opportunity to engage in any meaningful work by limiting their ability to advance in the economic sphere. McKinnon (1998, 63) points out that Warrior wanted to include all these instances which depict the physical and material hardships that the Indigenous peoples face in order to place emphasis on the fact that these people were "actively marginalized in society and that this kind of behavior was deemed as the norm".

Finally, when examining Pauline Johnson's story in order to uncover instances of physical discrimination, the most prominent example appeared to be a prejudicial and demeaning way people viewed Christine's appearance. On numerous occasions, she has been ascribed various attributes, based on her visible features: *She was all the rage that winter at the provincial capital. The men called her a deuced fine little woman. The ladies said she was just the sweetest wildflower* (Johnson 1913,3). As mentioned at the beginning of this segment, physical discrimination may take many forms and, in this story, it is portrayed by people's misconceptions and assumptions of Christine which are based on her unique ethnic appearance. Some view her as an exotic being that sparks men's interests, while others see her dark skin and facial features as a fashionable trend, which is currently in style. Johnson contradicts people's comments by revealing that Christine is just an ordinary person and not this foreign and extravagant image that others have conjured of her. Christine's body is "romanticized" and the people who admire her appearance "chose to focus solely on those physical traits that make her figure deviate from the white norm" (McKinnon 1998,59). None has taken the effort to get to know Christine, and, hence, they have all formed their opinions of her on the basis of commonly upheld stereotypes. There is another moment between Charlie and Christine which is very suggestive of repressed violence. While arguing, Charlie grabs Christine's wrist, hurting her in the process: *Oh, God! You are hurting me; you are breaking my arm!* (Johnson 1913,9). Angered by Christine's behavior, Charlie resorts to violence and squeezes her wrist with such force that Christine gasps out in pain, warning Charlie that he will break her hand if he were to continue. This moment illustrates the aggressive colonial patterns which are integrated into Charlie's behavior even though he is attempting to move beyond these tendencies and towards cultural tolerance and mutual understanding.

## 4. ECONOMIC MARGINALIZATION

Economic marginalization is a multidimensional process in which particular groups are prevented from participating fully and equally in the economic life of their city or metropolitan area. It occurs when people experience acute economic disadvantage over an extended period of time and are unable to improve their economic circumstances or enable their children to escape them. The individuals who are economically marginalized are in an inferior position compared to certain groups who enjoy considerable economic privileges (Christiano 1996, 23). Based on this definition of economic exclusion, this chapter will aim to illustrate various examples of economic marginalization which the characters in the three stories endured.

To start with, Emma Lee Warrior's story, "Compatriots", immediately catches the readers' attention with its vivid and detailed descriptions of the living conditions Indigenous peoples faced on reserves. In order to give the audience an accurate insight into life on the reserves, Warrior chose Lucy, a common Indigenous woman and a pregnant mother of two, to be the protagonist because her experience stands for a collective experience of those living within the borders of the reserves. The story begins with the description of Lucy's property, immediately signaling out the fact that her home did not possess indoor plumbing because an outhouse was stationed in the garden: *She had been caught in the outhouse a few times and it still embarrassed her to have a car approach while she was in there* (Warrior 1987,48). An outhouse is an outbuilding containing a toilet, typically with no plumbing but a pit latrine. Lucy feels ashamed

to have been seen exiting the privy because people would immediately be able to presuppose what she was doing while being in there and, thus, her privacy would be violated. McKinnon (1998,63) explains that "although Lucy may feel embarrassed about having an outhouse instead of a toiled, her position in the third-person narrative has the effect of flouting marginalization". By retelling the events from the third person perspective, Warrior (1987, 63) succeeded in prompting the reader to "pity the disadvantaged Indigenous community" and "to parody Helmut's authority".

   Lucy's pride and dignity suffer as a consequence of not having any access to basic human necessities. Unfortunately, this was the state of the majority of houses on the reserves, and entire families, like Lucy's, were forced to live in such substandard conditions: *Lucy poured some water from a white enamel basin and washed her hands and face* (Warrior 1987,49). Water supplies were usually stored in jugs and employed for various purposes when the need for water arose. Apart from using some as drinking water, these water supplies were used for washing one's face and hands, doing the dishes, as well as cooking and cleaning. Bearing in mind that Lucy has a large family and a third child on the way, this water deficiency proves to be a great hindrance in completing daily chores. The problem of scarce water supplies takes on a different dimension once summer starts and the heat waves begin to plague the city: *"Lord it's hot," exclaimed Lucy to Hilda. It must be close to ninety-five or one hundred* (Warrior 1987,54). In order to escape the scorching heat, Lucy suggests that they head to her aunt's house because it has access to a water source, something which is considered a rare commodity on the reserve.

   Besides not being able to afford air cooling, Lucy and her husband struggle to afford a decent meal for her children as well: *Hilda complimented Lucy's cooking even though it was only the usual scrambled eggs and fried potatoes with roast and coffee. After payday, there'd be sausages and ham, but payday was Friday and today was only Tuesday* (Warrior 1987,50). Unfortunately, Lucy's family lives from paycheck to paycheck. The whole household is financially dependent on Lucy's husband as he is the only working parent. Once he is paid his wages, the family can afford more nutritious foods such as pork or chicken, but until then, they have to get by on cheaper products like eggs and potatoes. The fact that the husband receives paychecks every Friday indicates that he is a manual worker who receives payments on a weekly basis, suggesting that his income is rather minimal and not enough to support a family of two children and a soon-to-be-born baby. Nevertheless, despite the poor financial situation in Lucy's household, there are examples of other characters in the story who are facing even greater hardships and are living on the very verge of poverty. Walking down the street, Hilda and Lucy encounter a vagabond, asking them for some change: *He wants money. Don't pay any attention to him. He always does this. I used to give him money, but he just drinks it up* (Warrior 1987,51). According to Lucy's explanation, the unkempt Indian man who dogged them was related to her husband. He is regularly seen on the streets, begging for money which he would only use to satisfy his alcohol addiction. Lucy is well aware of the fact that even if she were to take pity on him due to his shabby appearance and hand him a few banknotes, the man would only drink away the money and continue roaming the streets again. Alcohol abuse was a recurring problem within the Indigenous communities on the reserves. Characters such as Hilda, fail to acknowledge the fact that Indigenous peoples on the reserve live on the margins of society, devoid of basic life necessities. Hilda "actively erases Lucy's lived identity by not acknowledging Lucy's drunken husband Bunky, her sobering-up uncle Sunny, the man who begs for money to buy the vanilla extract, and the house full of junk" (McKinnon 1998, 59).

Some traces of economic marginalization are also exhibited in Beth Brant's story, "A Long Story". In her second plotline, happening in 1979, Brant describes the working conditions in the factory where Mary is employed as being rather strenuous and tiring: *My back is sore from the line, bending over and down, screwing the handles on the doors of the flashing cars moving by. No one talks. There is no time to talk, the noise is taking up all the space and breathing* (Brant 1999,93). Based on the description Brant provided, it is most likely that Mary works in a factory that produces car parts. Presumably, she is one of the workers who are assigned the task of attaching the given components onto the vehicle frame by hand. Mary's back hurts because her work requires her to be constantly bending over the line as new items appear which she needs to tend to. It is suggested that the workers have no time to talk with one another as the line is moving very quickly and all their focus is directed at the task at hand so as to avoid making any unnecessary mistakes. The noises in the factory are deafening because the machines at work produce loud and shrill sounds, overpowering any attempt at human conversation. This description of Mary's working environment serves to illustrate the kind of arduous jobs people from the Indigenous community were hired to perform. The manual work Mary is doing takes quite a toll on her and results in her having constant back pains. Daniel Heath Justice (2001,258) clarifies that Indigenous workers are denied "privileged positions on the job market due to "the commonly upheld belief that these working groups are less superior compared to other layers of society who are offered high-paid job positions".

When analyzing Johnson's story, "A Red Girl's Reasoning", so as to locate instances of economic marginalization imposed on the characters, the most convincing example of economic marginalization is found in the description of Christine's living conditions once she has separated from Charlie and moved to a different home. Ruoff (1992, 253) argues that "A Red Girl's Reasoning" depicts the "oppression of Indigenous women and how they fought back", while foregrounding the notion that "Indigenous resistance will always be strictly punished by society". Johnson uses the following terms in order to describe her new dwelling: *Charlie reached the outskirts of the town, opened up the wicked gate, and walked up the weedy, unkept path leading to the cottage where she lodged* (Johnson 1913,11). Once Christine annulled her marriage with Charlie and left the relationship, she immediately lost all the social privileges ascribed to a wife of a white Canadian. Thus, if the upper classes used to tolerate Christine due to her socially acceptable position as a wife, now they were free to discard her completely as she does not adhere to the dominant social pattern. Firstly, Christine's skin color serves as ocular proof of the fact that she is different from the majority of the population. Her darker complexion immediately places her in an inferior position to those individuals of European origin. Secondly, regardless of her skin color, Christine is also a woman which is a gender role that carries certain connotations with it. However, Christine's choice to willingly leave the institution of marriage results in her exiting the ascribed norm. Thus, as a result, she is excluded from society both socially and psychically, as is exemplified by the fact that her cottage is isolated from the community and stationed at the outskirts of town. There is no road leading to her house, but an overgrown path, symbolically illustrating the fact that she is cut off from the rest of the society. Additionally, there are no houses situated in her vicinity, suggesting that Christine is prevented from socializing with other human beings. She is, therefore, alienated from any human contact.

## 5. CONCLUSION

Three short stories were chosen for analysis in order to illustrate the effects of the colonization process as depicted by the Indigenous writers. Stories were selected to be the main medium for portraying these injustices due to the fact that literature, as a form of art, is a powerful tool for fighting against social problems and raising public awareness of the current political issues. Stories are known to have the power to create and preserve a nation, as well as to teach and unite people. As a Hopi American Indian proverb states: "Those who tell stories rule the world." Alarming problems of physical and spiritual discrimination, and economic marginalization of Indigenous peoples are dealt with in the three short stories: "A Red Girl's Reasoning" (Emily Pauline Johnson), "A Long Story" (Beth Brant), and "Compatriots" (Emma Lee Warrior). The collective experience of a generation of Indigenous peoples is illustrated through the experience of a single character in each of these stories, making the reader become aware of the difficulties and hardships these people endured. Moreover, although each story focuses on one of the prevalent issues mentioned, all three display instances of discrimination and marginalization mentioned, proving that these problems were prevalent throughout different time periods. These stories enable a reader to get acquainted with Indigenous culture and to learn about these peoples turbulent past. As Beth Brant once mentioned: "I was obsessing about the past, but writing gave me insight into the future, writing calmed me down" (Brant 1994). It is clear that stories can help people make sense of reality and direct societies' attention to ongoing issues in order to prevent the same destructive patterns from repeating again. And so, even though there has been significant progress in the process of improving the position of Indigenous people in modern-day's society, a lot of work still remains to be done in order to prevent the marginalization of Indigenous communities. The contributions of Indigenous writers are a crucial step forward towards integration.

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# DUGA PRIČA O UGNJETAVANJU DOMORODAČKIH NARODA

Kolonijalna prošlost Kanade se može opisati kao proces nasilnog odvajanja autohtonih naroda od njihove zemlje, dezintegracije njihovog tradicionalnog načina života i uništavanja njihovog sistema vrednosti tokom dužeg vremenskog perioda, pre nego što su ove zajednice bile prostorno ograniče na rezervate. Štetne posledice fizičke segregacije nametnute kroz rezidencijalni školski sistem kao i posledice života u rezervatu se i danas mogu videti kroz činjenicu da je većina autohtonih naroda ostala odvojena od svoje tradicionalne kulture i ostala ekonomski osiromašena u savremenom društvu. Jedan od načina da se dobije tačan uvid u ovaj metodički proces ugnjetavanja je da se doživi sa stanovišta starosedelaca putem čitanja njihove literature. Ovaj rad ima za cilj da analizira radove Bet Brant (duga Priča), Eme Li Vorijor (Sunarodnici) i Emili Paulin Džonson (Rezonovanje Jedna Indijanke) u postkolonijalnom okviru, pozivajući se na spise kritičara kao što su Frans Fenon i Aime Cezare kako bi se razotkrile instance duhovne i fizičke diskriminacije, kao i ekonomske marginalizacije sa kojima se suočavaju domorodački likovi u ovim pričama.

Ključne reči: *postkolonijalne studije, Kanada, starosedeoci*