We dedicate this volume to Motoki Nomachi, professor of Slavic Linguistics at Hokkaido University, Sapporo, Japan.

Editor
Nada Petković

Editorial Assistant
Erin Franklin

Managing Editor
Andrew Boshardy

Cover Art
Dale Pesmen

Cartoon
Dušan Petričić

Contributing Photographers
Erin Franklin
Lana Jovanović
Dragoljub Zamurović*

Published with support from
The Center for East European Russian/Eurasian Studies and the Department of Slavic Languages & Literatures at the University of Chicago

Volume 9, Number 1
Spring 2012
Contact Address: 1130 E 59th Street, Chicago, IL 60637
E-mail: petkovic@uchicago.edu
Telephone: 773-702-0035, 773-702-8033
Facsimile: 773-702-7030
You are holding an exciting issue of *Leptir mašna* in your hands—one that reflects some thrilling personal stories about our university, its faculty and students. The story with which we decided to open this volume is an inspiration to all students interested in Slavic studies—those who are already in the field and those who are still contemplating their future profession. From the pen of Victor Friedman, Andrew W. Mellon Professor in Linguistics and Slavic Studies, and Director of the Center for East European and Russian/Eurasian Studies (CEERES), comes a nostalgic story from the time when he, as a young graduate student in the University of Chicago Slavic Department, embarked on his life-long and brilliant career path as a Slavic linguist and anthropologist.

We are also thrilled to be able to include a short paper on the possessive perfect in Serbian from Professor Motoki Nomachi, a visiting scholar from the Slavic Research Center at Hokkaido University in Sapporo, Japan. We dedicate this issue to him as a token of appreciation for graciously sharing with us his current research and expertise.

This issue is flooded with stimulating stories and essays written by our students who are working on the languages, literatures and linguistics of the Balkans. I encourage you to read some of them and explore the world that they describe for you. Share the experiences of well-known scholars and your fellow students as they write of their Balkan journeys through recent history and present times. These stories are born of extensive reading, academic studies, fieldwork and travel throughout the region.

Join us by signing up for courses that are offered through the Slavic Department and the College. You won’t regret it!

Enjoy,

Nada Petković
Editor
IDENTITY AND TRANSLATION IN ORHAN PAMUK’S THE WHITE CASTLE ............................................. 43
Tala Radejko

GYPSY MUSIC ........................................................................................................................................... 47
Kaitlyn Tucker

WAR AND PEACE ......................................................................................................................................... 48
Andrew Boshardy

VIETNAM, ULSTER, MACEDONIA: DE-LOCALIZING CONFLICT IN MILCHO MANCHEVSKI’S BEFORE THE RAIN
Alexandra Israel

DE-LOCALIZING CONFLICT IN MILCHO MANCHEVSKI’S BEFORE THE RAIN .................................. 49
Andrew Boshardy

GOD .................................................................................................................................................................. 53
Andrew Boshardy

WRITING ON THE MARGIN: THE BREAKDOWN OF MASCULINITY AND THE FAMILY
IN POST-SOVIET URBAN BULGARIA IN GEORGI GOSPODINOV’S NATURAL NOVEL
Saba Salaiman

FINDING A VOICE THROUGH MAGIC ..................................................................................................... 57
Elysia Liang

"AN EYE FOR AN EYE" .............................................................................................................................. 62
THE SEMIOTICS OF THE GAZE IN MANCHEVSKI’S BEFORE THE RAIN
Charlyn Magnus

VIGNETE .......................................................................................................................................................... 64
Seyma Dachowitz

WHAT’S ROMANTIC ABOUT ROMANTIC NATIONALISM?: ........................................................................ 66
THE SYMMETRY OF TRAUMA AND DESIRE IN MANCHEVSKI’S BEFORE THE RAIN
Kaitlyn Tucker

VIGNETE .......................................................................................................................................................... 67
Mihajlo Gašić

VIGNETE .......................................................................................................................................................... 69
Mihajlo Gašić

INTRICACIES, NONLINEARITY, AND HYPERTEXTUALITY ................................................................... 73
IN MILORAD PAVIĆ’S DICTIONARY OF THE KHAZARS
Shannon Baldo

CINEMA KOMUNISTO ................................................................................................................................. 79
Mihajlo Gašić

ON THE SO-CALLED POSSESSIVE PERFECT IN STANDARD SERBIAN LANGUAGE ..................... 83
Motoki Nomachi

MACEDONIAN STUDIES IN THE US

When I graduated from Reed College in 1970 with a major in Russian language, I was planning on studying Slavic Linguistics (especially Northern Slavic Linguistics) in my graduate studies. At that time I was eager to learn Bulgarian and Georgian. I received scholarships from Harvard University and the University of Chicago. It was hard for me to decide where to go, since Harvard has the most prestigious name of any university in North America, but I knew that Chicago was the only place where it would be possible for me to study both Bulgarian and Georgian with Howard Aronson (who also was a participant in the First Seminar for Macedonian Language, Literature and Culture in 1968, although I did not know it at the time). And so I chose Chicago and began my studies with Prof. Aronson, Edward Stankiewicz and Zbigniev Golomb.

The Slavic department of the University of Chicago is located on the fourth floor of an old building that used to be a dormitory and has a small elevator. One day, which I remember quite well, I was on the elevator with Prof. Golomb, and he asked me: “Mr. Friedman, would you like to go to Macedonia this summer?” I was amazed, because I did not even know that such opportunities existed, and I told him “Yes.” It turns out that he had received an invitation to the Fourth Seminar for Macedonian Language, Literature and Culture from his dear friend Bozho Vidoeski, then director of the seminar, in which Prof. Vidoeski suggested that Prof. Golomb should send a student to the seminar. This marked the beginning of my relationship with Macedonian.

At that time, Edward Stankiewicz was the department chair. With his help and that of Prof. Arca-dius Kahan, then director of the University’s Center for Eastern European and Soviet Languages (I am now the director of this center, though under a new name – Center for Eastern European and Russian/Eurasian Studies), I received a scholarship to cover part of my travels, and I was able to go to the Seminar. There awaited me with warm hospital-
I And so, because of the Fourth Seminar for Macedonian Language, Literature and Culture and my pleasant and interesting experiences in Macedonia, I became a specialist in Macedonian. I returned for the Fifth Seminar which was even more fun for me. At that time, I happened to meet a certain young Egyptian, Ali Kadri, and I ubavite i interesanti iskustva vo Makedoniija, stanav makedonski ent receptor iudentski iskustva vo Makedoniija, stab v Petrovoto, i uste poubuva mi beshe. Togash isto takva slucajno se sretjao ceben mlad Efthimias, Ali Kadri, i prek evo pochnav da studiram i alben. Edna karakteristika na Makedoniija koja za mene beshe tolku privlecka beshe ne samo makedonskiot jezik, tuku i faktot deka na teritorija na Makedoniija se zboruva na site balkanski jeziki, i toa mogu poslodostvon od susodnite balkanske zembi. Tuka treba da gi spominam: Olimera Jashar-Nasteva, koja moji mogu pomoce i sa koja vsemest am visa i balkanske izdaci. Od bozho Vidoeski, ali i Marko Koneski, idar i Hajredin Sherif, od koj gii uvch privite zvoni na romski jezik (potoa iskustvo i sot se sretu sa Shaip Yusif, Trajko Petrovski, Latif Demir, i drugi), i Zhizhi Markovski, togas vratelena vo rektorat, koja mii pomoce sa moji dojod za celi godina doktorstvo istrazuvane vo 1973-74, no isto taksa me ucche na privite zvoni na vlashki jezik. Kog kaivevo vo Makedoniija 1973-74 god., Bozho Vidoeski mi raskazuvao za negovata inicijativa da pocne naucna diskusija vo ramkite na Seminariot, i i mcke da uchevam. Za jalk, poradto toa ihto treba da se vratam vo Chiako pora i poradto raznite obvski vrazni sa zuvsruvaeto na mojata disktacija i baranie radto, ne maev da prisustvam na privite dve konfeerencii. Kog uspeva da dojdam za Triagta naucna diskusija vo ramkite na XI seminari (1976), toa beshe prikva za meoeto pravo predavanje vo Evropa, i toa na makedonski jezik. Vo 1975 god. ja odobravi svojata doktorstva disktacija za makedonskiot indikativ i konkuriruca uce nosno za rabotno mesto na Katedrata na slavistika pri Univerzitetot Severna Karolina - Chapel Hill, i samo dve-tri godini toa mi dojda ecene studenta koja podcinka stane mojot pri otoritet: Kristina Kramer. Kog da joda vo Severna Karolina, taka planiravamo da samo magistrija po russa literaturna i poza da bara radto nekade . No koga beshe eden den kaj mene doma zaedno sa susodnite studenti, i koga mi riche: "Viktor, started studying Albanian with him. One feature of Macedonian was that it really was not only the language, but also the fact that all the Balkan languages are spoken in the terri- tory of Macedonia and more freely than in the neighboring Balkan countries. Here I must men- tion a few people: Olivera Yashar-Nasteva, who helped me a lot, and with whom I could speak Turkish and Albanian in addition to Macedonian, Didar and Hajredin Sherif, from whom I learned my first words of Romani (afterwards I had the opportunity to meet Shaip Yusif, Trajko Petro- vski, Ljatif Demir and many others), and Zhizhi Markovski, the man in charge of the office, who helped me a lot when I went there for an entire year to do the field work for my dissertation in 1973-74, but also taught me my first words of Vlach. When I lived in Macedonia during 1973-74, Bozho Vidoeski told me about his initiative to start a Scientific Discussion during the course of the Seminar, and he invited me to participate. Unfortunately, due to the fact that I had to return to Chicago before the seminar, and on account of the various requirements associated with finish- ing my dissertation and looking for work, I was unable to be present at the first two conferences. When I managed to come for the Third Scientific Discussion during the course of the 11th Seminar (1976), it was my first opportunity to give a lecture in Europe, and I gave it in Macedonian. In 1975, I defended my dissertation on the indica- tive in Macedonian and landed a job in the De- partment of Slavic Languages at the University of North Carolina—Chapel Hill. It was three years later when a student came to me who would later be my first doctoral candidate: Christi- tina Kramer. When she came to North Carolina, she was planning on only getting her MA in Russian Literature and then to find work somewhere. But when she was at my house one day together with other students, she told me: "Victor, I am jealous of your record collection."—The collec- tion was of all kinds of Balkan music—I decided that she was destined to become a specialist in Balkan languages, and so she did. On account of her participation in the Seminar, she decided to study Macedonian, and she wrote her doctoral...
I find it appropriate to conclude with a project that I initiated at the University of Alabama—Auburn) ought to be mentioned. Kate Brown, who wrote her doctoral dissertation on Krušev and now is Associate Professor at Brown University, as well as Andrew Graan, who at the moment is finishing up his doctoral dissertation on the media in Macedonia.

My student Dana Akanova, of Kazakh origin, also traveled to the Seminar, and I hope that she will soon finish her dissertation on the use of dative pronouns in Macedonian and Russian. Yet another student, Kim Carese, also received a lot of assistance from the Seminar. However, due to personal reasons she was unable to finish her dissertation. Mention should be made of a couple of students from Chicago (Andrew Dombrowski and Quinn Ania Carese), and this year I am sending another two—Eric Prendergast and Petia Alexieva, and I expect important contributions to Macedonian studies and support for Macedonian and Balkan studies in general. I also had the opportunity to get my outstanding colleagues Brian Joseph from the University of Ohio State and Grace Fielder from the University of Arizona “hooked” on Macedonian studies. There is a funny story related to Prof. Fielder. In 1994, she participated in the Seminar for the first time. She already spoke Bulgarian well, and so, even if she had no experience with Macedonian, she thought that she would be able to understand people with ease. We met at the opening of the Seminar, and the first words she said were: “Victor, this is entirely different language! I don’t understand anything!” Of course, she learned a lot during her time there. Among my other American colleagues, currently instructors in Macedonian at North American universities, who have been participants in the Seminar, are George Bitzes (from the University of Toronto). Concerning Macedonian literature and computer projects, George Mittavakis (from Ohio State University, now at the University of Alabama—Auburn) ought to be mentioned.

Among the students in the Department of Anthropology at the University of Chicago, I should highlight many interesting research projects which are being written in the seminars. I also made a reference to Dr. Elson from Harvard University, who at the moment is finishing up his doctoral dissertation on the use of dative pronouns in Macedonian and Russian. Yet another student, Kim Carese, also received a lot of assistance from the Seminar. However, due to personal reasons she was unable to finish her dissertation. Mention should be made of a couple of students from Chicago (Andrew Dombrowski and Quinn Ania Carese), and this year I am sending another two—Eric Prendergast and Petia Alexieva, and I expect important contributions to Macedonian studies and support for Macedonian and Balkan studies in general. I also had the opportunity to get my outstanding colleagues Brian Joseph from the University of Ohio State and Grace Fielder from the University of Arizona “hooked” on Macedonian studies. There is a funny story related to Prof. Fielder. In 1994, she participated in the Seminar for the first time. She already spoke Bulgarian well, and so, even if she had no experience with Macedonian, she thought that she would be able to understand people with ease. We met at the opening of the Seminar, and the first words she said were: “Victor, this is entirely different language! I don’t understand anything!” Of course, she learned a lot during her time there. Among my other American colleagues, currently instructors in Macedonian at North American universities, who have been participants in the Seminar, are George Bitzes (from the University of Toronto). Concerning Macedonian literature and computer projects, George Mittavakis (from Ohio State University, now at the University of Alabama—Auburn) ought to be mentioned.

I find it appropriate to conclude with a project that I initiated at the University of Alabama—Auburn) ought to be mentioned. Kate Brown, who wrote her doctoral dissertation on Krušev and now is Associate Professor at Brown University, as well as Andrew Graan, who at the moment is finishing up his doctoral dissertation on the media in Macedonia.
In this paper I will discuss and elaborate upon the Kajkavian dialect and its subdialects within Croatia and other parts of the Balkans. I will describe the prosodic characteristics of the standard Kajkavian. I then will analyze and discuss any historical differences among regional Kajkavian dialects with emphasis on the area of Zagreb as well as some important outliers. With this I will then compare standard Stokavian Croatian to the dialect of Stokavian spoken in Zagreb.

1. The History of Kajkavian Dialectology

Kajkavian was first studied around the end of the 19th Century by Ukrainian philologist A. M. Lukjanenko in 1905 in his work Kajkavskoe Nareče. Later, Serbian philologist Alexander Belić divided the Kajkavian dialect according to the reflex of the Proto-Slavic stop+jot phonemes (/dj/, /tj/). He established the eastern, northwestern, and southwestern subdialects of Kajkavian (1927). His research was later never corroborated and the first accepted division of Kajkavian was described by the Croatian linguist Stjepan Ivšić in his work titled Jezik Hrvata Kajkavaca/The Language of the Kajkavian Croats (1936). Ivšić first established 4 distinct variants of Kajkavian spoken in different areas of the Balkans based on accentual characteristics.

Later studies by Croatian linguist Dalibor Brozović and, most recently, Mijo Lončarić in 1995, divided the subdialects of Kajkavian into six and as many as fifteen groups respectively. However, the Kajkavian dialect is spoken mostly in the northern area of former Yugoslavia. There are several small enclaves of Kajkavian speakers in Hungary, Austria, as well as Romania. In most cases, these outlying and isolated groups are remnants of the relocated Croats moved during the reign of the Habsburgs. Ethnically speaking, speakers of Kajkavian are by and large ethnic Croats.

2. Slovenian and its contested relation to Kajkavian (and thus Stokavian Croatian)

In this paper I will discuss and elaborate upon the Kajkavian dialect and its subdialects within Croatia and other parts of the Balkans. I will describe the prosodic characteristics of the standard Kajkavian. I then will analyze and discuss any historical differences among regional Kajkavian dialects with emphasis on the area of Zagreb as well as some important outliers. With this I will then compare standard Stokavian Croatian to the dialect of Stokavian spoken in Zagreb.

In this paper I will discuss and elaborate upon the Kajkavian dialect and its subdialects within Croatia and other parts of the Balkans. I will describe the prosodic characteristics of the standard Kajkavian. I then will analyze and discuss any historical differences among regional Kajkavian dialects with emphasis on the area of Zagreb as well as some important outliers. With this I will then compare standard Stokavian Croatian to the dialect of Stokavian spoken in Zagreb.

3. Standard Stokavian Croatian Prosody

Standard Croatian prosody is grouped under the standard prosody of Bosnian/Serbian/Croatian/Montenegrin. They all share four common tones, or pitch accent. There is a phonemic and phonetic distinction between length of the vowel as well as height over time. There is a distinction in length between long and short vowels. And there is a distinction in contour or height through falling or rising. Thus, four tones can occur at some place in the word: å (short rising), å (short falling), å (long falling), and å (long rising). The icus in standard BCSM is in most cases word-initial. Additionally, all falling accents are contained within the vowel on which they occur. However, both long and short rising accents occur on the marked syllable but also carry onto the following syllable. This therefore means that monosyllabic words can only have falling stress. This phenomenon is in large part a remnant of the Neo-Stokavian retraction. As early BCSM began to shift from mobile stress to fixed stress, any...
words with non-word initial stress retracted the ictus onto the previous syllable usually resulting in word initial stress. This also resulted in a rising pitch contour whose length is determined by the length of the vowel it is protracted onto.

4. Stress in Kajkavian

A quick aside is necessary and worthy of mention. Standard Štokavian has almost entirely word initial stress. There are some exceptions when prefixes are used and the underlying root is stressed rather than the prefix, but there are just as many examples where the prefix is stressed over the root. Kajkavian, however, differs greatly from this model. As Ivan Bauer describes, at the very least Zagreb Kajkavian (it has not been described in the other subdialects of Kajkavian) does not follow the traditional model of fixed word initial stress. As he describes it, Zagreb Kajkavian speakers normalize the stress on related grammatical forms: e.g. govoriti (infinitive, to speak), govorim (present tense, 1st person sg.) instead of the expected and prescribed govoriti, gòvorim. Additionally, many polysyllabic nouns have end stress instead of word initial stress: e.g. limar instead of limár (tinsmith) or vojnij instead of vojnik (soldier).

5. Prosodic and Phonological distinctions among subdialects of Kajkavian

One of the most salient features of Kajkavian is the lack of fixed word-initial stress. As described previously. There are additional traits which bear mentioning in order to describe the salient differences in Kajkavian (and its subdialects) and Štokavian to better understand the unique situation of Zagreb Kajkavian.

In Kajkavian, Proto-Slavic postonic short vowels became stressed due to the preceding syllable possessing a weak jer with a falling tone express as long falling accent. Additionally, the strong jers have produced a mirror of the reflex of Proto-Slavic č. For example, in the Bednja dialect, “đam” gives dien and “sněg” gives snieg. The reflex of the strong jer is a unique situation in Kajkavian. Unlike BCSM or Slovenian, since the strong jer has merged with the reflex of ď, it thus occupies an intermediate position between the reflexes of i (<i/y) and e (<e/ê). By and large, Kajkavian values the strong jer much differently from BCSM or Slovenian. There is an exception in the south-western subdialects of Krašić, Osalj, and Lukov dol. These subdialects express the strong jer in the same way as standard BCSM and Slovenian. Many non-southwestern subdialects express the strong jer as a schwa of some type with variations based on region. For a brief account of the remaining features of the Kajkavian vowel system I turn to Vermeeren:

I. Merger of a/ã with a/ã except in posttonic syllables. This is the uniquely Kajkavian outcome of a common SCr./Sln. tendency.
II. Raising of i/i. This is a general SCr./Sln. development.
III. Fronting of u. This change is common to part of čakavian (northern Istria), part of Slovene (Dolenjski, the east), kajkavian, and part of Čakavian (Posavian).
IV. Fronting of o/o. This is a uniquely kajkavian phenomenon.
V. Ivić’s vowel shift. This development consists of several components. Kajkavian completely agrees with the eastern dialects of Slovene.
VI. Rising of o/o. This is a common Scr. development which resulted in rising tones in two marginal areas (Istria and the eastern part of the Gorski kotar) and which did not take place in Slovene.
VII. Loss of the nasal feature. This change is common to all of Scr. and most of Slm.
VIII. b-s. This is common to Scr. (with some important exceptions) and Pannonian Slovene.

The only unique feature to Kajkavian thus described is the first (1. Merger of a/ã with a/ã except in posttonic syllables). The prosodic features of Kajkavian are likewise similar to standard BCSM. Pitch accent is fairly regular across the subdialects of Kajkavian. Generally, basic Kajkavian has pitch accent on long vowels. From the Common Slavic neocacite Kajkavian expresses a long rising accent (á), and a long falling accent reflecting the Common Slavic long circumflex and the neocircumflex though both coming through different paths. There is a notable exception in the Križevacoko-Podravsky group of subdialects. This dialect exhibits tone reversal, a phenomenon that has been termed cross-metaton (ukarska meta- tonia) in the Croatian literature but falls under the more widely used term linguistically, tone reversal. This subdialect exhibits the exact opposite pitch accent patterns as described for “standard” Kajkavian. For example, the normal accentually reflexes for BCSM and Kajkavian are thusly: Pro-to-Slavic “mčeş” giving mšeš, “sűša” giving suša, and “vıḍlıš” giving vidiš. However, what is seen in these subdialects of Kajkavian is as follows: mšeš, suša, and vidiš. Additionally, these subdialects do not allow rising contour on monosyllabic words or on word-final syllables. This is in direct contradiction to the standard BCSM and, in most other cases, Kajkavian models. These subdialects also tend to protract from initial short syllables to the following syllable as well as retracting the accent from short word-final syllables.

6. Zagreb Kajkavian and its impact on Štokavian

Having shown how diverse the various subdialects of Kajkavian are, the situation in Zagreb is more understandable. However, the situation is still a very unique one.

Zagreb is the capital of Croatia. It was formerly the second largest city in Yugoslavia. Zagreb is also home to a very large amount of Kajkavian speakers. Zagreb is also home to several institutions of language planning and prescription. The general populace of Zagreb is well educated, and the grammar is taught prescriptively (in Štokavian) to students in secondary (high) school. The current language situation in Zagreb is one of near diglossia among a very large portion of the populace of urban Zagreb. Štokavian Croatian is the standard and literary language. It is used in schools, official capacities, and in public. But the home dialect is that of a certain subdialect of Kajkavian, the Zagreb Kajkavian subdialect. An analysis done by a native Kajkavian speaker, lasting over six years, of the speech of other native Kajkavian speakers spanning ages nine to eighty-seven and consisting of 65 people presented interesting results. All informants were either born in Zagreb or lived there since early childhood. Additionally, all the adults in the group were at least high school educated with eleven possessing master’s and doctoral degrees. Though he found other unique and interesting features in his study, he only described the unique features that all speakers shared. All members of the group expressed nearly all of the features of “standard” Kajkavian with one exception. In every member of the group, he found that all of these speakers do not do any form difference in pitch contours on short or long vowels. Nor do these speakers differentiate vowel length. This situation is drastically different from both the Štokavian and Kajkavian standard forms. All other Kajkavian dialects, though they may vary in type of pitch accent, do differentiate between the contours of pitches. Likewise, the Štokavian standard always differentiates contour. This drastic departure from both the Kajkavian and Štokavian standards is so evident that it draws skepticism.

These observations are partially corroborated but partially called into question by Brown and Alt in their A Handbook of Bosnian, Serbian and Croatian. Brown and Alt state that, when polled, “A large proportion of users of standard Croatian—especially those with Zagreb backgrounds—can tell a long accentuated vowel from a short vowel, but don’t reliably distinguish rising from falling.”

This supports Bauer’s finding of lack of contour distinction, but it also calls into question his description of the lack of vowel length distinction. In contrast, Serbian speakers, according to the same source, can reliably distinguish pitch contour in the long vowels and have lost some distinction in the short vowels. The informants of Bauer’s study were all educated well and would have had the appropriate language schooling to possess the knowledge regarding pitch distinction. This fact rules out lack of education or knowledge in pitch accent.

Bauer also notes that he observed a regular amount of code switching between Kajkavian and Štokavian. Each still follows the respective roles as informal and formal languages. But Bauer also postulates that the phonological traits (as well as some morphological and syntactic traits) that Zagreb Kajkavian speakers present in their speech are likely to carry over to their Štokavian speech. These results are thus problematic and merit further study and thorough analysis of speakers of Zagreb Kajkavian, Štokavian Croatian speakers

Bibliography


IF I KNEW WHAT I KNOW TODAY

Veronika Hanko

I began to study at the university in September of 2008. If I knew what I know today, I would have lived differently. Firstly, I would have studied mathematics, statistics and technology more. All of these subjects are essential for work in science. Secondly, I would have lived a healthier lifestyle. I would have slept and exercised more and smoked and drank less. If I were in better shape, I would have started running marathons. Thirdly, and most importantly, I would have spent less time worrying and more time having fun. However, I really loved my time here at the university. If I were a wizard, I would return to the past. But I’m not. Now I must think about the future. I’m applying to medical school in June. If the school accepts me, I will begin my studies in a year. In the meantime, I have to find a job. If I get a job in Chicago, I’ll stay here. Otherwise, I will be back in Milwaukee. If I can save a lot of money, I’ll go to the Czech Republic for several months. One day I would also like to visit Croatia again.
The traditional shadow theater of Turkey is known as Karagöz, the name of one of the tradition's two main characters. The other, Hacivat, is a foil to Karagöz; while Karagöz is uneducated, brutish and crass, Hacivat is learned, refined and witty. A fundamental aspect of the Karagöz tradition is its manner of presentation. The form of shadow puppetry, or shadow theater - terms which I use interchangeably - significantly influenced the development of these stories, and the humor imbedded within them. Much has been written on this comedic tradition, in part because it represented a folk perspective that had developed in the 16th and 17th centuries Ottoman empire. At that time period, there is little in regards to art and literature outside of the court. By examining the specific Ottoman context in which Karagöz arose, the physical characteristics and aims of this art form become more defined.

One main distinguishing attribute of the shadow theater is the construction of the puppets. In the Karagöz tradition, puppets tended to be made from camel hide. These animal hides were "treated with special chemicals to make them transparent so that the colors and forms applied on them would show when illuminated". Additionally, they are often described as very colorful and "richly decorated". The construction and application of the puppets contributes to shadow theater's tendency toward abstraction in the Ottoman context. The puppets are "unambiguously marked as a figment, e.g., by the round hole in the neck punched out for the insertion of a stick, by means of which the puppeteer moves the puppet behind the screen". Within the confines of the two-dimensional space, the puppeteer, which is cast and two-dimensional, casts a shadow on the screen. At this moment, "we don't see it [the puppet] itself anymore, we only see its shadow". Although we have "moved away from 'life' as far as one can... we still have the image, motion, and voice, which are enough to keep the illusion of life alive". The construction of the puppets allow for an injection of the fantastical into the Karagöz tradition.

It is difficult to separate the puppets from the screen itself, as Talat Parman notes in his article "The Dual Function of the Screen in the Karagöz Shadow Play". Parman writes that "in the Karagöz play 'the images are cast on the screen by means of a light located behind figures two spans in height attached to thin sticks, and these are watched by the audience on the other side of the screen". When compared to both a cinema screen and a theater curtain, Perman illustrates the complex function of the Karagöz screen, which makes the image visible while also retaining a concealing function. By showing the audience some things and concealing others, the screen makes the illusion and play are imbedded in this art form. Thus, the presentation of the Karagöz plays can aid in "the difficult and obligatory transition between interior and exterior" so as to increase the audience's ability to 'tolerate social reality'. Perman has demonstrated the sense of illusion and play that the screen, in addition to other physical attributes of the shadow theater, brought to the Karagöz plays. It is this so-called intermediate area that allows the audience to come to terms with and tolerate reality.

The reality of the Karagöz is tied to a specific time period; an examination of the historical framework supporting this tradition in other geographical areas, Tietze claims that "it is only from the 17th century on that we have unambiguous descriptions of the Turkish shadow theater, both in Ottoman and European sources". Also dismissing the attempts to link the Karagöz tradition with the shadow theater activities in other geographical areas, Tietze claims that this art form "developed in its Ottoman setting a vigorous and highly original icotype". Karagöz was a product of the 16th century, "born as a brand-new genre distinct from traditional narrative arts like epics, fairytales, humorous stories, fables, ballads and poems, yet including them: a polyphonic, hybrid mixture of song, dance, music and image". The rise of this new genre was "a phenomenon which appeared in the wake of destruction". The destruction that Bingül refers to is the transitional or threshold period of the 16th century, which was marked by "serious economic crisis, the change in possession of values, the great migration free country to cities or one mountain to another, the civil war which lasted nearly a century and was encircled by foreign wars, and the debasement of the currency by successive additions of copper to the silver akçe". Additionally, this era saw the rise of the first coffee house in Istanbul, creating a public and secular space where Ottoman subjects could interact. Within these significant societal shifts, Bingül argues that "a new social order and a new type of person emerge, and traditional narrative forms are unable to fulfill their function". While a more detailed analysis of the events of this period is beyond the scope of this paper, the rise of Karagöz and Hacivat as characters in the cultural sphere seems to be a response to the political and social reality of the 16th century.

It was later in the 17th century, according to Tietze, that several creative and gifted artists over-saw a rapid development in the mechanics of shadow theater. This flourishing mimicked that occurring in the folk life and folklore of Istanbul at the same time period. Tietze does not present a more detailed depiction of the 17th century, which calls to question some of the conclusions he draws. Yet, on a point of form, Tietze's explanation for the creation of shadow puppets in particular appears feasible. During the 17th century, the presence and influence of orthodox Islam in state institutions expanded significantly. It was in line with this trend that "the more abstract, nebulous configurations of the shadow screen found preference over more realistic three-dimensional puppets". In this environment, Tietze argues, "a reproduction of a reproduction of a human character correlated more with orthodox perceptions of man's prohibitions to act in a 'creator role'". In this way, the two-dimensional puppets and the form of shadow theater allowed for Karagöz and Hacivat, who were narrators of the new social order, to escape outright state censorship. Tietze takes the influence of orthodoxy a step further, by arguing that "the Turkish shadow play does not imitate reality and does not wish to imitate reality," given that trying to imitate "God's creation would be blasphemy". In other words, if the image did not pretend to be real, the theologians regarded it as permissible. Thus, according to Tietze, the shape and form of the Karagöz plays, which first appeared in the Ottoman empire during the 16th century, became more defined in response to the rise of an orthodox Islam in the 17th century. While this argument places too much power and authority in the religious institutions, it is useful to consider various interpretations of how and in what environment the Karagöz tradition developed.

Yet the reference to reality in Tietze's argument suggests that the Karagöz shadow theater was completely removed from the social and political environment. It is useful at this point to distinguish between reality in regards to the form and physical characteristics of Karagöz theater, and a broader conception of reality that references how this tradition commented on the political and social reality of the time period. Although Tietze's claim can be understood as arguing that Karagöz theater does not relate to the political social reality, it is more useful to understand reality in this context with its more narrow definition. In short, it can be said that form and shape of Karagöz does not represent life-like characters.

However, the way Tietze employs the term reality in his text can at times be problematic, especially when it suggests a disconnect from the political and cultural situation. For example, he claims that on the Karagöz stage, "reality is the reality of dreams" and in this dream world "the illogical only produces a smile; cruel satire does not really hurt; stark obscenity does not revolt". Yet later he argues that the audience "is advised not to see only the superficial meaning of the play but to penetrate into the depths of its symbolic meaning". It appears as if Tietze is vacillating between wanting to highlight the comedic aspect of these plays and emphasizing their symbolic meaning, which is never expanded upon. Perman suggests that the humor in Karagöz creates a space in which the audience comes to term with the reality of contemporary political and social situations. Tietze prefers to focus on the dream-like and fantastical nature of these plays, which are detached
It is clear from the physical aspects of the shadow theater and the historical context in which it developed that the Karagöz shadow puppets, a new art form, created a space in which subjects of the Ottoman empire could comprehend and digest reality. The goal of the humor in Karagöz, in other words the object being satirized and denigrated, however, is still not quite clear. However, it can be said that the screen and puppets created a new, fantastical space that allows the humor of Karagöz to flourish. Even though the aim of these plays is not clear, the development of the form and content cannot be totally divorced from the 16th and 17th century Ottoman context in which it arose.

Karagöz and Hacivat to flourish. Even though the screen and puppets created a new, fantastical space that allows the humor of Karagöz to flourish, the form and content cannot be totally divorced from the 16th and 17th century Ottoman context in which it arose.
U Bosnu (Mostar, Sarajevo). Naravno uživala sam u provedenom vremenu na Balkanu a volela bih da imam više vremena da istražujem ovaj region. A kad smo studirali u Novom Sadu, Ažbukum je organizovao nekoliko ekskurzija za nas studente da vidimo i druge delove Srbije. Naime, mi smo videli severnu Srbiju jer je taj deo najbliži Novom Sadu. A to je uvek interesantno, jer je ovaj region baš međunarodni! Ima tu i Roma, i Rusini, Slovaka, Mađara,...

KT: Da li si upoznala ljude svojih godina? Kako?
SD: Srećom, mogu da kažem da sam upoznala ljude svojih godina! Kao što sam objasnila, Dušan mi je predstavio njegovo društvo, i mi smo se često družili. Jedino ja sam sama upoznala dve druge žene kojima servisiraju u porodičnom restoranu. Bila sam srećna da pridružim srpsku ekonomiju kroz konzumiranje njihovih jela! Još uvek se javljamo jedna drugoj a ja sam skoro sve opet videla kad sam se vratila u Novi Sad prošle zime.

KT: Da li ti se svijedila srpska hrana? Šta je bilo tvoje omiljena jelo tamo?

KT: Did you meet people your age? How?
SD: Fortunately, I can say that I met a lot of young people my age. As I explained earlier, Dušan introduced me to his circle of friends. I only met on my own two sisters who worked in their family restaurant. I was glad to support the Serbian economy by consuming their delicious dishes! We are still in touch and I saw them all when I returned to Novi Sad last winter.

KT: Did you like the Serbian food? What were your favorite dishes there?
SD: For me the topic of food is a difficult one, both in Serbia and America. At the time, when I was in Novi Sad, I was a vegetarian. It was easier for me to prepare my own meals at home, but when I was in restaurants, I wanted to try real Serbian food, for example, plums with bacon, which Dušan prepared, but couldn't. This is how I met my friends from the restaurant. I saw that the name of the restaurant was “Organic Factory.” I thought to myself, “That means they have vegetarian food!” They had meat as well, of course. I was overjoyed! I can't imagine how I'm going to survive when I return to Serbia, because now I eat Kosher food. I met one rabbi in Belgrade. In regards to Serbian cuisine, I can say that plums are excellent. I also like fresh pears, salads, beats, and so on. Don't forget crespes with Nutella and my favorite cookie, Plazma!

KT: What is the climate like and how was the weather? When I was in Sarajevo in August (before I started learning Serbian), it was very hot. It was impossible to sleep at night. Was it the same in Serbia?
SD: It was also warmer in Bosnia than in Serbia when I was there. In Novi Sad, when I was there, it rained often. Sometimes it was a little chilly, especially when we were on field trips in western Serbia. But in general it was warm. I would like this type of climate in Chicago now! I think that the weather will be beautiful when you go to Serbia this summer!

KT: Do you have any advice on what I should see, where to go, who to visit while in Serbia.
SD: My main advice when travelling abroad is to speak the language spoken in that area. It is so important that you show to the locals that you are serious in your language studies, especially in a country like Serbia where everyone speaks good English. In the beginning, they respond only in English, but you need to tell them that you have to practice the language every day. Be prepared to explain why you chose to study the language. Try everything, not only food, but everything that can add to your experience about the language and the culture. Travel whenever you can. And finally, relax and enjoy. Simply enjoy. Summer in Serbia is beautiful. I can't wait to go back again.
THE TRAUMA OF PENETRATION IN NORMAN MANEA’S A WINDOW ON THE WORKING CLASS

Gwen Muren

In this paper I will examine the Lacanian Real as trauma in Norman Manea’s A Window on the Working Class. Set amidst the frequent interroga-
tions of Ceaușescu’s Romania, A Window on the Working Class dramatizes trauma through countless scenes of mental and physical penetra-
tion. I will begin to explore this trauma by first briefly defining the Lacanian Real as trauma. I will then examine the most violent example of penetra-
tion – the dredging of the sewer scene in which Manea entitles the trauma of the Lacanian Real as filth. I will read this scene in four distinct ways: as a psychoanalytic therapy session, as an interrogation, as a rape scene, and as a cleansing of the regime’s evils. Lastly, I will look at Nanu’s double role as a government supporter and critic and will argue that his dual position emphasizes the mistrust and undercutting of human ties that characterized Ceaușescu’s Romania.

The Lacanian Real as Trauma

In his book Interrogating the Real, Žižek describes the Lacanian Real [as] that traumatic ‘bone in the throat’ that contaminates every identity of the symbolic, rendering it contingent and inconsis-
tent’ (Žižek 243). This “bone in the throat” does not fit into the Symbolic Order, as the symbolic is predicated upon the linguistic articulation that the Real refuses. Furthermore, as Žižek contends, the Real renders the symbolic “contingent and in-
consistent” in that the trauma of the Real tears at the fabric of the symbolic. This trauma is act-
et out through the repetition compulsion, as Lacan describes in The Four Fundamental Concepts of Psychoanalysis:

“The place of the real, which stretches from the trauma to the phantasy, – in so far as the phantasy is never anything more than a screen that conceals something quite primary, something determinant in the function of repetition – this is what we must now examine” (Lacan The Four Fundamental Concepts of Psychoanalysis 60).

The “something quite primary” is the trauma that is acted out through the repetition compulsion. When Lacan says that the Real “stretches from the trauma to the phantasy,” he means that the Real is both the trauma and the fantasy, as the fantasy conceals the trauma. In A Window on the Working Class, trauma is very thinly veiled by fantasy. For instance, the dredging of the sewer scene uses the metaphors of filth and sewer to veil the trauma of penetration. In the next sections of this paper I will examine the trauma of the Lacanian Real as it figures into Manea’s story.

The Dredging of the Sewer

The most violent scene of penetration is the writer’s dream of Nanu dredging the sewer, which may be read as a psychoanalytic therapy session: “He hauls out a fresh batch of excrement, which he carefully drops into the gutter” (Manea 168). In this reading, the sewer is Nanu’s unconscious, the filth is his trauma, and the gutter is his conscious-
ness. By transporting the filth from the sewer to the gutter, Nanu seems to be fulfilling the Freud-
ian goal of psychoanalytic therapy: “to make the unconscious conscious” (Boerse). But in reality Nanu is just cycling the filth through the writer’s psyche, as the gutter leads to sewer, and thus to the unconscious. Therefore, the scene is actually an unsuccessful therapy session in which the cy-
cling of trauma is painfully circular and endless. Nanu performs his dredging “another time, ten times, so many times” (Manea 168). With each dredging the writer is forced to return to his traum-
a. Though Nanu is the instrument by which the filth is transported, Nanu is not himself dirtied by the filth, save for his slime-streaked hands (Manea 168); he repeats the dredging “without staining his impeccable suit” (Manea 168). He is “a robot with great, dark, tranquil eyes” (Manea 168). His lack of emotional investment and en-
gagement in the slime-dredging, in his therapy, is extremely disconcerting to the “spectator” (Ma-
nea 168), who is either the spectator as reader (us), or the spectator as dreamer (the writer). He dredges “again and once again and yet again, unt-
il the spectator feels dizzy, feels faint and nause-
ated out in the middle of this bog of a nightmare” (Manea 168-169). The writer’s nausea and dizzi-
ness comes from reliving his trauma again and again, while the spectator as reader’s nausea and dizzi-
ness comes from the wrongness of the ther-
pist’s robotic and unemotional treatment of his subject, who is clearly suffering.

The dredging of the sewer may also be read as an interrogation scene. The interrogator is dressed in a “navy-blue suit, good material, Chinese style” (Manea 168). The fine material of his clothing indi-
cates that he has access to foreign goods that only the few fortunate individuals in government would have access to. Manea’s word choice also supports the dredging scene as an interrogation: “Then he sits up and holds another double handful out for in-
spection – by no one – before tossing it back into the gutter” (Manea 168). The inspection of the filth implies the interrogative quality of the work. The fact that Nanu’s visits always take place at night, the time at which people were most often taken and interrogated, also supports this scene as an interrogation. Additionally, the writer’s words are being violently taken from him without his even speaking: “So he was instantaneously in-
tercepting the thoughts of a person unable to ut-
ter a single word” (Manea 190). In interrogations, false confessions are often thrust upon the sub-
ject. But these aren’t false confessions, they are true, and it is their truth that is most disturbing to the writer: “Next to the drain opening… To say not word, but to hear one’s thoughts on a simul-
taneous sound track… He knew everything, every last thing…” (Manea 170-171). Nanu’s penetration of the writer’s mental interior is entire; he doesn’t just observe certain details of the poet’s death, but “every last thing,” from “the burns from cigarettes stubbed out on the skin” to the wine bottle left uncharacteristically uncorked (Manea 172). The vast extent of the Nanu’s penetration underlines the writer’s sense of a unified self, of his human psy-
che, as the gutter leads to sewer, and thus to the unconscious. Therefore, the scene is actually an unsuccessful therapy session in which the cy-
cling of trauma is painfully circular and endless. Nanu performs his dredging “another time, ten times, so many times” (Manea 168). With each dredging the writer is forced to return to his traum-
a. Though Nanu is the instrument by which the filth is transported, Nanu is not himself dirtied by the filth, save for his slime-streaked hands (Manea 168); he repeats the dredging “without staining his impeccable suit” (Manea 168). He is “a robot with great, dark, tranquil eyes” (Manea 168). His lack of emotional investment and en-
gagement in the slime-dredging, in his therapy, is extremely disconcerting to the “spectator” (Ma-
nea 168), who is either the spectator as reader (us), or the spectator as dreamer (the writer). He dredges “again and once again and yet again, unt-
il the spectator feels dizzy, feels faint and nause-

In emphasizing his absence of the phallus, Manea feminizes the writer and renders him nothing. As Lacan infamously said in his seminar On Feminine Sexuality: “Woman does not exist” (Lacan On Feminine Sexuality 7). When Lacan says this, he means that woman does not exist within the Symbolic Order, as the symbolic is contingent upon the phallus that she lacks (Homer 102). To this extent, scenes of interrogation and penetra-
tion not only dehumanize man, but also emas-
culate.

One can also read the dredging of the sewer scene as a cleansing of government evils. Support for this reading comes from Nanu’s subsequent noc-
turnal visits, which are connected to the earlier dredging of the sewer scene by Manea’s parallel word choice: in the initial dredging of the sewer scene “the screen is murky, greenish” (Manea 167) and in the subsequent scene “the screen undulates… oily, green mud” (Manea 180). In these speeches given over loudspeaker, Nanu sets him-
self up as a working class spokesperson and de-
cries the government lies. He speaks to the gov-
ernment directly, saying: “tell the truth about yourself and about us! Our own little everyday truth!” (Manea 180). This ignored truth about the workers is that they are “no better than anyone else” (Manea 180) and that they resent being cast as the government’s poster children: “Stop trick-
ing us out in gold braid and angels’ wings!” and “the government directly, saying: “tell the truth about yourself and about us! Our own little everyday truth!” (Manea 180). This ignored truth about the workers is that they are “no better than anyone else” (Manea 180) and that they resent being cast as the government’s poster children: “Stop trick-
ing us out in gold braid and angels’ wings!” and “the government directly, saying: “tell the truth about yourself and about us! Our own little everyday truth!” (Manea 180). This ignored truth about the workers is that they are “no better than anyone else” (Manea 180) and that they resent being cast as the government’s poster children: “Stop trick-
ing us out in gold braid and angels’ wings!” and “the government directly, saying: “tell the truth about yourself and about us! Our own little everyday truth!” (Manea 180). This ignored truth about the workers is that they are “no better than anyone else” (Manea 180) and that they resent being cast as the government’s poster children: “Stop trick-
ing us out in gold braid and angels’ wings!” and “the government directly, saying: “tell the truth about yourself and about us! Our own little everyday truth!” (Manea 180). This ignored truth about the workers is that they are “no better than anyone else” (Manea 180) and that they resent being cast as the government’s poster children: “Stop trick-
ing us out in gold braid and angels’ wings!” and “the government directly, saying: “tell the truth about yourself and about us! Our own little everyday truth!” (Manea 180). This ignored truth about the workers is that they are “no better than anyone else” (Manea 180) and that they resent being cast as the government’s poster children: “Stop trick
Tard” (Manea 151). Human connections are the “No one pays any attention now to a poor bas-
seek help from those of the upper-middle class: when he describes his own experience trying to one’s own housemate could be a government spy. Taken and interrogated bred mistrust, because Ceauşescu’s regime. The constant worry of being among the most dehumanizing effects of (Manea 166). This lack of trust between individu-
als was among the most dehumanizing effects of our own housemate could be a government spy. The wife is especially mistrustful of Ceauşescu’s regime. The constant worry of being among the most dehumanizing effects of our own housemate could be a government spy.

Nanu, as her husband’s comment demonstrates: “So we distrust everyone? Fear everything?” (Manea 152). Being demoted for refusing to buy drinks for the boss is incredibly unfair, as he is a harsh government critic, he is also a mem-
ber of the working party and is thus aligned with whether or not Nanu is a government spy. Though the story, the couple is unsure of Nanu’s dredging of the government’s lies revolves around the inadequate healthcare system and his unfair demotion at his job. He has personally experienced the corruption of the healthcare sys-
tem in the death of his wife, and he tells the writ-
er how “they killed my wife” because he didn’t look rich enough to pay the bribe he’d promised the surgeon (Manea 183, 184). Although the system promises free healthcare for all, the doctors require lumps of money to ensure safe operating practices. Nanu faces similar a injustice when he is demoted from the boilerworks at the Repub-
lica Factory of Bucharest (Manea 163) because he refuses to put in money for the boss’s drinks: “Af-

terward, the others asked me... to contribute my share for the boss, as they put it. I didn't want to, so I didn't pay. Yeah, well, that's how it got start-
ed . . .” (Manea 152). Being demoted for refusing to buy drinks for the boss is incredibly unfair, as the boss is probably making the workers’ salaries many times over. Nanu’s Double Role as a Government Supporter and a Government Critic Throughout the story, the couple is unsure of whether or not Nanu is a government spy. Though he is a harsh government critic, he is also a member of the working party and is thus aligned with the government forces. In the dark about Nanu’s true identity, the husband and wife are unable to trust him. The wife is especially mistrustful of Nanu, as her husband’s comment demonstrates: “So we distrust everyone? Fear everything?” (Manea 166). This lack of trust between individuals was among the most dehumanizing effects of Ceauşescu’s regime. The constant worry of being taken and interrogated bred mistrust, because one’s own housemate could be a government spy. Nanu speaks to the undercutting of human ties when he describes his own experience trying to seek help from those of the upper-middle class: “No one pays any attention now to a poor bas-
tard” (Manea 151). Human connections are the most fundamental bond of society, and by sow-
ing suspicion among its citizens, the Ceauşescu’s government breaks the society and renders it more vulnerable to penetration. Manea depicts the city’s powerlessness against the government’s penetration when he describes how the city is defenseless against the night: “The city lies pro-
strate, overwhelmed by the night” (Manea 162). Night represents the government forces because government interrogations were most prevalent at nighttime. Additionally, Manea humanizes the city by depicting it as a great mass of “arteries” (Manea 162), the effect of which is to relate the prostration of the city to the prostration of its in-
habits.

In Manea's A Window on the Working Class, the Lacanian Real of trauma operates through in-
stances of penetration. Penetration is especially traumatic because it connotes an absence for the penetrator – whether it is the absence of a unified self or the feminine absence of lacking a phallus. Figuring trauma into Manea's story is important because there are many regimes that have experienced horrors such as those faced by Ceauşescu's Romania, and writing about the trauma is a means of purging. In revealing government evils and bringing them to the consciousness of his readership, Manea's story is itself a dredging of the sewer.

Bibliography


When you consider the current state of literature, there are several details which must be taken into account. I must admit that I’m not especially educated in modern literature. Still, there are several writers whose work I follow. But, equally, there is a list of books I would never touch. One only needs to read the list of “New York Times Best Sellers” to see how much trash exists. Anything is printed.

But there is another question: is the only problem stupid culture, which so readily prints poor quality books, or does some other reason exist? I would say both. In my opinion, something is definitely wrong with our generation when it will participate so gladly in this unacceptable silliness. But, similarly, I think that a large part of the problem is that it is too easy to publish a book today, unlike before. When something becomes so easy, people become less discerning because they don’t need to be. Then it becomes normal. It’s so hard to find quality today, that we can no longer expect it. And when there is such an overpopulation of nonsense, people even begin to get used to it.

I think the biggest problem with literature, is what is happening in world literature. It should not be so hard to find quality novels. There is a gluttony and over-population in literature that is slowly killing it.
THE LIFE OF THE GOAT GIRL
Erin Franklin

When I was born, I immediately failed the AP-GAR test. Obviously the doctors had never seen a newborn faint before. I was so interesting, that they invited me to stay at the hospital for the first six months of my life...and the periods of unconsciousness continued.

The nurses touched me...I fainted. My mother spoke to me...I fainted. A door was closed...I fainted. These first months I was unconscious more often than I was awake. It was fun.

Finally the diagnosed me with mytonia congenital, fainting goat syndrome. From that moment on they called me Anna, the Goat Girl. I thought the name was stupid, but no one asked me.

I always thought it was ironic that the alarm clock that was supposed to wake me up was, without fail, the cause of my first faint of the day. As you can imagine, I was never on time. I didn't mind but it was always necessary to set my alarm clock four hours earlier. It's very irritating and without enough sleep, I'm grumpy.

When I finally wake up, I immediately put on my helmet, one of the conditions of the insurance company. They grew tired of paying for my various skull fractures when I was six years old. So my mother bought a lot of carpets and I received my first helmets. It was pink with yellow butterflies. I hated it.

When I finally woke up, I immediately put on my helmet, one of the conditions of the insurance company. They grew tired of paying for my various skull fractures when I was six years old. So my mother bought a lot of carpets and I received my first helmets. It was pink with yellow butterflies. I hated it.

Ivy, my baby sister, was born two months later. She got a helmet the day I got out of the hospital. It was a very good idea. With my help, she never fainted.

May 2012

Abstract
Intrastate conflicts (civil wars, rebellions, insurgencies, etc.) have become prevalent around the world in the post-WWII era. Questions arise as to why this has been the case and what the conditions and circumstances are that make intrastate conflict more likely. I argue that this phenomenon is influenced by the availability of information to both the public and the government of a given state. For the public, information includes access to legitimate media sources, uncensored communication methods, and guaranteed freedoms of speech, press, and assembly. For the government, information implies that it has strong, central powers, reliable intelligence, and the infrastructure to allow it to enforce its policies from border to border. I will show that the relationship between public and governmental information access will influence a state's likelihood of intrastate conflict. This theory will be applied to a case study of Yugoslavia and its series of civil wars in the 1990s. I will examine how a host of policy decisions placed Yugoslavia in a situation in which the amount of information access for both public and government ensured that the likelihood of intrastate conflict was high. The lessons from this case provide a list of policy recommendations regarding information access and the effort to mitigate intrastate conflicts around the world.

Introduction
Those old enough to have lived in Yugoslavia prior to the 1990s will tell you that the country underwent an unbelievable Jekyll-and-Hyde transformation and that the 1990s version of Yugoslavia resembled nothing of the country which it had grown up in. How did this happen? How does an independent state successfully carry on for decades without any major violent incidents and then regress so rapidly?

In looking at the time period of the conflict, other questions come to mind. Why was Yugoslavia unable to make the smooth transition to democracy like so many other ex-communist states did? When the state finally did start breaking up, why did it fragment along so many lines? This brings me to consider two things: One, what was the nature of the Yugoslav central state and did it even have the capability to hold the state together? Two, what were the social conditions like in Yugoslavia and why did so many grievances come out and eventually lead to violent infighting? These questions bring about the assumption that there might be a relation between a state's governing powers, the level of freedom guaranteed to the public, and consequently how this relationship affects the potential for intrastate conflict. Upon further research, I conclude that such a relationship exists and that it does indeed seem to have an effect on a state's propensity for intrastate conflict.

This paper will proceed as follows. First, I provide a review of available literature on the Yugoslav conflict and its underlying causes as well as a review of a seminal paper on the general roots of intrastate conflict. Second, I expand my hypothesis on the relationship between state power and freedom levels and describe the noticeable state classifications resulting from this hypothesis. Third, I consider the case of Yugoslavia and explain why it should be no surprise that it broke down into civil war. Fourth, I consider the global conflict statistics of the past decade and point out trends in freedom levels and prevalence of intrastate conflict. Finally, I consider the policy options available based on my findings.

Literature Review
Attempting to explain key factors in the onset of intrastate conflicts across the globe is a task that presents many challenges in terms of the number of relevant variables. One must also contend
with a number of widely-held beliefs on the root causes of the increase of intrastate conflicts following WWII. Fearon and Laitin offer an empirical analysis of post-WWII intrastate conflicts and find that the likelihood for conflict is highest under conditions which have the potential to facilitate insurgency. These conditions “include poverty [...] political instability, rough terrain, and large populations.” Specifically, the most significant variable in their study was per-capita income. The implications here are that a state with low per-capita income will not have the necessary resources available to effectively govern and police their territory, thus opening opportunities for resistance and insurgency movements. Moreover, their study refutes the notions that the rise of intrastate conflict has been directly influenced by the post-Cold War world order and by a greater degree of ethnic diversity and ethnic grievances. Their study shows great compatibility with the case of Yugoslavia. By the end of the 1980s, Yugoslavia had been facing skyrocketing unemployment rates, a swelling national debt, and a shrinking GDP.

Surely these conditions had a role in creating a sensitive political situation and even prompting several regions to pursue secession. What they do not explain is the role that ethnic antagonisms did play in exacerbating the conflict and why the state broke down along ethnic divisions. Ethnic tolerance was observed in Yugoslavia prior to the outbreak of war through the study of indicators such as intermarriage rates. Why, then, did longtime friends, neighbors, coworkers, and fellow countrymen come into conflict over such divisive and, eventually, bloody lines? What mechanisms came into play here in the space of a few years?

In Balkan Tragedy, Susan Woodward challenges the conventional wisdom held by those on the outside looking in – that the Yugoslav wars were a culmination of a multitude of ethnic hatreds which were unexplained in the new political order. She refutes the claim that assumes these ethnic hatreds had existed for centuries and that they had only been lying dormant in the preceding decades due to the repression of nationalism. In Tito’s Yugoslavia. Instead, she proposes that Yugoslavia’s path to war was facilitated by the following set of circumstances. First, political power was constitutionally decentralized and Yugoslavia’s numerous regional republics had near-statehood. These republics were separated by ancient borders and were, in most cases, ethnically identifiable. Second, Woodward attributes the economic decline of the 1980s to Yugoslavia’s political corrosion. As Yugoslavia was mounting its foreign debts from imports of capital, its exports suffered due to the oil crisis as well as a decline in competitiveness. Following decades of rapid growth, Yugoslavia now had to resort to austerity measures to combat the debts while suffering from rising unemployment rates. The combination served to place a strain on the living standards of Yugoslav citizens and, eventually, to breed discontent. On the political level, the economic issues led to a further weakening of the state:

Normal political conflicts over economic resources between central and regional governments and over the economic and political reforms of the debt-repayment package became constitutional conflicts and then a crisis of the state itself among politicians who were unwilling to compromise. Such a contest over fundamental different views of how the state should organize its economic powers would be fought between competing political parties in parliamentary and democratic regimes. But in this transitional, one-party, but highly decentralized federation, the contenders were government leaders fighting to retain or enhance their political jurisdictions and public property rights over economic resources within their territories. The more they quarreled, the more they contributed to the incapacity and declining authority of the central government to regulate and to resolve these conflicts over economic rights and political powers of subordinate governments.

Woodward then places this internal turmoil in the context of the international system. She argues that while Yugoslavia of governed a great amount of international support due to its non-alignment strategy during the Cold War, this support began to wane as the threat of communism was declining in Europe. The new order called for economic liberalization and democratization, which required the Yugoslav central government to relinquish even further control. For an already weakened central state, Woodward continues, this was disastrous as the state reached a point where it could not even guarantee civil stability. The combination of unemployment discontent, opening of the markets, and diminishing government oversight created opportunities for black market activities, illicit trade, and organized crime. As these changes were on Yugoslavia’s social fabric and the government was no longer able to provide security and a protection of rights, the appeal of communities based on ethnicity grew and the downtrodden Yugoslav people began to coalesce around their respective ethnic identities. Woodward offers a thorough explanation of Yugoslavia’s fragmentation by drawing heavily on her research to make the discussion of Yugoslavia’s internal strife more salient by offering to place it within a larger context and by showing the connections between changes within Yugoslavia’s borders and the changes affecting the international order. However, her explanation regarding the break-out of civil war was lacking. She proposes that the Yugoslav people turned to their ethnic groups as they became further disenanchanted by the central state and, later, it was the antagonistic politics of their ethnic leaders that provoked intrastate conflict. This Hobbesian caricature of the public does not sufficiently address why people who had lived as friends and neighbors for decades would suddenly greet each other with violence. Could it have really been just a blind loyalty to their ethnic groups, or did something else have a role?

In his study on the Yugoslav conflict, V.P. Gagnon also argues against the notions of the Yugoslav war as being something that was inevitable due to the existence of long-standing ethnic hatreds. He criticizes the popular view that the war occurred because there was an absence of a strong central state, which in turn could not control and contain these primordial ethnic divisions. He agrees that Yugoslavia lacked a strong central governing body and that this created a power vacuum and opened up political opportunities for multiple political elites in the various regions. He goes on to point out the cleavage in the Yugoslav communist party highlighted by a decades-long power struggle between reformists and conservatives. As the 1980s came to a close and revolutionary movements were gaining strength in other parts of Eastern Europe, the prospect of Yugoslav liberalization and democratization was becoming more real behind the efforts of reformist politicians. The established elites, however, sought to maintain their hold on political power by employing increasingly conflictual policies. Gagnon claims that the conflict in Yugoslavia was provoked and perpetuated by elites who sought to demobilize reformist politics. They did so by shifting the political agenda away from issues that weakened their position (economic issues, constitutional reform) to issues that artificially defined group interest such as ethnic antagonisms and perceived external threats from the West. In addition, the heightened sensitivity among the ethnic groups was continually antagonized because the elites were willing to pursue increasingly divisive and belligerent policies, so long as their political power continued to feel threatened in the face of reform pressure. The role of information access is important here because a mechanism of this political demobilization was the lack of free media channels. Television networks were state-run and newspapers were either state-run or packed by editors loyal to the elites. The ethnic fears that political elites wanted to instill in the population were easily facilitated by the pervasive use of ethnic propaganda in everyday media. In addition, the state was set up as a federalist system in which central political power was fragmented among ethnic regions. The central government did not have the political tools to exert its authority from border to border. Instead, power was concentrated among the various peripheral regions, which provided opportunities for rebellions, secession movements, and ultimately, civil war.

Theory

In simplest terms, intrastate conflict is defined as a competition, using some form of force or resistance, for power within a state. Power, then, is a scarce resource of which all groups, in their various forms, wish to have some share. Possessing a satisfactory share of power within a state is the ultimate goal – an idea shared by Horowitz who emphasizes that power should be viewed not only as the means to an end, but also the end itself. To better understand this, I suggest that power be allowed to take on a describable form; specifically, the form of information and access to
it. My definition of information access varies according to the actor. For the state, information access includes an effective intelligence system that provides widespread awareness of the goings-on within the state, access or control of various media outlet (especially state-run media), and the resources and infrastructure to effectively mobilize agents of the state from border to border. For the public, it includes the availability of widespread, unmonitored communication channels, access to legitimate and objective media sources, and an established freedom from government repressions. Though there are other forms of power, I choose to focus on information because of its capability to open opportunities to other forms of power, namely economic and military resources, and because of the scope of its presence, from the organizational to the individual level. Information, then, is a resource whose distribution and availability affects conflict dynamics. I argue that, while instabilities may arise from tensions of an ethnic, economic, or political nature, the actual intrastate warring is fueled by situations in which there is asymmetric information access.

To explain my hypothesis, I am setting up a model in which two opposing sides compete with each other across the information divide. I will name these opposing sides A and B. In most cases, side A will be the acting government and side B will be opposition groups or potential insurgent groups. Less prominently, in situations where opposing groups are competing to claim governmental power, side A will be the advanced group and side B will be the backward group, using Horowitz’s terms.

The conditions that seem to foster a greater likelihood for intrastate conflict are those in which one or both sides have only partial information access. If information access could be illustrated as a spectrum, with limited access on one end and open access on the other, then my claim is that conflicts are more likely as you approach the center of the spectrum (see Figure 1). Stability seems to be highest at either end of the spectrum. Consider a monopoly over information access by side A—an information monopoly would actually subdue potential conflicts because A would have full information and control all avenues to this information, thus being able to deter any would-be rebels and to detect conflicts at their onset. Conversely, open information access amongst all sides would also alleviate potential conflicts. With full information, each side can come to a better understanding of their costs and benefits, increasing the likelihood that they would act on an alternative strategy and thus avoiding the high costs of violent conflict. In addition, high information access could also allow for open communication, not just among each side, but between the two sides as well. This would create greater possibilities for the reaching of some consensus on potential issues. I choose to place all sides at different centers of the spectrum where information access is only partial, you notice that some of the difficulties under an information monopoly become alleviated while the freedoms associated with open information access become constrained. One of the most important mechanisms that comes into play as you go from side A having an information monopoly, to one in which side B is gaining partial information access is the elimination of some collective action problems. Collective action problems in this context refer to the difficulties in building mass support for participation in resistance movements due to the perceived cost by the individual. Partial information access allows for some of those problems to be resolved through various methods such as effective communication of the expected benefits of participation, the reassurance of solidarity, and the establishment of small, tight-knit communities. Partial information access also implies that there are gaps in the power of side A, which can be exploited by the resistance efforts of a potentially discontent side B. On the other hand, partial information also implies that the benefits of open information access are not available, thus the likelihood of reaching a consensus on a conflicting issue would be lower and the possibility of resorting to violent conflict would be higher.

Since information access depends on a great number of variables, it would be very difficult to quantify. Therefore, my model will measure levels of information access using simple values: a 0 for little or no access, a 0.5 for partial access, and a 1 for widespread access. In order to maintain consistency in qualification of information capabilities, a standard set of criteria would be appropriate in determining which qualities earn which values. It is important to understand that the each side of the conflict will have a different set of criteria as each side has different capabilities that correspond to its position. For side A, having the infrastructure in place to effectively maintain authority over the territory and to control and regulate various media channels will correspond with a score of 1. Note, a state may have very open and uncensored media channels, but as long as side A has the capability to regulate these channels, it will still be able to earn a score of 1. For side B, a score of 1 would imply access to independent media channels, availability of mass communication methods, an understanding of side A’s political agenda and intentions, and participation in the political process. I have hypothesized the implications of the various combinations in information distribution and organized them in the following matrix.

In observing states through the perspective of this model, it is important that both sides of the potential conflict be examined in conjunction with each other, as opposed to on their own. Looking only at side A or only at side B will not tell you the full story. A state can be characterized more fully by understanding the relationship between both sides. For example, side A in both Denmark and North Korea would earn a score of 1, but there is nothing remotely similar about the political situation in these two states. Only after seeing that Denmark has a side B that also earns a 1 while North Korea’s side B earns a 0 does the picture become clearer. There are several important factors that must be taken into account. First, side B may never have been assigned an information access level of 0. The reason for that is that I am holding to the assumption that the dominant side cannot have relative less information access because that would compromise its dominance. Second, side B can have zero access if side A has a monopoly on information access, or if the state is suffering from extremely poor economic conditions and its infrastructure is largely undeveloped. Otherwise, if the state has reasonably developed infrastructure, but side A does not have an information monopoly, then side B will likely score at least a 0.5. This is explained by the idea that if side A has gaps in its access such as a government that cannot effectively regulate some distant rural areas or if there are media channels that operate beyond the government’s surveillance, then that allows for side B to automatically fill in those gaps.

In terms of gathering information and determining which criteria are met, I have made use of the study results and annual reports from Freedom House, a U.S.-based NGO. The reports used were Freedom in the World, Freedom of the Press, and Freedom on the Net. The freedom ratings given by these reports will serve as the basis for my qualification of side B information access. Other reports used were the Press Freedom Index from Reporters Without Borders, a French NGO, and the Democracy Index provided by the Economist Intelligence Unit, a research company owned by the Economist Group.

Case Study: Yugoslavia

The 1990s saw the destruction of the multiethnic state of Yugoslav. Within a few years’ time, Yugoslavia was torn at the seams through a series of secessions, military retaliations, forced migrations, widespread paramilitary activities, and genocidal campaigns. Why did it come to this? An assumption could be made about the political instability of the region following the collapse of communism in Europe. With the political turnover going on, would it not be probable that conflict would break out eventually? Yet Yugoslavia was not going through these uncertain times on its own—Poland, Czechoslovakia, East Germany, Hungary, and others all had democratic revolutions, and with those came the promise of a democratic nation. Even with the Yugoslav, which split along ethnic lines into two states, the Czech Republic and Slovakia, did so without a war. I propose that, unlike the other East European states transitioning to democracy, Yugoslavia was in a situation of partial information access for all sides. A state like Czechoslovakia, for example, would have been classified as A[1],B[0] before its revolution. It was a totalitarian state capable of enforcing its policies from border to border, thus earning its government, side A, a rating of 1. Czechoslovakia’s people, side B, did not enjoy political freedoms, had no access to unbiased and non-state affiliated media, and en-
dured strict governmental control, thus earning a score of 0. After the revolution, Czechoslovakia split into two states, the Czech Republic and Slovakia, and these two states maintained effective governmental power while their people were able to secure political rights, civil rights, and access to legitimate media channels. Czechoslovakia went from being an A\[1\]:B\[0\] state to a pair of A\[1\]:B\[1\] states. Yugoslavia could not follow such a path because it lacked the initial stability to withstand the democratic transition. I would rate Yugoslavia as an A\[0.5\]:B\[0.5\] state due to its decentralized structure of government and its continued manipulation of mass media.

Due to publishing constraints, this is only an excerpt of this paper. The paper in its entirety is available upon request.
When Boum in her book *The Future of Nostalgia* talks about the homes of refugees in America, she is more interested in the symbolic meaning of the trinkets. It is evident that the differences between them is caused by differences in the homeland at different times. When Brodsky was writing, the Soviet Union still existed. When Boum wrote the Soviet Union had already collapsed.

According to Freud, there is an important distinction between grief and melancholy. When some is experiencing grief, there is a loss of the concrete. When someone is experiencing melancholy, there is no actual loss, there is an abstract absence. It seems to me that this parallels the real and transcendental homelessness. In transcendental homelessness there is no subject of loss, but there in the real there is such a subject. In the case of Brodsky, the country exists while he writes, in principle, he can return home. Although in the cases of Boum and Ugrešić the country already does not exist while they are writing. They cannot return. Time stands between them and their native homes.

Because of this, they are nostalgic writers. There is no possibility of a return home, and this impossibility, this gap, creates a kind of melancholy, in addition to the loss.

**RELIJENJA**

Andrija Bosward


Dubrekar Ugresic uses “A Hot Dog in a Warm Bun,” her parody of Nicolai Gogol’s “The Nose” to satirize the obsession and revulsion of sex in society and literature. Ugresic’s story illuminates the odd place sex has in society: a mix of hushed shame, fascination, and humor. Sigmund Freud writes that there are a disproportionate amount of sexual symbols because of society’s shame/fascination of it. He writes about the field “of sexual life—the genitals, sexual processes, sexual intercourse,” “The topics I have mentioned are few, but the symbols for them are extremely numerous, so that each of these things can be expressed by numbers of almost equivalent symbols” (Freud, 189). In her story, Ugresic uses “numerous” amounts of “almost equivalent symbols” to mock both the literary use of sexual symbols, and the innuendos and unclear language of sexuality in daily life. That the reader can understand the symbols and the silence as well as if she used the real references reveals both a fascination with sex that we would rather not admit to, and the ease of communication of our sexual minds.

Ugresic begins her use of symbols subtly. The story begins innocently enough with plastic surgeon Nada Matic waking up to look at her clock and then taking a morning shower. Yet Freud teaches us that clocks are a symbol for female genitals because of the regularity of menstruation, and “the ticking of a clock may be compared with the knocking or throbbing in the clitoris during sexual excitement” (Freud, 330). Ugresic’s description of the shower is quite sexual, and it points us in an interpretive direction as Nada “squatted under the stream of water” (Ugresic, 107). Squatting is a reference to sexual activity, and, as Freud notes, there is “no difficulty in understanding how it is that the male organ can be replaced by objects from which water flows” (Freud, 190). These two beginning symbols are ambiguous at first glance, but the rest of the story soon teaches us Ugresic uses all symbols and innuendos deliberately.

The shift from subtle to explicit sexuality comes when Nada buys a clear penile symbol, a hot dog, which turns out to not be symbolic at all. However, Ugresic fully avoids the word “penis” in this story. When Nada discovers the penis, the narrator calls it “a genuine, bona fide...!” (Ugresic, 108). Immediately, then, we are given the full scientific Latin: “Glans, corpus, radix, corpora cavernosa, corpora spongiosa, preputium, frenulum, scrotum,” our heroine, Nada Matic, thought, running through her totally useless anatomy class knowledge and still not believing her eyes” (Ugresic, 108). And from this point on, Ugresic refers to the penis as a smear-quoted “hot dog.” This shift from a shamed silence, denoted in the ellipsis, to scientific Latin, to an immature innuendo shows the choices of reference to sex in society. Sex is everywhere, but either pushed into an uncomfortable silence, relegated to strict biological function, or, most commonly and coarsely, secured in the realm of innuendo. These three choices prevalent that the reader has no trouble filling in the blank of the “genuine, bona fide...!” recognizing the biological names (how many people know Latinate words for other body parts?), or understanding the phrase “hot dog,” used seven times in two pages to denote... not a hot dog.

The mist that Ugresic uses to end several scenes is comparable to the ellipsis covering “penis” because the reader fills the void with sex. Mist interrupts the plot at many points in Gogol’s original story as well, but his mist covers spots of supernatural explanation, whereas in “Hot Dog” the mist covers scenes that could lead to inter-course. Ugresic uses mist to interrupt five heated scenes between a man and a woman, and when Nada meets the man with the collapsible umbrel-la, Ugresic lets the readers know that we should follow our assumptions about her literary use of mist. As Nada decides to use explicit language, Ugresic writes, “though at this point everything becomes enveloped in mist again, we can guess exactly what happened” (Ugresic, 120). With this “exactly what happened,” Ugresic points to a general understanding that they will have sex. The silent communication of sex, present in real life through winks or raised eyebrows, is here played out in mist.

Ugresic quashes any ambiguity about her use of mist with the final mist that covers a string of Kovalic’s lovers. Just as Kovalic turns to his phone to begin calling the women, Ugresic writes, “At this point, however, the events are temporarily misted over by censorship, and the reader will have to deduce what happened from the following lines” (Maja gathering her clothes and finding the crossed-out list of Kovalic’s girls) (Ugresic, 125). By getting explicit about the censorship, Ugresic addresses the unique position of sex. An unforturable shame censors sex, but, because people have an undeniable fascination with it, they can easily “deduce what happened.” Ugresic addresses her reader here to make us feel uncomfortable. She reminds us that while she is censoring things, using ambiguities that might fit in polite society, her readers quickly fill in her blanks. She forces her reader to be the one with the dirty mind.

Ugresic’s mist and ellipses point to a naughtily-minded reader, but her symbols, used mainly with the owner of the penis, Mato Kovalic, comment on the place of sex literary society. Two things differentiating sexuality and his instead of symbol. Immediately after Kovalic first awakens sans penis, Ugresic describes him, “What he despised more than anything was literary frills; what he admired was authenticity, a razor-edged quality where every word meant what it meant and not God knows what else!” (Ugresic, 111). She continues that Kovalic hates critics because, “who but critics, force-fed on the pap of theory, turned works of literature into paper monsters teeming with hidden meanings?” (Ugresic, 111). The irony of these two sentences is that the phrases “razor-edged quality,” “force-fed on the pap of theory” and “paper monsters” are themselves “literary frills.” Ugresic fights against the critics and takes control of literary interpretation in this story. “Hot Dog in a Warm Bun” is full of “symbols, metaphors, allusions and ambiguities,” but her “hidden meanings” are completely apparent.

Kovalic however, is working on a book of stories that, to his chagrin, would surely be a hotbed for hidden meanings. Meat, the title of the book, has a double meaning itself, as do many of the words Kovalic collects from his butcher: “rump, loin, wienerwurst, weisswurst, liverwurst, bratwurst,” and the verb “pound” (Ugresic, 111). In a story about a penis in a hot dog, a wienerwurst is not just a wienerwurst. The sentence from the butcher that Kovalic loves and intends to end his story with is, “My knives go with me to the grave” (Ugresic, 111). Sigmund Freud lists knives when discussing penile symbols, as they are “objects which share with the thing they represent the characteristic of penetrating into the body (pene- and injuring)” (Freud, 190). When “knives” mean male genitalia, this sentence tells the fear that Kovalic’s “knife” will not go with him to the grave, as it is missing from his body.

To put away any doubt that we should be interpreting all of her symbols sexually, Ugresic bar- rages Kovalic (and the reader) with phallic symbols faster than Freud lists them in his own books. As Kovalic goes outside to recover from his shock, “In the street he saw a child peeling a banana, in a bar he saw a man pouring beer from a bottle down his gul- ler, in a doorway he saw a boy with a plastic pistol in his hand come running straight at him; he saw a jet cross the sky, a fountain in a park start to spurt, a blue tram come round a bend, some workers block traffic dragging long rubber pipes across the road, two men walking towards him, one of whom was saying to the other, “But for that you really need balls...” (Ugresic, 112)

Though each of these things are possible in our world, the fact that they all happen at once, to Kovalic, brings the scene into the realm of the fantastic. Gogol’s Kovaliov feels inferior when he sees noses everywhere he looks, but of course, noses are on the face, are unavoidable. He even wishes that it had been his penis missing, because it would have been covered. However,
Ugresic makes us see that even when disguised by symbols, the penis is extremely prevalent in society. We hide behind allusions so often that these symbols are all instantly recognizable we are wellversed in the symbolic language of the banana, the beer, the pistol, the jet, the spurting fountain, the rubber pipes. The explicit reference, "for that you really need balls," is metaphorically used. While all the innocent phallic shaped objects stand in for the sexual one, the sexual object stands in for human qualities.

Kovalic has another symbol thrust upon him after his possible climax through his toe: Lidija attempts to cheer him with a "nice homemade sausage" (186). Interestingly Kovalic's focus in his penis-less dilemma is more on the literary and metaphorical aspect than on the missing penis. Unlike Kovalic in "The Nose," Kovalic does not try to find an explanation for its disappearance. We can assume that many of Kovalic's girlfriends would have reason to curse him, but he does not even try to think of anyone. Instead, Kovalic's focus is on how this violates good literature. In response to the sausage offer, Kovalic has a fit: "It is quite amusing for the reader to see a literary cliché, and her characters may not live outside of "the laws of a genre." Kovalic wants everything to have that razor-sharp authentic quality, but he is stuck in a parody, a short story about allusion.

Dubravka Ugresic's incessant use of the "symbols, metaphors, allusions, ambiguities" and "hidden meanings" that Kovalic hates reveals both a general fascination with sex and an interesting facet of writer/reader communication. She uses some symbols, like the clock, that you have to read Freud to interpret, but the vast majority of her symbols are for the penis, and are immediately clear. Ugresic reminds us that discussions of intercourse and genitalia are censored by our own discomfort and by a repressive society, but any reader can immediately fill in blanks. Aside from filling in tense silences, the reader has the enjoyable job of recognizing and translating symbols. Kovalic believes that ambiguous language is literary garbage, but the reader has fun with it—the symbols make Kovalic the "butt of a dirty joke" that amuses us all. Individually, many of the symbols could have an innocent meaning: stories about meat could indeed remain merely a butcher's level. But Ugresic's constant barrage of phallic symbols, and her character that interprets many of them for the reader, kills any doubt that the sexual interpretation is the one we should make. Without ever using the words 'penis' and 'sex,' Ugresic writes a story firmly in the genre of dirty jokes, and the reader, using Freud's language of the unconscious—in other words, naughty school-yard speech—picks up on every innuendo.

It is quite amusing for the reader to see a literary character analyze his life. Kovalic is the butt of a dirty joke and "A Hot Dog in a Warm Bun" is clearly not "a well written story" according to his terms. Ugresic refuses to let her innuendos pass by anyone—this story is about symbolism and literary cliché, and her characters may not live outside of "the laws of a genre." Kovalic wants everything to have that razor-sharp authentic quality, but he is stuck in a parody, a short story about allusion.

Bibliography


On the eighth of May in 1922, my grandmother, Jelena Mitrovich, was born in Przhen, a small coastal town in Montenegro. Her father, Vladi-
mir, was the only doctor in the region, so she lived comfortably with her five sisters and brothers. She could not have predicted what her life would bring.

In April of 1941, Germans and Italians attacked the region, but the war was short and the resistance did not last long. The Nazis quickly occupied the region, and when the Italians arrived in Przhen, they found all able-bodied men and executed them, including Vladimir Mitrovich. Jelena's mother, Zorka, was left alone to care for her grandmother, then a small girl, along with her brothers and sisters. This was no small task because Jelena was often ill.

A few years later, however, she befriended the Italians and they taught her how to use a gun, and each evening she would dine with them. Once she had gained their trust, she found out where they kept food and she started to steal from them in order to supply the partisans hidden in the mountains.

Ten years after the war, she married Milo Mitrovich (another Mitrovich, from another part of the country), who was originally from the island of St. Stephen, where she was also from. Nine months after the wedding, my mother Milice was born and another two years after that my aunt, Zorica. They had lived on the island of St. Ste-
pen for five years when the Yugoslavian government began to confiscate their estate. Fearing the future conflicts, they immigrated to the USA, to San Diego in Southern California.

Ljudi Persefone su živeli sretno. Ništa se nikada nije menjalo. Ljudima Persefon se to svidalo. Nikada niko nije zapazio što se nalazili van Persefone. Zadovoljni su bili sa svojih petsto hiljada kvadratnih metara mesta na brodu, koji je putovao trećom brzinom svetlosti, i koji je otišao sa zemlje, koja se nekada zvala Earth.

They lived on Persephone for so many years that they didn’t remember a time when they didn’t live on Persephone. No one ever left Persephone. No one ever came to Persephone. The Elders told tales about people, who lived in a far away land. Every time the Elders would talk about that land, the distance would increase. In that land there lived many people. There were so many people that there wasn’t enough room to live. There wasn’t enough room for anything. But the children’s favorite story was about the Great Fire. In this story, a great fire quickly burned Persephone. Many people died in the fire and many books were lost.

Each day was the same. They would wake up early and eat breakfast. The children would go to school. The adults would go to work. In school, children would learn how to work on Persephone. They would learn how to work together. The children would learn how to prevent fires and how to fight fires. They would learn how to use “The Great Eye” and how to use “The Great Ears.” They would ask what they were listening and looking for. The teachers would only answer “You will know.” The children would anticipate what they would hear and see with the Great Eye and Great Ear. But when they listened and looked, their smiles would turn into frowns. “I’ll never listen! I’ll never watch!” But someone would always listen and watch for something. Even that man would not know why they listen or watched. Every boy would learn how to imitate their father. Every girl would learn to imitate their mother. Their future would bring the same to them as it did for their parents generation.

The people of Persephone lived happily. Nothing ever changed. The people of Persephone liked this. Nobody ever asked what was outside of Persephone. They were pleased with their 500,000 m² of the ship, which traveled at one third the speed of light, and which left a land which was once called Earth.

The majority of what has been written on Orhan Pamuk’s work has focused on the manner in which his novels “problematize republican understandings of the Ottoman past in a sustained challenge to official historiography” (Goknar; 123). Goknar’s observation certainly hits on the underlying implications of Pamuk’s examination of identity in The White Castle, a novel that has been called a “thesis text” of sorts because it is the first of Pamuk’s to engage with the Ottoman theme. The story of two look-alikes who eventually go on to switch identities is set at the height of the Ottoman Empire, and is presented to the reader as translated text framed within a preface written by its translator. That the translator has been characterized as “[embody] the problem of Turkish national identity” (Bayrakceken and Randall; 492), and that the preface is set shortly after the military coup of 1980 are both significant. As the novel itself was published in 1985, the significance of the juxtaposition of the coup and the height of the Ottoman Empire has not been lost on Pamuk’s Turkish audience – drawing the two together subtly critiques nationalist and modern Turkish notions of what constitutes “Turkishness” and enters into the debate about the place of the Ottoman legacy in a Turkish national identity. Papers highlighting the manner in which Pamuk explores the impact of the Ottoman legacy as well as Turkey’s relationship with Europe refer to several of Pamuk’s works, drawing to different degrees upon the manner in which identity is brought up in The White Castle.

While the context of the novel and its place in discussions of Turkish national identity are certainly important and will be further discussed, the literary mechanisms used by Pamuk to play on the notion of translation and deconstruct the identities of his protagonists are interesting in their own right. The use of doubles, mimicry, and the mirror scene are fairly familiar mechanisms through which to approach issues of identity, though Pamuk’s manipulation of memories as well as his use of translation to the same effect is perhaps less familiar. The latter in particular is significant, as the notion of translation and identity can be said to frame one another in the novel. A subtle commentary on the construction of modern Turkish identity underlies the translator’s preface, and likewise the translator’s prose frames a main plot that consists largely of a series of identity experiments. Pamuk’s examination of identity forging rests on the premise that identity is fluid and changeable; a foundation that could not be used unless identity formation and translation are seen as, if not interchangeable, then at least intertwined.

The relationship between Pamuk’s use of translation within his exploration of identity has been interpreted in several ways. Bayrakceken and Randall see the link between identity formation and translation as made evident in part by the translator, Faruk Darvinoglu, and place it within a broader argument of Istanbul’s role within Pamuk’s, work, his Istanbulite perspective, and their subsequent influences on his portrayal of East-West relations. Goknar too points to the role of Darvinoglu as the frame narrator, using his act of translation for reasoning behind his description of The White Castle as a “novel of identification”; in both cases, the role of the frame narrator is seen as being there to set up the novel as one dealing with issues of identity. Goknar, however, sees the link between translation and identity as reflecting Pamuk’s use of “Ottoman history as a means to interrogate self and society”. He places it within the context of the role of Turkey’s Ottoman legacy rather than the geography of Pamuk’s authorial perspective, pointing to the juxtaposition of the two time periods of the novel as an example of Pamuk’s re-appropriation of a historical identity that would have been taboo for Darvinoglu under the military regime. That Bayrakceken and Randall see it slightly differently does not, however, alter the implications of their arguments, whether they discuss translation and identity with regard to East-West relations or in terms of the Ottoman legacy.
The context in which both interpretations place the link between translation and identity is one of a politicized and hesitantly debated national identity; Darvinoglu's characterization and the time period in which he is set are seen to politicize what may have otherwise been a more philosophical examination of personal identity. By suggesting that Darvinoglu evokes “the troubling ‘evolution’ of Turkish identity and culture” (Bayrakceken and Randall; 192) and that his translation pushes against the “horizon of nationalism” (Goknar; 36), all of the authors point towards the conclusion that Darvinoglu serves as the novel’s most obvious source of pressure on the politically acceptable narrative and its rejection of Ottoman legacy. His name and the manner in which he translates the Ottoman manuscript into the main plot are taken as evidence for that conclusion, though his comments on history and the historical correctness of the manuscript are also significant.

‘Faruk Darvinoglu’ is a somewhat forced joining of names of Eastern and Western origin; ‘Faruk’ being a traditional Turkish name and ‘Darvinoglu’ the Turkish equivalent of “son of Darwin.” The implications of joining the two together as well as using ‘Darwin’ in the patronymic can be seen as reflecting The White Castle’s depiction of a meeting between East and West, as well as asserting the influence those relations have had on the development of Turkish identity. The latter is another component that, if not forgotten, has been altered so that the focus is on Turkey’s modernization and attempt at Europeanization rather than European influences within the wider historical context (comparable to the Kemalist switch to a Latin alphabet during the linguistic reforms of the 1920s as well as Ataturk’s emphasis on secularization being two examples). The surname of ‘Darvinoglu’ prompted Bayrakceken and Randall to describe him as embodying the ‘evolution’ of Turkish identity; their point going back to Goknar’s suggestion that referencing Darwin implies ideas of evolution and redemption (Goknar; 36). At the time of translating the manuscript, Darvinoglu is a heavy drinker and has been forced out of his teaching position at the university after living through the third military coup of his life—translating the manuscript becomes an act of redemption for him, and transgressing the boundary separating Ottoman history and modern Turkish nationalism seems to be one of the few transgressions he has left (Goknar; 36).

That a rediscovery of a buried historical legacy is connected by implication to acts of redemption is again a subtle comment on Turkish national identity; it suggests that the apparent transgression is a necessity, pushing up against the acceptable political boundaries.

Before moving on to the method of Darvinoglu’s translation, it is interesting to note that his character was present in The Silent House, one of Pamuk’s earlier novels. The sister to whom the novel is dedicated dies at the end of The Silent House, and in that novel Darvinoglu has not yet been removed from his post at the university—his character has been inserted into The White Castle so thoroughly that it completely takes over the frame of the novel, rather than being present only as the narrator of the preface. The epithet following the dedication is similarly interesting, in that it is a quote from Proust mistranslated by a well-known Turkish translator. That it has been (mis)translated from the French to Turkish, and then into English for English readers is interesting in that is sets up the idea of mistranslation, or the fluidity of translation, before the reader is aware that the main text of the novel is a translated text in its own right. The novel is therefore already positioned within the context of translation and identity (or assumed identity, given that the dedication is part of the frame narrator’s character, rather than that of the author) before its main text has even begun; the preface adds to it, introducing the translation of the text, and the text then goes on to explore the construction of identity.

The manner in which Darvinoglu translates the Ottoman manuscript is particularly telling because of its organic and improvised nature. It does not follow any sort of structure, nor are the two versions of the text even kept in the same room; “... after reading a couple of sentences from the manuscript I kept on one table, I’d go to another table in the other room where I kept my papers and try to narrate in today’s idiom the sense of what remained in my mind.” (12). The Ottoman Arabic script is translated into the Turkish Latin alphabet according to the memory of the translator; the past is made relevant to the present according to his interpretations and adjustment of phrases. As put by Bayrakceken and Randall, the process is “driven by the unconsciously selected siftings of memory and not by disciplined analysis” (193). Thus, not only are the protagonists doubled but so too is the text—an examination of identity-forging is translated and altered before being given to reader, much in the same way as the Italian’s recollections of the past are altered by his retelling them.

The subtleties of the original are likely to be lost to some degree in the process of translation, as are details of events that could alter the manner in which particular actions or memories recounted by the Italian are interpreted by the reader. That Darvinoglu’s main focus is preserving the “sense” of the text remaining in his mind echoes the Italian’s play with his own memories, and hints again at the fluidity of ideas and language, as well as at the cost of translation—details are inevitably lost and new aspects of the text are created. His disclaimer of the title is also notable, in that is adds yet another layer to the levels of translation and interpretation within the text; titles are important as a convenient and familiar manner in which to introduce problems of identity. Hoja and the Italian’s memories and plays a significant role in the play of identities between the two protagonists. The Italian’s memories are altered and at times exaggerated, stretched according to the response he wants to elicit from Hoja or the sultan. In the end the memories or past lives of the Italian and Hoja become indistinguishable as the narrator himself is no longer able to make the distinction; the two characters are entirely intertwined. The melding of their identities occurs as a result of a series of identity experiments, in which the manipulation of memory and the past play a prominent role as the protagonists begin the writing exercise, and which begin by virtue of the two being doubles.

Doubling is a common literary feature, and serves as a convenient and familiar manner in which to introduce problems of identity. Hoja and the Italian resemble each other so closely that the Italian is taken aback and unnerved upon first seeing him, remarking that “the resemblance between myself and the man who entered the room was incredible! It was me there...” (22). Their similarity is remarked upon by the pasha on several occasions, who once comments that when attempting to recall the Italian’s face, Hoja’s instead had come to mind. A dinner conversation then begins on the subject of doubles, of “how human beings were created in pairs, hyperbolic examples on this theme were recalled... look-alikes who were
frightened at the sight of one another but were unable, as if bewitched, ever again to part” (37). The uncanny accuracy of the latter part of the quote feeds into the gradual foreshadowing of their switching of identities, and this is the only instance in which the idea of doubles is explicitly brought up by a character other than Hoja or the Italian.

Bibliography


---

CIGANSKA MUZIKA

Kejti Taker

Nedavno sam pogledala dva filma, koji se bave temom cigana i muzike. Prvi film je bio “Ko to tamo peva”, u kojem dva mlada cigančeta pevaju pesmu, koja pripoveda priču filma. Film počinje s njima i završava s njima, i oni pevaju tokom filma, da bi funkcionisali kao strukturalni mehanizam. Njihova pesma je istonovremeno tužna i vesela, i brzo skače sa jednog na drugi motiv. Prvi deo pesme, koju peva stariji dečak dok svira harmoniku, u drugom delu, mladi dečak se pridružuje, svirajući u drombulje. Drugi deo je veseo i smiješan, kao što je i film. Međutim, čini mi se da prvi deo služi da podseti gledaoca o tmurnom apektu filma, koji predstavlja sliku Jugoslavije pre drugog svetskog rata.


---

GYPSY MUSIC

Kaitlyn Tucker

Not long ago, I watched two films which concern the theme of gypsy’s and music. The first film was “Who’s Singing Over There?” in which two young gypsies sing a song which tells the story of the film. The film begins with them and ends with them and they sing throughout the film, the function as a structural mechanism. The song is simultaneously sad and happy and quickly jumps from one motif to the other. The first part of the song, which is sung by the older boy while playing the accordion, in the second part, the younger boy joins in playing the mouth harp. The second part is happy and funny, as is the film. However, it seems to me that the first part serves to remind viewers of the grim aspect of the film which present a picture of Yugoslavia before the second world war.

The second film I watched was “I Even Met Happy Gypsies.” In this film the singer is a gypsy named Lenča. She sings really well and works in the bar where the main character plays poker. Her song is also sad and very intense. When she sings, she seems to have power over the people in the bar especially over the men.

In fact, I think the relationship between music and power is the central question in both films. In the film “Who’s Singing Over There?,” music has power over its listeners who would probably prefer to focus on the funnier aspects of the film. In the film “I Even Met Happy Gypsies”, music forces characters to take action. It seems that Schopenhauer was right when he said that music is the most direct expression of will.
I have never read this book. I study Russian language and I have never read War and Peace. I have not read many important books. When I was in Russia many students asked me whether I ready this book or that book. They asked me, “Have you read Anna Karenina?” “Have you read The Brothers Karamazov?” “Have you read Crime and Punishment?” I would always answer, “I haven’t.” “No.” “Nope.” “How can you study Russian and not have read these books?” Each time I would answer, “I don’t know.” That was how it was. That is the problem I have at this university. Education and preparation were not important in my high school. I lived in a farming area. For the farmers it wasn’t necessary to read important novels. History class was a joke. I didn’t know who Tito was. I didn’t know anything about Yugoslav history. History class taught us the minimum. I didn’t have any interest in classical literature. I knew nothing. Then I came to this university. I met many students who had read Tolstoy, Faulkner, Hemingway, Homer... In the school I have not read books by these authors. I didn’t want to because I didn’t know what great literature was. I didn’t want to be betrayed in this way. And I didn’t want to know. I felt cheated. I felt like my teachers betrayed me. Then I thought. I thought who is to blame. I had concluded that I was to blame. I didn’t buy books and start to read them. I didn’t want to. I didn’t want to challenge myself. I was content in my naive world. That is the best use of this university and I am thankful for it. Now I want to learn more about everything. That is also the biggest problem with this university. I want to learn everything but there is not enough time!

1 Introduction

Milcho Manchevski’s Before the Rain (1994)dicts those who attempt to distance the West from the Balkans by de-localizing the Bosnian war through comparisons with conflicts that are much more immediate to Western viewers: the Troubles of northern Ireland and the Vietnam war. In a London restaurant, British Nick is forced to confront the immediacy of the Troubles just before the Bosnian war, having spread all the way to the supposedly safe space of London, claims his life. And the photographer Alexander captures images of a Bosnian militant soldier executing a prisoner that echo in subject matter and composition Edgar Degas’ Pulitzer prize-winning “Sai gn Execution.”

The first two sections of this paper explore Alexander’s role as a de-localized figure, a semi-Westerner whose de-nationalized identity allows him to see these parallels more clearly, while simultaneously letting him impose a Western form of otherness on Bosnia. Alexander breaks down the Western perception of the Balkans as a single unit characterized by ethnic conflict, but in doing so he performs a type of distancing that prevents him, like Nick, from accepting the possibility of violence. His death at the hands of his brother is the ultimate example of a de-localized conflict that can penetrate any constructed safe space: an Orthodox monastery, a London restaurant and, finally, Alexander’s family.

2 “They Shoot More There”: There Is Already A War In England

The de-localization of the Bosnian war is made explicit in the restaurant shootout that closes “Fac es,” the second episode of Before the Rain, which rebukes the notion of a Western space “where the audience can feel safely positioned outside the discourse of ethnic cleansing” (Marciniak 2003:79). The scene inserts the Balkan conflict into the artificially distanced space of London, and connects that violence to the Troubles. Manchevski foys the audience confront the similarities between the conflicts by “[framing] the East and West together” in such a way that violence becomes “part of a general problem rather than a uniquely Balkan trait” (Ilieva 9).

The de-localization centers around the character of Nick. During the first part of the scene, as the argument between the waiter and the belligerent guest slowly escalates, Nick is seated with his back to the bar, the site of the altercation. The staging shows Nick, a Westerner, remaining blind to the conflict until it has escalated to the point where everyone in the restaurant is watching; Anne, however, has a clear view of the increasingly heated exchange. After the two men get into a fistfight and the guest is thrown out of the restaurant, Nick’s first reaction is to suggest to Anne that they leave – that they retreat to a safe space beyond the reach of the Bosnian war.

Nick continues to distance himself – and, by extension, the rest of Western Europe – from the Balkan war, even as the conflict resulted at a social and geographical remove from the observers in England, even as the conflict resulted in violence and death on British soil. The parallels between the Troubles and the Bosnian war – both are post-colonial struggles driven by religious factionalism – call into question the “binary understanding that stereotypically privileges...
the 'normal' West over the 'barbaric' non-West" (Marciniak 2003:371).

Nick's perpetuation of the perceived dichotomy between the "civilized" West and the barbarism of the "other" continues in his next remark: "Well, here's to civil wars getting more civil once they reach here." Nick has just contradicted this assertion by mentioning the Troubles, and he will be proven tragically wrong when the angry customer returns with a gun. Even as Nick forcefully distances himself and his country from the violence in the Balkans, he finds himself drawn into the middle of the conflict, demonstrating the impossibility of creating a "safe" space to contain the Bosnian war.

However, Nick is far from the only character to buy into the dichotomy between West and non-West. After Alexander returns to Macedonia in "Pictures" he has a similar conversation with Saso:

SASO: America, England, where they don't shoot. That's comfortable.
ALEXANDER: They shoot more there.

Alexander's awareness of the parallels between violence in the West and the war in Bosnia indicates that he is not, as Iordanova claims, merely reiterating a stereotype that "the Balkans are different; that it is all about the 'Other'" (Iordanova 1996:886). Alexander is a de-localized figure, a native Macedonian who has become a Western observer; his unique position lets him see the parallels between the Bosnian war and other conflicts that remain invisible to those, like Nick and Saso, with firm national identities.

3 "Vietnam Was Before My Time": The Photographic Connection

Alexander's de-localized identity is far from unproblematic. A photographer who recently won a Pulitzer prize for images of the Bosnian war, Nick represents the "hidden sadistic dimension" of "the photographer’s wish for exciting shots" (Ilieva 2008:3). Alexander's role as a de-localized observer allows him to see parallels to which others are blind, but his observation is not without effect. "The need to represent violence to the West in order to shock it into action slides into the quest for violence itself" (Ilieva 2008:3); Alexander's attempt to bridge the constructed distance between the Balkans and the West ends in the death of a prisoner. The photo of the prisoner's execution connects the Bosnian war to the Vietnam war. Alexander's photos of a soldier executing a prisoner (Figures 1 and 2) are not seen until "Pictures," when he tells Anne the story of the man's death.

These photographs are similar in composition and subject matter to a Pulitzer prize-winning image from the Vietnam War: Eddie Adams' "Saigon Execution" (Figure 3). Both depict executions performed by soldiers belonging to an opposing faction. In a film where two major deaths—Alexander and Zamira—occur at the hands of family members, the similarities between the executions and the executed are immediate and important. The photographs' compositions are nearly identical; the executioner stands to one side while the prisoner recoils from the impact of a bullet. The de-localizing effect of the photographs is made explicit by a conversation between Alexander and Saso:

SASO: I videotaped a program about you. Our man made it in the big world. Vietnam, Beirut...
ALEXANDER: Vietnam was before my time, Doc.
SASO: Same shit.
ALEXANDER: Same shit.

The photographs are not only connected by an erosion of the safe distance constructed around the Bosnian war. They also serve as a commentary on the damage that can be wrought by an observer who is blind to the effects of observation. The performative aspect of the Bosnian execution "shatters the comfortable image of the 'civilized' West free from the primitive passions of the barbaric Balkans" (Ilieva 2008:4) because of the knowledge that the prisoner died for a Western audience. The case of "Saigon Execution" is less clear-cut, as Nguyen Van Lem was not killed for Adam's camera; the photographer "saw the general reaching for his pistol as he walked up to the prisoner's side," raising his camera as he saw Loan raise his gun (Winslow 2011). However, the role of the Western observer is still highly relevant: Loan was a south Vietnamese soldier, allied with the United States against the Vietcong. The West is an implicit presence in the photograph, endorsing the execution. In this context, Adams cannot be a simple observer.

It is not just the background presence of the American military that interrogates the Western observer. The image was widely credited with "tilting the balance of public opinion against the [Vietnam] war" (Browning) through its seeming embodiment of the conflict's brutality. The reality, however, was more complex. Adams himself felt that the execution was justified, and Loan unfairly demonized: the complexity of the [Vietnam] war's "was rendered largely irrelevant by what occurred when certain photons massed themselves into images and rushed into the [...] minds of the American people" (Browning). The image "froze [Loan] into the role of the perpetual Asian enemy" (Chong 101), ensuring that Vietnam remained distanced, a barbarism that countered Western ideals and turned Americans against the war.

Similarly, the frozen violence of Alexander's photograph would perpetuate an image of the Balkans as a land where "the passion for hatred is too intricate and overwhelming" to allow for reconciliation (Iordanova 886). The West, however, never sees the images; Alexander terms them up, allowing for the possibility of a Bosnia that is not doomed to perpetual war. He (and, by extension, Manchevski) rejects the Western labeling of the Balkans as unavoidably violent, and refuses to perpetuate the dichotomy of the West and the "barbaric" non-West.

4 "People Are Peaceful": De-Balkanizing the Balkans, Balkanizing Bosnia

As Manchevski uses explicit references to the Troubles and the Vietnam War to de-localize the conflict in Bosnia, he also draws divisions within the region itself. Many outside observers have a tendency to treat the Balkans, the former Yugoslavia in particular, as a single unit characterized by unending violence. Manchevski, however, distinguishes between the region's constituent parts, and puts a particular emphasis on the separateness of Macedonia. Manchevski's treatment of the differences between Macedonia and the other former Yugoslav states indicates that war and ethnic cleansing do not have to be problems of the entire Balkan region. If the Bosnian conflict can be de-localized and spread to the West, it can also be re-localized and confined to a particular region.

As with everything in Before the Rain however, the separateness of Macedonia from Bosnia is fraught with complications. Through Saso, Manchevski undermines this distancing:

ALEXANDER: They won't start shooting here. People are peaceful.
SASO: They used to say the same thing about Bosnia.

By contrasting the "peaceful" people of Macedonia with the "other," violent Bosnians, Alexander is just like Nick, literally turning his back on the conflict playing itself out just behind him. Alexander is constructing a safe space, compartmentalizing the Bosnian war as something that could not possibly affect the (equally false) Macedonian idyll he has constructed. His distancing is unsuccessful, and when his "peaceful" people kill him...
for helping the Albanian Zamira it is a final example of de-localized violence; just as Nick dies when the barrier he has constructed against the Balkans is broken, Alexander dies when Macedonia and Bosnia are shown to be much closer than he originally believed.

The fact that Alexander and Zamira are both killed not by rival factions, but by their own families, can be read as an explanation for the spread of violence. Ethnic tensions are on display throughout the film: Zamira is an “Albanian whore,” Hana’s son will not kiss Alexander’s hand, while Nick makes jokes about the Troubles. None of their deaths, however, come at the hands of the people with whom they are ostensibly in conflict. Zamira and Alexander are shot by their siblings, people with whom they are ostensibly in conflict. Of their deaths, however, come at the hands of the former Yugoslav nations; whose attempt to construct Macedonia as a peaceful place and ultimate refusal, through the destruction of the execution photographs, to construct a safe space around the Bosnian war ends in tragedy; and whose downfall at the hands of his brother is an expression of a de-localized violence that cannot be contained, but that spreads everywhere, ultimately breaching the safest constructed imaginable: the family.

5 Conclusion

By drawing connections between the conflicts in Bosnia, northern Ireland and Vietnam, Manchevski de-localizes the Bosnian war and undermines the distance the West has constructed around the Balkans. His rebuke is aided by the character of Alexander, himself a de-localized figure: a native Macedonian who, by acting as an observer, has become a de facto Westerner. His role as an observer complicates his attitude about Macedonia, which he describes as a “peaceful” place free from violence. Alexander’s claims about Macedonia distance his constructed vision of his idyllic homeland from Bosnia, Serbia and Croatia in same way that Nick distanced the “civilized” West from the Balkans.

Alexander’s attempt to de-Balkanize the Balkans by setting up a dichotomy in which Macedonia is immune to the conflict that plagues the neighboring states fails when he is killed for trying to save Zamira. He tries to break down the Western perception of the Balkans as a single region, homogenous in its tendency towards violence, but only perpetuates the type of distancing that led to Nick’s death. Alexander de-Balkanizes the Balkans by Balkanizing Bosnia, and the results are predictably tragic.

Alexander’s death, then, is not the result of his “western ideas of humanitarian reconciliation” (Jordanova 1996:886), because Alexander is no mere vessel of Western enlightenment. He is a deeply contradictory figure whose reverence for his homeland is undermined by his projection of Western norms of distancing onto the other former Yugoslav nations; whose attempt to construct Macedonia as a peaceful place and ultimate refusal, through the destruction of the execution photographs, to construct a safe space around the Bosnian war ends in tragedy; and whose downfall at the hands of his brother is an expression of a de-localized violence that cannot be contained, but that spreads everywhere, ultimately breaching the safest constructed imaginable: the family.

Bibliography


Ilieva, Angelina. “Seeing and Being Seen; Negotiating the Western Gaze in Milcho Manchevski’s Before the Rain.” Northwestern University, 2008. Print.


Andrew Boshardy

I don’t remember a time when I believed in God. My parents told me that belief in God is a personal thing. I never went to church when I was a child. I lived in a religious city, but I didn’t know that. I would always hear from the other children and my freinds, how they were at Bible Camp. They never asked me if I believed in God. They only assumed that I did. I remember one particular moment when a classmate asked me if I had ever been baptized. I didn’t even know what that was. They only looked at me like I was an alien. I remember when I was in class and the teacher asked us what B.C. means. The students all together said “Before Christ.” I asked the teacher, who is Christ? Is he important? Their faces were so red. The teacher asked me, “You don’t know who Christ is? I answered, “Should?” When I returned home I told my mother that I wanted to go to Bible Class. My mom simply said, “Okay.” I went to Bible Class for a few weeks. One day, I told my mother that I didn’t want to go to Bible Class any longer. She simply said, “Okay.” For me, God doesn’t exist. I think logically. I didn’t grow up with God. When I was a little older, I thought about God. I recalled Dante’s Inferno. In the book, Judas was in the deepest circle of hell. He betrayed Christ. But God knew when, why, and how this was supposed to happen. And still God sent him to Hell. Judas was an essential piece in God’s plan. But still God sent him to Hell. God is not logical. And there is no reason for the existence of God. I can’t believe in God.
Through this paper, I aim to explore changing conceptions of masculinity in the Bulgaria in the wake of the collapse of socialism by doing a close reading of Georgi Gospodinov's *Natural Novel*. I intend to investigate why the protagonist struggles with the expectations placed upon him by both himself and other external factors, and how these strategies are manifested in the novel.

**Negotiating Oppressive Expectations of Manhood**

The pitiful images in the novel become more poignant in light of the fact that the highly educated and well-read narrator spends half of his pay-check on his rocking chair. That he does this impulsively, without his wife's input, or any thought of how the money could be used for more basic household necessities, is one of the very first indications in the novel of the insecurity he feels while struggling with his masculinity. The rocking chair seems essential to him, as he needs it in order to help him write; since writing is his career, and the only way in which he can channel his frustration with his personal life and economic situation, it seems like a reasonable purchase to him. However, because the rocking chair can only benefit him and enable him to further alienate him from his wife and his surroundings, it becomes a symbol not only of his unfilled desires of luxury, but also of his solitude and isolation from the world. He values it so much that when his apartment gets burglarized, his thoughts first run to it. After he confirms that it was not stolen, he neither calls the police, nor his wife; instead, he proceeds to sit on the rocking chair and smoke silently, pondering "the ruins of whatever was left of [his] male dignity."

It is clear that he feels inadequate at not being able to protect his house from being robbed, and his helplessness is reflected in his silence and inaction. What makes his reaction particularly significant is the fact that he does not represent the typical, traditional conception of masculinity—as a writer living in urban, present-day Bulgaria, whose superior education is reflected by his ability to quote Dickens, Tolstoy and Barthes, he exemplifies the modern intellectual, living at a time when the men presented in the media and in women's magazines "earn a lot of money, dress well, are self-confident...independent...can cook for themselves and do not depend exclusively on a wife to run their household." Yet the narrator feels somewhat responsible for the burglary, experiences feelings of territoriality and, in a sense, his honor is injured by this incident, since he cannot stop himself from mulling over the fact that he is "unable to protect even Emma and the cats."

His response is more reflective of the prevailing construct of socialist masculinity, which identifies men as dedicated, collectively oriented workers, who would display strength and leadership qualities in the building of a socialist society. Men were the iconic providers, although their wives were likely to work outside the home as well. In their role as the main provider, men enjoyed the patriarchal status of "head of household...[expecting] respect, obedience and deference from family members." In his rejection of this typical, patriarchal model, the narrator experiences the frustration with what Kimmel calls "the unobtainability of the masculine ideal." He argues that masculinity in a post-feminist age is unresolved and "subject to eternal doubt," and that "there is a constant need for men to prove that they achieving the goals of masculinity and with it a permanent insecurity attached to manhood."

Furthermore, especially in the eyes of men like the narrator, the aggressive, virile image associated with stereotypical masculinity has almost become unfashionable—character traits associated with such personality types are now overshadowed by those previously associated exclusively with women, such as "[being] emotional, spontaneous, intuitive, expressive, compassionate and empathetic—[these] are increasingly seen as the markers of maturity and health in modern men." We know he rejects stereotypical notions of masculinity in his reaction to overhearing two women talking at the market about one of their marriages—"her husband was so insulted that he wasn't the one to take her virginity that he would insist on only having sex with her when she was menstruating, in order to reenact her potentially losing her virginity, and to placate her husband's bruised ego. We are told that these women are in their thirties, which makes them the same age as the narrator, and through this episode, Gospodinov highlights the stark variations of liberated thinking among several generations of Bulgarians, even in the cities and among the educated elite.

While violence is still resorted to by some men at the time, we see the narrator reject this kind of behavior; instead, he channels his frustration with the doubts surrounding his masculinity coinciding with his dismissal of what he considers outdated definitions of masculinity primarily by writing—as he does right after the burglary. He writes a story in which an apartment is similarly burglarized; the only difference is that there is a woman there while the perpetrators arrive. She willingly lets them take her wedding ring and her jewelry, but protests when they consider robbing the television. She strikes a deal with them, agreeing to be raped as she possessively hugs the television, so that they do not take it.

Aside from being a metaphor for how increasing materialistic post-socialist society has become (the woman's obsession with keeping the television reflects the narrator's anxiety in ensuring that his rocking chair was unharmed), the story reflects the gaping wound that the narrator took "to his "manhood"—in depicting a woman instead of a man, he shows how "unmanly" he felt when his apartment was robbed, and the striking image of her being raped parallels his intense feelings of emasculation. In this way, he negotiates his rejection of baser forms of masculinity for his more detached, intellectual and unemotional demeanor by allowing his frustration to manifest itself through his writing.

His feelings of disempowerment are typical of the present-day man's struggle with masculinity in post-socialist Bulgaria. Because it is widely accepted in modern, urban societies that traditional, patriarchal notions of power, typically rooted in aggression and violence, are now outmoded, men have become more uncertain about how to exert their power, especially in the household. In fact, according to Kaufmann in *Theorizing Masculinities* (1994), the tables have turned; he argues that "many middle-class, white, middle-aged heterosexual men—among the most privileged groups in the history of the world—do not experience themselves as powerful. Ironically, although these men are everywhere in power, that aggregate power of that group does not translate into an individual sense of feeling empowered." This mirrors the narrator's predicament—rather than feeling secure in his sense of power over his household, or even his life, he feels besieged by forces outside his control, and haplessly observes his wife change dramatically while he feels increasingly helpless.

This is exemplified by his reaction to his wife's confession that she is pregnant with another man's child. As opposed to reacting emotionally, the narrator calmly runs through a series of responses in his head, but is eventually rendered dumbfounded. He "couldn't think of how to react," and "didn't know what to say," and, most surprisingly, he is "surprised at not feeling any hurt or jealousy." He displays the height of powerlessness here, as he is met with a glaring sign that he does not even control his own wife's sexuality. Nowhere is his vulnerability so exposed, a vulnerability that "has become estranged from his very sense of masculinity." Because sex is that sensitive area where men channel their feelings of intimacy and of control, he feels ultimately rejected, and merely decides to "say a mental good-bye to her." Even when she displays some remorse in her attempts to hug him as they sleep together for the very last time, his wounded masculinity renders him emotionally frozen, and cannot stop being "acutely aware of the baby kicking." He bitterly considers that "somewhere there was a man [he] didn't know," but also somberly wonders "which man split [them] apart," fully realizing that he may have been the one responsible for their marriage's failure, a thought that leaves him even more exposed and defenseless than before.
Before his wife moves out, she overhears him talk on the phone, describing him as “a drone, just a drone, although he’s not a bad man.” He is shell-shocked that she perceives him this way, and after doing some research on the qualities of a drone bee, he dejectedly registers that she considers him lazy and dispensable, especially in light of her plan to move out. Before his wife moves out, she overhears him talk on the phone, describing him as “a drone, just a drone.”

In Latife Tekin’s Dear Shameless Death, the fantastic elements that are integrated into the narrative of the novel become a means to explore the limitations that are placed on Turkish women. An individual’s interactions with magic often correspond to her interactions with such societal conventions, especially in the case of Dirit. What is most remarkable about Dirit’s dealings with the fantastic is that she interacts with two different frameworks in which magic is organized: a preexisting one based on village tradition that upholds the restrictions experienced by Turkish women and a unique one that she uses and develops to overcome these limitations. In fact, Dirit only becomes capable of overcoming the constraints placed on women and finding true self-expression because she is able to develop her own magical framework.

From the very beginning of the novel, the magic of the village, found in its folklore and superstitions, is used to emphasize the restrictive nature of Dirit’s community. Often, individuals and events that are considered deviant or unusual are connected with supernatural entities. As Salih Paker writes in her introduction to the novel, the possession by a djinn, in particular, becomes a means to categorize and deal with difference (15). Atiye undergoes this characterization when she first arrives in the village and attracts the notice of the inhabitants with her bare head and legs. Since her unusual appearance deviates from the norm, they believe she is possessed and the cause of strange, ominous events. By deeming her “ill-omened” because she is frighteningly different, the villagers use their fear of her djinn as a pretext to isolate her from the community (Tekin 20). In fact, she does not gain the acceptance of the village inhabitants until she gives birth, fulfilling a function considered ordinary for a woman. The villagers’ reaction to Atiye illustrates their conservative attitudes towards strangeness and how they employ their magical framework to cope with departures from convention.

The magic of the village also underscores how women are expected to behave, detailing both the limitations that confine them and the ways in which they can exercise power. Perhaps the most compelling examples that highlight the restrictions experienced by women are found in the curse that Sarikiz inflicts on the village women and the Neighing Boy, who only appears to women and drops his trousers in their presence. Sarikiz’s curse, which silences betrothed and newlywed girls of the village, references the custom that a recently married woman should not speak in order to better obey her husband and his family (Paker 16). Similarly, the limitations placed on women’s movements after the appearance of the Neighing Boy also reflect the ways in which access to public space is often restricted for women, especially when there are concerns about a girl interacting with the opposite sex (Gunduz-Hosgor and Smits 88). Conversely, the moments in which female characters use magic reflect the modest amount of power they have in a patriarchal community. At times, it is possible for a wife to influence her husband because she controls domestic affairs and has access to information not available to men, especially about marriage partners. However, such influence is never complete, but merely a “tool or weapon of the weak” (White 58). As a result, while a wife may disagree with her husband’s actions, she ultimately cannot overrule his final authority. Atiye’s use of magic reflects White’s observations. For instance, she successfully intervenes in scenarios involving marriage. When Atiye is cursed by a knotted rope renders Halit impotent, it is Atiye who learns about the cord’s location through a dream. She also “won back her daughter-in-law’s conjugal rights from her son” through witchcraft and secures Nugber’s engagement to a girl interacting with the opposite sex (Gunduz-Hosgor and Smits 88).


Bibliography


efforts, Huvat still “utterly forgot his home and family” (Tektin 89). The use of magic by women only shows the limited nature of their influence. Although magic does allow women to exercise some power, it is only effective in certain cases. With an understanding of how the magic found in the village emphasizes the restrictions faced by women in the Turkish community, it becomes easy to see how Dirmit does not fit comfortably within these societal constraints. While the other women in the novel learn to endure the limitations inflicted upon them, Dirmit never truly adapts (Tektin 54). Indeed, from her birth, she is marked as different and given a hard life when Djinnman Memet carves a notch on a pastry board. Unlike her mother, whose conventional behavior eventually allows her to assimilate into village life, Dirmit never dispels her associations with djinns. However, what is most significant about her connection with djinns is that this characterization affects how the people around her treat her. As previously stated, an association with supernatural entities is often a way for the community to handle deviations. For example, her status as the “djinned girl” invites the village to ostracize her (Tektin 166). Her enduring associations with djinns signal that she does not fit into village life. Dirmit’s other experiences with the magic in the village also showcase how preexisting societal customs regarding women do not allow her to thrive and develop. In moments in which someone attempts to force her to conform to conventional standards of behavior, Dirmit often spontaneously falls ill. In one account given by a Turkish man, he explains how restrictions are placed upon a girl because “the important thing is sexuality” and she cannot have “a single stain on her name” (White 64). As a daughter, Dirmit also faces the expectation that she listen to the men with brothers often imposing severe restrictions on the behavior of their female relatives (White 65). When Dirmit faces these attitudes, she displays the most symptoms. As she endures her mother’s lectures about improper behavior when she hits puberty, Tektin describes how she felt faint, “lost her colour entirely and turned pale as ash” (137-38). In this moment, she even “withdraw[s] into herself...Her voice and breath... lost inside her” (Tektin 138). Likewise, under the care of Halit, Dirmit impresses her family members with her model conduct, but “her hands and feet grew as thin as string. Her face lost its former fullness and began to draw up,” making it seem as if she were wasting away (Tektin 153). Again, she grows quiet; “it was as if she had lost her tongue” (153). Through Dirmit’s sudden declines in health, Tektin insinuates that the demands to conform to these restrictions leave her incapacitated. Already estranged from societal conventions, especially those about acceptable conduct for women, do not allow her to thrive. If Dirmit’s interactions with the magic of the village prevent her from flourishing because they require her to conform to the societal constraints placed on women, then she must develop her own system of magic to overcome such restrictions. Indeed, she creates a new framework that encourages her attempts to move beyond the socially constructed mandates placed on women. In fact, it even supports Dirmit in accordance to many theories regarding the development of women in patriarchal societies. Recent evidence suggests that the best way to empower women is not only to facilitate their access to resources, such as educational facilities and job training, but also to undermine the patriarchy that constrain them (Gunduz-Hosgor and Smits 187). One of the main components of the system of magic is Dirmit’s close relationships with inanimate objects, and her “pity on odd things” helps her navigate social limitations in accordance to these ideas (Tektin 41).

For instance, through conversations with these items, she acknowledges the unfairness of the conditions in which Turkish women live. When the frozen water pump, “lost its tongue” during the winter, Dirmit recognizes how devastating it is to lose one’s voice. Although she had encountered forced silence in the form of Zekiye’s cursed speechlessness, it is not until she sees the tears of the water pump “trickling down its throat” that she truly “realize[s] how sad the pump was that it couldn’t talk to her” (Tektin 65-66). Simlarly, when Dirmit wets the bed, unable to use the bathroom because she notices her married family members having intercourse, she remarks to a birdie-bird plant that she “feel[s] sorry for my mother” (Tektin 109). The birdie-bird plant allows her to see the extent to which are subjected to the will and desires of their husbands. In contrast to Atiye, who does not try to discover the cause of Dirmit’s bedwetting, these magical interactions allow her to have such candid dialogues that would not be facilitated otherwise.

Furthermore, these conversations, especially with the birdie-bird plant, also nurture Dirmit’s inquisitive nature and encourage her to take pride in her education. When she complains that “she was curious about everything but knew next to nothing,” the plant not only advises her to read at the library every day, but explains that “if she kept on feeling shy she would always know very little” and “warn[s] her not to feel abashed” (Tektin 101). It gives similar guidance when Dirmit excels at her schoolwork and Atiye, fearing competition, sends her to school with blue beads to dispel the evil eye and removes her certificates. While Atiye’s actions confuse her daughter, even making her insist that she knows nothing and feel ashamed when she receives praise from her neighbors, the plant counters these thoughts. It repeats, “Confess, confess, you’re really pleased, aren’t you?” until Dirmit admits, “I feel both ashamed and pleased” (Tektin 124). This encouragement is significant, especially when the empowering effects of education are not felt until one realizes that it has “functional value” (Abadan-Unat 26). By motivating Dirmit to regard her search for knowledge as a valid one, the birdie-bird plant helps her adopt values that dispel any feelings that might impede her progress.

Perhaps the most important aspect of Dirmit’s magical framework is that it protects her ability to express herself, especially after she begins to write poetry. Although Dirmit decides to compose verse because she could let “her own heart room about freely” without attracting Atiye’s suspicions, her family begin to notice her devotion to her notebook (Tektin 179). When they destroy her writings, the dog snow outside talks to her, leading her outside into a teacher’s strike where it tells her, “Let go of all your cares and shout!” (Tektin 183). The snow, part of the Dirmit’s unique framework of magic, restores the ability to express her emotions and a chance to experience the sense of wellbeing that comes from true self-expression. Conversely, when her mother offers a chance for her to speak after she falls silent after Atiye attempts to confirm she is still a virgin, her scream does not reassert her right to self-expression. It actually weakens Dirmit; “her wings drop to her side, broken from the struggle” (Tektin 198). Whereas during the protest, she asserts her own ability to speak, her ability to write is not restored, in this case, under her future brother-in-law giving her a notebook. Her family only leaves her alone because they do not want to disrespect Nugber’s fiancé. The contrasting scene underscores the importance of Dirmit’s system of magic. Without it, opportunities to express herself would be infrequent and subject to the whims of her family who may not support her endeavor because they follow societal custom.

Dirmit’s magical framework also promotes her self-expression by giving her the confidence to fight for the right to voice her thoughts. After hearing the street call out to her and seeing the curtain of the window open and close, Dirmit runs outside. Outside the confines of the domestic world, she “lost all fear” of Atiye and disowns her family members, making the streets her new “home” (Tektin 216). With this repudiation of her household, her family’s mandates cease to have complete power over her. When Seyit returns from the army and becomes her new disciplinarian, she asserts, “My wits are with me all the time,” and she attempts to force her to conform to conventional notions by drafting her a letter (Tektin 216). Although she is unable to speak when she presents it, she nonetheless persuade him to allow her to write again. Even at the end of the novel, when her entire family interrogates her, she still successfully makes herself heard despite their prohibitions (Tektin 230). Without waiting for permission, she announces, “I’m writing [a letter] to all of you...Be sure that you read it carefully” (Tektin 233). She shows no fear towards her family’s reaction to her writing and spites them by arranging the pages outside. It is even suggested that Dirmit truly achieves self-expression, especially when the last
The ending of the novel possible is Dirmit’s absence not even bound by gravity (Tekin 234). That she is by the end of the novel.

As demonstrated above, one of the hallmarks of Tekin’s Dear Shameless Death is her complex use of the fantastic to describe the restrictive social customs that Dirmit must confront as she comes of age. However, in her depictions of Dirmit’s interactions with magic, Tekin demonstrates how the creation of her own framework is essential to her growth and development. By working with her own system of magic, Dirmit’s ability to overcome the societal conventions that confine her and achieve true self-expression in a community that attempts to surprise her voice is made possible, allowing her to become the strong individual that she is by the end of the novel.

Bibliography


subject of the gaze and its object. This is evident in the sequence where Kiril and Zamira are interrupted by Zamira's family and others from the village. The sequence begins with an establishing shot of the two standing apart, overlooking the country (30:47), followed by a re-establishing shot of the two embracing (31:46) a minute later. Both establishing shots are shot from the same angle: a slightly high angle, extreme long shot of the two. The extreme long shots work to juxtapose their small figures against the overwhelming landscape and consequently heighten the sense of their isolation, an isolation that has followed them from the monastery to their stop on the hill.

However, as Zamira's grandfather suddenly interrupts a close-up shot of the two embracing, the camera cuts to another re-establishing shot, this time from a slightly different angle, revealing an entirely different scene: this time, the two figures are no longer overwhelmed by landscape but by people from Zamira's village (32:13). This sudden, drastic change of the image in view as the camera's gaze changes slightly, then, seems to draw attention to the artificiality and subjectivity of the camera's framing of reality, suggesting that what is framed onscreen is no way an "objective," complete portrayal of reality, but one where parts may be excluded from view. In this regard then, Manchevski exposes the subjectivity of reality through complicating the indexical relationship between the camera's gaze and its framed reality. Here, the camera's gaze is not tied to a singular, stable referent or image, but presents instead two antithetical images for viewing: one that promises life and security (where the two are in deep embrace), and the other a hellish reality where life is taken away.

Since the camera's gaze is intrinsically tangled with the audience's gaze and view of onscreen reality, the fact that the camera's gaze is not tied to a singular referent and is consequently unable to present an "objective" portrayal of reality works to suggest that the indexical relationship between the audience's gaze and the image onscreen is highly unstable as well. This is most evident in the sequence of Anne and Aleks in the taxi, when Aleks reluctantly says, "I'll change," to which Anne responds, "You already have. Look at your face!" This exclaimed imperative for the audience to "look at [Aleks's] face" is subverted by how the camera's view of the scene is obscured by the reflection of the buildings in the window. Here then, the indexical relationship between the audience's gaze and the object of its gaze is completely dismantled, for the audience's gaze has no object or referent that it is tied to.

The obscured referent of the audience's gaze is tightly bound to the aforementioned framing of the camera, since the camera places the audience outside of the scene outside. When Anne calls the post office looking for Aleks, the woman responds as if Anne's phone call were "Aleksander Kirkov?" After she hangs up, she is asked, "Who do they want?" She responds nonplussed, "Nobody." Here then, the subject of Aleksander Kirkov is completely negated: transformed from the subject of Anne's phone call into "nobody," an absent referent of Anne's search. The echoing of their words as they speak to each other, then, seems to parallel the emptiness of their words, and the break between the referent and the signifier. That the subject ceases to be a stable point of reference is clear too, in Mitré's accusation: "She killed our brother" (15:55). When Zdrave repeats the same accusation, Aleks asks him: "how do you know?" (4:44:39). In the film, there is no evidence that it was indeed Zamira who killed Bojan, and thus the subject "she" ceases to become a stable point of reference.

In this regard then, Manchevski, in exposing the faultiness and instability inherent both in the indexical mode of the gaze and in language, shows that reality cannot be limited to a singular, objective representation, but where "each image always signifies others, in an infinite network of relations." Hence, while Wilson argues that magical realism allows for a "co-presence" of worlds that is impossible in reality, Manchevski uses magical realism's "co-presence" of meaning and Todorov's "polysemy of image" to elucidate the co-presence of meanings already existing in reality.

Manchevski's film, however, is not simply a bleak warning of the effects of reducing reality to a singular meaning, but also exemplifies ways in which the audience can "hold together" the polysemic quality of reality. One of the key ways in which this happens in the film is through the employment of sound, which mixes the spheres of the interior, exterior, diegetic and extradiegetic spheres, holding all aspects of reality together.
I lay on my bed for several years, just looking at the ceiling before I would fall asleep every night, wondering why I was born and why in this time...

I looked everywhere for an answer to this question, first through conversation: I asked people with whom I felt calm. But generally their answers did not satisfy me. They just turned me in circles. I needed an objective source of wisdom.

Maybe someone lived who found the answer, who wrote in order to describe how to understand everything. I thought. Maybe this man tried to explain his theory, but others did not accept it and he died poor but enlightened. (Or maybe it was a woman who found the secret of the world!)

Marzhan Satriapi, author of the book Persepolis, inspired me with an autobiography about her childhood half in Iran and half in Europe, after the revolution in her homeland. I was most inspired (the biggest impression was left) by her description of her reading during this time, when she was very young: she read about government, about communism, about religion. She asked for information to explain what happened to her family and the country in general. Maybe I knew about the book which she read in the original language, but I only knew the titles. It seemed to me that I had much to learn about the world and she was a good example for all student learning.

So I began to fall in love with literature when I was still a student in school with the book Candide which I read in French. I continued research into the genre, more in English than in French: Catch-22, The Unbearable Lightness of Being, and Brave New World. I wanted to learn about the world and, in retrospect, I believe that I was clever enough to understand the philosophy of the original documents (treatises etc.)

One book, which I really enjoyed, was not mine.

My (now) ex-boyfriend found the book in a library and when I saw it on his shelf, I took it to my heart. I fell in love with the story of World of Sophia, who is engaged in talking about a girl as she learns about the world and the philosophies of other people. I imagined how she, on the way to true understanding, and when I returned the book to my boyfriend, I felt as confused as when I started to read it: it represented a different philosophy with no resolution. In this sense, freedom has some limits.

Finally, this relationship is natural. This summer I traveled to Europe, I returned to New York in August and receive an email from the former boyfriend: “I found your earrings, he wrote, “the ones you asked me to look for at my house.”

Does everything happen for no reason? If something happens once, does it win its meaning? Does fate exist? These considerations tortured me for hours before he arrived to return the earrings.

“How do you want to watch a movie with me?” he asked me.

“No, Let’s walk around town a little,” I suggested. It was already late. Briefly we walked, we talked little. I had nothing to say to him, nothing about myself that I wanted to share. Our meeting showed me how much everything had changed after a little time far away from each other.

In the morning I saw another email from him.

“I didn’t enjoy our meeting last night,” he wrote to me. “You seemed very stiff, distant, as if you didn’t want to spend time with me...The only reason I called you was that I found the book The World of Sophia on my shelf and saw the reminder you wrote me. The day before yesterday I saw it and remembered your earrings.”

I didn’t answer. Maybe he only found the truth, by which he now lives, although I have not seen evidence this time in the last email which I received. Does my silence prove some truth about the nature of relationships between people?
In Manchevski’s 1994 film, Before the Rain, every example of romantic love occurs between two individuals who—literally or figuratively—don’t speak each other’s language. In each of the film’s romantic relationships, the object of desire serves as a representative of an alternative symbolic order, as an Other. From a Lacanian perspective, such a representation is consistent with the nature of desire: as the chief property of desire is its inability to be fulfilled, the failure to communicate ensures the constitutive lack which allows an object to be desired. However, these romantic encounters with the Other take place in the context of another relation to the Other—that of brutal ethnic violence. These confrontations of culture—of different symbolic universes—are grounded in a specific Balkan discourse of Romantic Nationalism, which posits trauma as the nodal point for national consciousness. Like desire, the structure of trauma is also characterized by an essential lack, as a traumatic event by definition can’t be integrated into the symbolic universe, thus creating an uncanny symmetry between these seemingly antithetical entities. Yet, while the film is replete with scenes of ethnic violence, none of them constitute a true confrontation with the Other—violence is perpetrated in the presence of the Other, but toward one’s own side. The only diegetic possibility for confrontation with the Other is through desire.

This paper seeks to examine the romantic universe of Before the Rain in order to better understand the theoretical mechanics of desire. To accomplish this first task, it will begin by providing a close reading of the five romantic relationships that the film portrays, with an eye to the role of language as the mediator of desire. By analyzing the success and failure of different modes of communicative contact in the context of romantic relationships, it will explore the limitations of language in providing interface with the Other. Then, invoking the parallel structure between trauma and desire, it will draw recourse to the trauma theory discourse, championed by Dominique LaCapra, which distinguishes historical from structural trauma. Finally, it will return to the principles of Romantic Nationalism to observe how the structures of trauma and desire function within ideology.

However, before we can begin to examine the romantic relationships in Before the Rain, we must determine where to begin. The film has a cyclical narrative structure and consists of three parts: I. Words, II. Faces, III. Pictures. The majority of critical reception agrees that narrative time begins with Faces, followed by Pictures and finally, Words, although some small details disrupt this ordering, resisting definitive interpretation. Furthermore, the relationship between the section titles and the material they present seems to be displaced: the first section features Cyril, a Macedonian monk who has taken a vow of silence, and the interaction he has with an Albanian girl, Zamira. Owing both to his vow of silence and to the fact that even after he breaks this vow, the language barrier between Macedonian and Albanian prevents communication with Zamira, Cyril is doubly outside of language. Thus to call this section Words is hardly fitting; a more representative title would surely be Faces. Similarly, the section entitled Faces opens in a photography agency in London and thematically foregrounds the conflict between the artistic vocation and social responsibility of a photographer, as well as the topographical space between the artist and his objects: it is a section that is in many ways dominated by pictures. Finally, the last section, Pictures has almost no photographs in it at all—Alex, the Pulitzer Prize winner photographer who has returned home to his rural village in Macedonia, employs his lauded book of pictures to prop up a table. The pathos of this section is much more convincingly found in the last words by which Alex sacrifices himself to save Zamira—“Run! Run!”

However, the three section titles have a distinct utility in setting up a theoretical framework. The categories of Faces, Pictures, and Words present a continuum of representational modes: the referent itself, an image of the referent, and finally, the (linguistic) symbol of the referent. In this way, the division of the film maps onto the Lacanian categories of the Real, the Imaginary and the Symbolic with striking precision. It is on this basis that a Lacanian analysis of the roles of trauma and desire in the film is justified.

Yet due to the aforementioned inconsistencies between the title of a section and its content, the spectator cannot attempt to draw absolute parallels between the diegetic content and these theoretically defined categories. The film centers on this irresolution of form and content; it seeks to present the theoretical concepts that would enable a higher hermeneutic reading while encouraging observational skepticism through the insistence on narrative ‘remainders,’ thus refusing absolute interpretation at all costs. The aesthetic experience of the film is above all fragmentary, hence the highly emblematic tagline: “the circle is not round.”

Nonetheless, for the purposes of tracing the romantic dynamics of the film, we will follow the linear Lacanian (infantile) progression from the Real through the Imaginary and into the Symbolic. Rather than accepting the labels given to each of the sections, we will maintain the previous assertion that the first section is epitomized in “Faces,” the second in “Pictures,” and the third in “Words.” That is to say, we will begin at the beginning.

The film opens with a sweeping portrait of a pastoral idyll: Cyril, a young monk, is in the monastery garden, picking tomatoes. Marko, another monk, approaches Cyril and in the course of a one-sided conversation, the viewer learns that Cyril has taken a vow of silence. This central fact of Cyril’s position outside of language has particular significance both in the context of Orthodox theology and poststructuralist thought. In both of these ideologies, language (a body of linguistic symbols) is the structural principle of the earthly community, of reason, of “reality.” That which is outside of—beyond—language constitutes the realm of the divine, the sublime, or the “Real.” Thus, for Cyril to be outside of language, in both of these contexts, identifies him as a prelapsarian figure, as one who has yet to be initiated into the realm of men. In a non-too-subtle biblical allusion, the film posits Cyril as an Adam figure, who finds his counterpart in Zamira. In their state of mutual ignorance, they (literally, not figuratively) eat fruit and the Father subsequently expels them from the monastery, from the garden. This initiation into the world of men is precisely the “baptism” which, later in the film, Alex claims as the reason for his return to Macedonia.

Yet despite Cyril’s formal initiation into the language, he remains functionally in silence. Zamira speaks only Albanian, and he—only Macedonian. Their brief dialogue on the hillside is marked by complete mutual linguistic unintelligibility. Their respective Symbolic Orders (manifest in language) have no overlap, no point of contact. In this sense, their degree of mutual Otherness is a paradox. Yet despite this total impasse of verbal communication, their nature of their relationship is incredibly clear to both parties—it has been defined not by words, but by action. Cyril saved Zamira: this primal fact renders language superfluous. As we shall see, Cyril and Zamira’s mutual understanding is more profound than any of the other relationships in the film. Despite the fact that they are completely linguistically isolated, they are able to communicate the most effectively.

In comparison, the next relationship that is portrayed occurs between two individuals who share a linguistic common ground—they both speak English. Aleksander, the acclaimed Macedonian photographer, and Anne, a British woman who works at his photography agency, are definitively capable of communicating in the same language on a practical level. However, this linguistic common denominator ultimately proves insufficient. Although they speak the same language in a literal sense, they do not speak the same language in a figurative sense.

This dimension of their relationship is revealed by the scene in the taxi, in which Aleksander relates his recent trip to Bosnia and his decision to resign from the agency and return to Macedonia. To Anne, this decision seems rash, and she states (somewhat hollowly): “Right, like you can just re-
Evidently, Aleks’ decision to quit photography offends her highly developed sense of artistic vocations, a betrayal of her high-bourgeois cultural moorings. Yet, when this approach falls on deaf ears, she changes tact, and comments: “Macedonia is not safe” (64). When all else fails, she resorts to bureaucratic fastidiousness: “You have a contract with the agency” (64). Anne’s character (which is, incidentally, a stock role for Karin Cartlidge, who plays arguably the same character in the 2001 Bosnian film, No Man’s Land) is a loosely veiled caricature of Western attitude toward the Balkans. She is attracted and intrigued by the Aleksander’s “passion,” but hesitates at the moment when it would be critical for her to take action, and thus only serves as witness to tragedy.

Yet if Anne’s speech is marked by a mixture of high culture and sterile practicality, Aleks’ is marked by low culture and high octane abstraction. He replies to her indignation at his squandering his time heading toward their own destruction, and this link between photography and death haunts all photographs of people. In the photographic medium, there is a teleological component to this relationship; one of these deaths precedes the other. Usually the Symbolic death ‘outlives’ the Real death (the image/meaning outlives the person), although it is possible for it to work in reverse as well. When relationships between people disintegrate, the photograph produces the uncanny through its ability to portray a Symbolic death that precedes the Real death (the people outlive the image/meaning). In either case, it is the space between these two deaths—their mutual estrangement—which causes the uncanny effect of a photograph.

In the photographic medium, there is a teleological component to this relationship; one of these deaths precedes the other. Usually the Symbolic death ‘outlives’ the Real death (the image/meaning outlives the person), although it is possible for it to work in reverse as well. When relationships between people disintegrate, the photograph produces the uncanny through its ability to portray a Symbolic death that precedes the Real death (the people outlive the image/meaning). In either case, it is the space between these two deaths—their mutual estrangement—which causes the uncanny effect of a photograph.

Photographs state the innocence, the vulnerability of lives heading toward their own destruction, and this link between photography and death haunts all photographs of people.

Perhaps the most economic example of their mutual misunderstanding occurs when Anne, after telling Nick that she is pregnant, tries to tell him that she wants a divorce. She says, “Nick… I want to leave,” and he responds, “We’ll go, dear. Let’s go.” He demonstrates his intentions by referring them to Zekir (Hana’s father and apparent village patriarch) to verify his identity. Despite the fact that they are both native speakers of English, and thus, in the most conventional sense, united in a common symbolic order, their dialogue in the restaurant is a museum of misunderstandings.

When Aleks goes to visit Hana and her family, he crosses the boundary into the Albanian section of the village, upending the separation that has divided the village since he left. When stopped by two makeshift guardsmen, he is respectful but unyielding. He demonstrates his intentions by greeting them in Albanian, explaining (in Macedonian) that he has returned after 16 years abroad, and referring them to Zekir to verify his identity. Indeed, he passes this test, and is allowed into the village.

Welcomed into Hana’s family home, Aleks is graciously received by Zekir, and presents the gifts he has brought for Hana, her children and her late husband (of whose death he was unaware). Hana enters and, according to traditional Islamic customs, offers him food and drink. The ritual is, indeed, depicted as a true communion, assisted by (voice-over) ethereal religious music, which solemnizes the moment of hospitality. Throughout the whole scene, Hana says only two words to Aleks: “Help yourself” and “Welcome.”

With Aleks’ return to Macedonia, we witness him in a brief romantic encounter with a woman, who, in Manchevski’s screenplay, is referred to as Kate. Kate comes to Aleks in the middle of the night and begins to embrace him, but when he does not respond, she asks him if he still has dreams of Hana. Through this interaction, we can see that this relationship is not (and probably was never) one of romantic love, but rather of casual sexual contact. For this reason, and for the fact that there is very little diegetic material to analyze, we will not dwell on it long here. Rather, it can be seen as an oblique portrait of a relationship which is much more central to the film’s plot—that of Aleks and Hana.
Aleks. In the middle of the night, Hana comes to Aleks' home, waking him up. Once he has determined that she is actually there— that it is not a dream—she reveals to him that she is in trouble. Her daughter is missing, and his cousin, Zdrave, is involved. She pleads: "Help me. As if she were yours."

This one sentence is the most revealing about Hana and Aleks' relationship, as the conditional statement—as if she were yours—indicates a past possibility of their having a child together. It affirms the viewer's suspicion that Hana and Aleks were, at one point, involved in a romantic relationship.

Furthermore, although the film does not substantiate this reading in any definitive way, there is a potential interpretation that Zamira actually is Aleks' daughter. For just as Aleks is constantly reiterating that he left the village sixteen years ago, in Manchevski's screenplay, Zamira is described as "young, younger even then Cyril, rarely fifteen or sixteen" (15). The particularly intense and tearful gaze between Aleks and Hana after this conversation could certainly be viewed in support of this reading, as could the fact of Zamira's name. Although Zamira is a traditional Albanian name (meaning good voice), imbedded in it are recognizable Slavic roots: za/mir, (for/peace). Perhaps her name itself serves as evidence of her dual (concealed) ethnic origin.

Even if this position constitutes a bit of a hermeneutic leap, it does provide a new vantage point from which to consider the last, deeply troubling, romantic relationship that the film offers: that between Zamira and Bojan. Initially, it would appear that this instance serves as an exception to the film's portrayal of every interaction that Aleks notices disapprovingly. Later, when Aleks asks about Hana, Bojan replies, almost offhandedly, "she's got a gorgeous daughter" (112). However, his brother, Zdrave, reveals the true context of this seemingly innocuous statement by adding, "you should bring her by the shack sometime. Don't be so selfish" (113). The uniformity of Bojan's characterization as a coarse and forceful philanderer is instrumental in interpreting a critical moment of ambiguity in the film.

The audience is left to infer a great deal about the circumstances of Bojan's murder. We never learn the exact history of the incident, but rather must piece together several diegetic details to formulate a logic to this event. First, we see Bojan leave the sheep fold and approach two figures on the hillside. They both appear to be young girls, and one of them is recognizable as Zamira, who is wielding a rake or hoe of some kind. Several scenes later, we learn that Bojan has been killed, and that Zamira has been blamed with his death. However, Zamira's motivation for killing Bojan is never mentioned in the film. Yet, given the consistency of Bojan's behavior—as a libertine rake—it seems probable that he had raped Zamira, as well as the nameless girl next to her on the hill. This reading is supported by the method of the murder; we see that he has been stabbed twice. Although the film never directly presents this information, it would seem that this murder consists of two counts of retaliatory penetration.

Does this action contradict our previous observation that violence is only done towards one's own side of ethnic conflict? If one accepts the hypothesis that Zamira is Aleks' daughter, then the answer is clearly, no: Zamira's Macedonian heritage would maintain the paradigm that ethnic violence is perpetrated exclusively toward one's own side. However, a close analysis proves otherwise.

Throughout the film, Bojan's characterization is remarkably one-dimensional: he is a womanizer. Although less explicit in the actual film, the screenplay reveals that Bojan has been harboring two Bosnian refugees in Aleks' home while he was abroad. He explains: "From Sarajevo. Poor girls, everyone in their family was killed. I thought - empty house, they'll fix it, spiff it up. [winks] They have good personalities, too" (108). During Aleks' homecoming feast, he discreetly fondles Kate, the single schoolteacher, behind the table, an interaction that Aleks notices disapprovingly.

The uniformity of Bojan's characterization as a coarse and forceful philanderer is instrumental in interpreting a critical moment of ambiguity in the film.

The audience is left to infer a great deal about the circumstances of Bojan's murder. We never learn the exact history of the incident, but rather must piece together several diegetic details to formulate a logic to this event. First, we see Bojan leave the sheep fold and approach two figures on the hillside. They both appear to be young girls, and one of them is recognizable as Zamira, who is wielding a rake or hoe of some kind. Several scenes later, we learn that Bojan has been killed, and that Zamira has been blamed with his death. However, Zamira's motivation for killing Bojan is never mentioned in the film. Yet, given the consistency of Bojan's behavior—as a libertine rake—it seems probable that he had raped Zamira, as well as the nameless girl next to her on the hill. This reading is supported by the method of the murder; we see that he has been stabbed twice. Although the film never directly presents this information, it would seem that this murder consists of two counts of retaliatory penetration.

Does this action contradict our previous observation that violence is only done towards one's own side of ethnic conflict? If one accepts the hypothesis that Zamira is Aleks' daughter, then the answer is clearly, no: Zamira's Macedonian heritage would maintain the paradigm that ethnic violence is perpetrated exclusively toward one's own side. However, a close analysis proves otherwise.

Throughout the film, Bojan's characterization is remarkably one-dimensional: he is a womanizer. Although less explicit in the actual film, the screenplay reveals that Bojan has been harboring two Bosnian refugees in Aleks' home while he was abroad. He explains: "From Sarajevo. Poor girls, everyone in their family was killed. I thought
Endnotes
1 All screenplay quotes were accessed on Manchevski’s website: http://www.manchevski.com/docs/beforether-fin_screenplay.pdf. The screenplay posted is the original text, without the alterations that occurred on-set and during the editing process. Manchevski, whose lead we’ll follow, justifies this choice thus: “This screenplay’s frozen in the state it was in before filming began (like a photo revealing all faults and virtues of the moment it was taken, not of today)...I felt that changing the screenplay after a finished film is like going back to your old high school ten years later to improve on your grades. It just doesn’t fly...” (7). Accessed March 9, 2012.
5 Ibid., 724.

HOMOSEXUALITY IN THE BALKANS THROUGH FOUR VARIOUS LENSES OF TIME
Mihajlo Gasic

This paper contains many parts cut out to fit the space allotted, I provide analysis for only the first two lenses of time in this condensed version.

The topic of homosexuality still remains very controversial, in many Balkan countries today. In this paper I seek to understand how and why perspectives towards gays in Balkan countries changed from the 9th century to the present day. I intend to accomplish this by observing how men who have sex with men and homosexuals were viewed/treated during various periods/eras in Balkan and European history. I analyze the four periods of agricultural society, bourgeois society, socialist society and post socialist society in the Balkans because I believe that these periods are all interconnected and that the ideas regarding men who have sex with men and homosexuals carry over into the next or resurface in another period.

It is important to first introduce, discuss and deconstruct the term homosexual before I begin discussing any time periods. The term homosexual was not coined until the modern period in Europe by a man named Karoly Kertbeny in 1868 (Norton 67). The word homosexual and the scientific study of males that had sexual preferences for other males was not studied scientifically before the modern period in Europe or at least no records exist of such studies within the West or the Ancient Near East (Ottoman Empire). Sexuality was not something that people easily attached a label to like they did during the modern period in Europe (19th century). This makes the study of exclusively homosexual relationships difficult before the modern period. Men who had sex with other men would not necessarily have been considered homosexual in the way in which we understand the term homosexual today. The males having sex with each other before the modern period could have been bisexuals or have been coerced into having sex with other males because no evidence suggests that they were exclusively homosexual. Unless there are clearly stated males who are interested sexually in only other males, one is not sure if they exclusively homosexual. I thus approach my research into the Ottoman and Hapsburg run feudal/agricultural period of the Balkans in the early 19th century with caution because it existed within a time period before the criminalization and scientific study of homosexuality.

During the Ottoman period in Serbia, Albania, Bosnia and parts of Croatia, sexual relations between men more closely resembled ancient Greek forms of pederasty than the modern homosexual relationships that we think of today. The difference between the passive and active partner was more important than the gender of the persons conducting sexual intercourse. Slovenia and most of Croatia were in a different position in regards to homosexuality as they were under the control of the Austro-Hungarian Empire. There weren’t any laws in Serbia before the modern era that condemned homosexuality (Haggerty 965). Balkan societies in the 19th century were primarily agricultural societies characterized by a strong sense of patriarchy with rigid requirements of what a man was expected to do.

The relationships which took place between men during the feudal/agricultural period in Ottoman part of the Balkans most closely resembled the ancient Greek practice of pederasty. In the idealized Greek form of pederasty an older man takes on a younger male or adolescent into a sexual relationship to teach him about the world in the process of becoming a man. Pederasty relationships within the Balkans were most closely observed within the within the higher rungs of the Ottoman Empire and the Janissary core (to a much lesser extent the shepherds). The Ottoman case of what is observed as homosexual relations amongst the Sultans, Pashas and Janissaries fit into the “effeminization of age stratified homosexuality” (Murray 59). The Ottoman system of pederasty was similar to the Greek system of pederasty in the sense that the male who played the active role of penetration was older. The younger person be-
ing penetrated would have occupied a lower position in power in relation to the active penetrator. It was ok for a juvenile male to be penetrated by an older male in a patriarchal system because the subordinate of a younger male through penetration reinforced the system of patriarchy (Murray 55). The penetration of adolescent males was not looked down upon because younger males would not have been considered to be men in the eyes of the community. If the opposite occurrence had happened (the penetration of the older man by the younger) it would have been quite scandalous as it would threaten the patriarchal system of hierarchy that reinforced the perceived superiority of older men. The adolescent males who engaged in same-sex acts were not ostracized within the Ottoman Empire even though sodomy was not allowed in Islamic religions. It seems that once they became considered “men” the subordination through penetration stopped. “Youthful homosexuality [...] did not debar one from the responsibilities and fruits of high office” (Murray 56). The sultan’s favorite boys oftentimes rose to great positions of power, attaining positions as generals, governors and slave owners (Murray 56). Same sex relations within the Ottoman Empire were not that uncommon. The well-known pasha, Ali Pasha was known to have a harem of boys in addition to his already extensive harem of women (O’Murray and Roscoe 88).

Not as much is known or written about the sexual life of the Ottoman peasantry, perhaps because they were not considered notable enough. In fact the only reports of same sex interactions that I identified sex, and the specific roles about who could get penetrated. Homosexual men would have to be careful if their desires did not fit the aforementioned parameters because society would conceivably ostracize them. The seeming acceptance of sodomy during the Ottoman feudal period does raise questions about sexuality and gender in the modern period. The frequency and diversity of bisexual relations between people in the evidence above suggests that sexuality may be more fluid than we think today. Perhaps we are wrong in so rigidly assigning people towards extreme ends of a spectrum.

The crime of sodomy was very rarely punished during the feudal period in many feudal states. “The structures of the state were normally too weak to enforce many laws” (Naphy 88). I suspect that anti-sodomy laws were rarely enforced in feudal period because loyalty towards the monarch/ruler was more important than ones sexual preferences. Sexual identity became much more rigid with the growth of the nation state in the modern period.

The rise of the nation state in Europe was tied to the growth of capitalism and further state centralization, its organizational model also spread to Balkan countries. Males having sex with males were only demarcated as homosexuals in the middle of the 19th century. Homosexuality was criminalized throughout much of Europe during this time. Capitalism, the rise of the bourgeois nation state and bourgeois morality brought about a change of social relations in Europe. Capitalism on its own was not inherently homophobic. The opposition to homosexuality within the Balkans during the 19th century had more to do with the adoption of the Western nation-state model, which happened to be homophobic as a result of the change of social relations brought on by capitalism, rather than capitalism and its system of morals. At the absolute level lacks any morality but that of monetary productivity. The new bourgeois nation state as an entity was constructed in such a way that marginalized homosexuals. It did not consider them to be a part of the national community. Older laws against sodomy and newer ones against homosexuals were easier to enforce by a European nation state that was more centralized than the feudal societies it transitioned away from in the past.

The old feudal powers tried to retain as much power as they could in the process of modernization. European feudal states that modernized became more powerful, the ones that didn’t, that withstood modernization or angered the growing bourgeoisie class were overthrown like in the case of the third estate and the French Revolution. As Britain industrialized the rest of Europe and the states that emerged quickly followed. The bourgeois mode of production and the surplus value created under capitalism made them more powerful and capitalism more attractive models to copy. Capitalism “compels all nations, on pain of extinction, to adopt the bourgeois mode of production; it compels them to introduce what it calls civilization into their midst, i.e., to become bourgeois themselves” (Marx, Manifesto of the Communist Party 477).

As the old feudal system of societal organization was weakening a new system of societal organization had to emerge that could balance the interests of those most powerful (bourgeois) with everyone else. What emerged in many European countries was some sort of centralized nation state. In many Western and Central European countries the monarchs were reduced to a lower status than before. As the power of the monarch decreased so did everyone’s loyalty to the monarch. The state was horizontally integrated as Gellner suggested because loyalties had changed. People needed to have loyalty towards the state and its institutions in order for the system of industrialization to function properly. People were nominally more equal to each other than they were in the past. The nation state required their loyalty and faith within it.

The transition to a capitalist system in Europe and the way in which it happened, happened to produce nation-states that were increasingly unfriendly towards homosexual males. In an attempt to create modern nation states, the founders of European nation states looked back into their past in order to construct the modern nation state. They replicated some of the past beliefs as a form of tradition that could bind everyone together in a similar manner. The people in power or the bourgeoisie and intellectual classes dictated what would be considered a nation, its people and its history. I believe that this led to inevitable generalizations about a nation’s past and soul. These generalizations about what constitutes a nation-
state are exemplified by Herder’s belief that the peasant culture of Germany was the true culture of the German soul and that peasant culture should be elevated to the role of national culture (Wilson 34). “Bourgeois society reinforced the patriarchal authority of agricultural society, it may have brought politics out into the public sphere but it still relegated family to the private sphere” (Hekma, Oosterhuis, and Stealey 8). The copy of past patriarchal values was preserved within the chauvinism of European national movements of the 19th century. Herder like many other intellectuals of the period created constructions of the past that served the interests of the bourgeois and intellectual classes would have left homosexual relations as we understand them today out of the country’s history. Men who have sex with men were not really part of any narratives in feudal Europe. Intercourse between two men garnered more attention towards the aristocracy as they were publicly visible. It is no surprise then that the bourgeois viewed homosexual relations between men as decadent and overly luxurious given their struggle for power against the old feudal order and the frequency at which public same sex aristocratic scandals broke out in Europe (Hekma, Oosterhuis, and Stealey 27). “From the perspective of the educated public, homosexual- ity had long been linked with aristocratic decadence” (Hekma, Oosterhuis, and Stealey 27). The bourgeois resentment of the aristocracy and their growing power due to the productive nature of capitalism made it easier for the bourgeois to define morality within the nation state (their increase in monetary power would have given them more political clout) (Wilson 34). It was supportive values that they viewed as being opposed to the values of the aristocracy. Homosexuality was placed on the margins of society and not included within the nation state. The bourgeois nation states of “Western Europe [had] a venerable tradition of attributing sexual depravity to the other-be it same sex relations between men as it evolved in Europe repressed human sexuality as something foreign towards the nation state. The resurrection of patriarchy combined with the bourgeois class’s view of homosexuality as something decadent left little space for homosexuals within the national community of a nation state.

I do not believe that capitalism as a system is to blame for the rise of homophobia in 19th century Europe. At a very abstract level capitalism is igno- rant to a person’s identity. In pure economic terms capitalism was a system that sought eco- nomic productivity and profits for the capitalist above everything else. A person’s identity was secondary towards being a productive worker. The bourgeois created a sense of morality within the nation state that happened to be homopho- bic based off of the trajectory that capitalism took in the 18th and 19th centuries. Though capita- lism that emerged from the feudal time period in Europe it cannot necessarily be blamed for the increase in homophobia by itself. It just so hap- pened that capitalism created nation states that by their progression (the rise of the bourgeois, the horizontally integrated nation state combined with a bourgeois sense of morality) created nation states that tended to be homophobic. The morality of the bourgeoisie is preserved within the nation state and its values. We will now investi- gate how the Western nation state excluded ho- mosexuals. Homosexuality bore problems to the modern European nation-state because it contra- dicted the stories nations told about themselves. Men and women had clearly defined roles in the nation state. The woman symbolized the mother, the protector of the nation state and the man symbolized the warrior, fighter and defender of the nation state. National values were superimposed upon the family. “To bear children was both a Christian and a patriotic duty” (Mosse 27). The nation needed children in order to grow larger in power and strength, to supply future workers and soldiers. Marriage was considered the most important political institution, “a man was the symbol of the nation state and his sex partner—all the more so when working-class men were willing to engage in ho- mosexual practices as long as they penetrated their male sex partners—all the more so when they found heterosexual sex difficult or expen- sive to obtain. But as sexology erased the line be- tween active and passive acts, all same-sex prac- tices became stigmatized as a sign of effeminacy; working-class men who might earlier have been engaged in homosexual practices on their own terms were now dishonored even if they took the active role” (Hekma, Oosterhuis, and Stealey 28).

Before homosexuality was fully studied as a medi- cal abnormality, same sex relations between men were seen more loosely. The modern nation state as it evolved in Europe repressed human sexuality to what was best for the nation. The notions of what a homosexual was spread throughout bourgeois Europe and by extension the Balkans which adopted much of the frame- work of the Western European states in its own attempt to modernize after receiving independ- ence from the Ottoman Empire. “Throughout the nineteenth and early twentieth centuries, po- litical power in the Balkans was effectively kept in the hands of narrow modernizing elites who were bent on implementing the organizational struc-
ture that dominated the European state system” (Mishkova 5). Many of the narrow modernizing elites that Mishkova mentions were educated in Western and Central European universities and would have acquired the same views of homosex- uality described above. As bourgeois capitalism and nationalism spread to the Balkan countries so did 19th century notions of gender. There is little evidence that demonstrates how homosexu- als were treated in former Yugoslav and Yugoslav lands during their brief modern period, but we can speculate that the treatment of homosexuals as people with abnormal desires like they were in Western and Central Europe must have been common as Western medical science was widely followed an adapted to these countries along with other “Western” institutions. Slovenia, Croatia and Bosnia (annexed by Austro-Hungarian em- pire 1908) were under the control of the Austro- Hungarian Empire which meant that Freud’s the- ories would have been widely circulated amongst the interested group of doctors.

Bibliography

Within its very title, Milorad Pavić’s *Dictionary of the Khazars* divides itself into three encyclopedic volumes, each alphabetized, all relating back to the question of the Khazar polemic, an actual event, with fictional explanations and varying versions. This combination of fiction and nonfiction, story and history, makes the Dictionary metafictional on its most fundamental level, and its use of metafictional historiography through this marks it as a truly postmodern novel. Any reading of the Dictionary faces fundamental questions challenging the most basic assumptions behind literary tradition – how does one read a dictionary novel? how does one unite three disparate versions of the same event? how does one find the plot, the story, amongst the divergent discourse?

Underneath these metafictive layers, however, lies a singular storyline – or, rather, an intricate storyline which stems over multiple parallels, time periods, and character doubles. So, even after overcoming these fundamental challenges of simply reading the text, the reader must then come to terms with a story of magical realism, merging the worlds of the realistic and the fantastic into a story of dreams, murder, immortality, and folklore, while simultaneously rejecting linearity. Through all of these complications within the discourse of the story, then, Dictionary of the Khazars becomes ceaselessly complex, and simply reading the book relies just as much on the reader’s own investigation as it does the text itself.

Perhaps most importantly, this investigation on the reader’s part relies significantly on what I would call “intricacies” – the plot is not simply connected through key moments of the text in which the reader is instructed or encouraged to pay attention, but in small details which may remain unnoticed until the third or fourth read through. The parallels of the story are constructed, and thus the story itself, through these small details and intricacies, which the reader must connect him or herself in order to grasp the full extent of the storyline and the interconnectedness of its characters; and, while this does contribute to the establishment of an intriguing plot, that very nature of the story may also be considered.

Through its interconnected structure built through these intricacies, the Dictionary of the Khazars seems to be inviting the reader to challenge not simply the linearity of narrative and time but to be enveloping the reader in the web of its blurred parallels through an exponential hyper-textuality.

**Textual Intricacies**

It would be simply impossible to exegete all of the intricacies of the Dictionary of the Khazars in my few pages here, as the text is so filled with them; however, I can offer a brief summary of the plot and the ways in which it is constructed through such details.

The story takes place over three time periods, the first of which is the eighth and ninth centuries, in which the original Khazar polemic is said to have taken place. Three men of three different faiths – the Christian Cyril, the Muslim Farabi Ibn Kora, and the Jewish Isaac Sangari – venture to the Kha- zar king to convince him to convert the Khazars to their respective religions, and each of the novel’s three volumes, which vary by religion, holds that he chose his own respective faiths. In this same time period is the Princess Ateh, who convinces him of these religions and who plays a large role within the novel as the foundation of the dreamhunters, men who can track others’ dreams. Ateh provides the foundation for several of the intricacies of the novel, holding the key to her bed-chamber in her mouth and sending it through a dream, to later appear in the twentieth century (132); and she is claimed in the first entry of the first volume never to have died, a detail which returns by her sudden presence in the appendices set during 1982 (25, 337). Ateh is equally claimed in her Islamic entry to have been stripped of her sex by the Islamic devil, and this is one of the details which reappears in her encounter with Ma- sudi, in which she is immediately unnamed but described as sexless (131, 175).

The next segment takes place in the seven- teenth century, and begins the pattern of doubles through Avram Brankovich, Samuel Cohen, and Yusuf Masudi, all of whom are doubles for the three envoys of the polemic, as well as the three men documenting them (Methodius, Joseph Halevi, and Al-Bakri the Spaniard). Brankovich and Cohen are doubles of each other, following the canon of the dreamhunters by experienc- ing the others’ life in their dreams, and Masudi represents their third, who may delve into their minds during their deaths. Much of the intrica- cies surrounding this trio and their relations to each other is the description of Cohen’s half-red and half-gray moustache, of which both Brankovich and Masudi dream and which allows them to track each other. Additionally, each of these men is plagued by a devil from their respective faiths – the Christian Nikon Sevast, the Muslim Yibir Ibn Akshany, and the Jewish Ephrosinia Lukarevich – whose intricacies most generally revolve around the ability to discern them from humanity, such as the form of their noses or their strange hands.

All of this culminates into the plot of the twentieth century, focused on Dorothea Schultz, Isaiolo Suk, and Abu Kabir Muawia, who together pro- vide the last series of doubles, the crux of the sto- ry, and the novel’s ultimate mystery. It is here that most of the novel’s intricacies come together. The Dictionary’s most pointed details, such as Suk’s egg and Brankovich’s dream of smashing the egg as he was smothered, are actualized, along with the ultimate establishment of the parallel be- tween Suk and Brankovich, and the mysterious key of Ateh’s is found by Suk’s bedside, finishing those two circuits and thus illustrating the parallel further (112, 257, 333: 132, 333). The final words Muawia hears, “Open your mouth so your teeth won’t be ruined!” echo those on Masudi’s grave, “Everything I earned and learned has gone with the tap of a spoon against the teeth” (189, 198). And Dorothea’s immediate recognition by the parallel of Ephrosinia demonstrates her as the parallel to Cohen (291).

Similarly, the recognizable identities of the enigmatic Van der Spaak family during the twentieth century is entirely constructed from these intricacies, as it is only once the reader has remembered similar phrases that he or she can identify them as the three devils. The father in the family, with his white tortoiseshell, is Akshany with his “instru- ment made out of white tortoiseshell” (178, 291). The mother, with her affinity for painting every- thing around her, is Nikon Sevast, who “painted by feeding and healing everything around him with colors” (93, 291). And, most noticeably, the four year old boy, wearing gloves to hide his two thumbs on each hand, is Ephrosinia, who has this same characteristic (291).

Indeed, it is through the character of Ephrosinia that some of the most significant intricacies are found. Her most obvious detail is this, her hands, each of which has two thumbs, and she can be traced through the novel by this description – she appears first in Brankovich’s dream, then through Cohen in the guise of his sister, then in Masudi’s dream as his imagined second wife, then as Co- hen’s lover in reality, and finally as the boy to Dor- othea in the twentieth century. She draws atten- tion to this intricacy, as well, telling Cohen, “We shall meet in some other way. And I will tell you how to recognize me. I will be a male then, but I will not be able to give now.” (291) And, indeed, this comes to pass, as the boy appears to Dorothea asking, “Do you recognize me?” (291) However, beyond the thumbs, another detail can be identified with Ephrosinia, that of “pebbled” or “dappled” eyes. She appears with “dappled eyes the color of white wine,” when Masudi identifies her as his wife within a dream; Cohen’s entry re- ferred to her “pebbled eyes”; and the young boy is described as possessing eyes “pebbled with col- ors” (162, 291). Thus, even without the intricacy of her thumbs, the reader may be able to recognize Ephrosinia, purely through these small details.
These intricacies are even found in some of the smaller stories, such as that of Ateh’s lover, the master dreamhunter Mokaddasa Al-Safer. He was imprisoned in a cage above the sea until the end of his days, but he escaped by trading dreams with someone else (223); in the entry of Al-Bakri himself, this is expressed as follows: “There is a master dreamhunter Mokaddasa Al-Safer, who was imprisoned in a cage above the sea until the end of his days, but he escaped by trading dreams with someone else.”

These intricacies are also found in some of the smaller stories, such as that of Ateh’s lover, the master dreamhunter Mokaddasa Al-Safer. He was imprisoned in a cage above the sea until the end of his days, but he escaped by trading dreams with someone else (223); in the entry of Al-Bakri himself, this is expressed as follows: “There is a master dreamhunter Mokaddasa Al-Safer, who was imprisoned in a cage above the sea until the end of his days, but he escaped by trading dreams with someone else.”

However, the way through which the text works in these small parallel details provides a further layer of nonlinearity, not simply through the narrative itself but stretching into the reader’s experience with the narrative. As Nikon Sevast states in the most obviously metafictional moment in the Dictionary, “Why shouldn’t someone create a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.

Indeed, as Nikon states, the mere fact of the Dictionary’s encyclopedic generic structure places pressure upon the reader to compile the meanings of individual entries into a singular narrative, and in the Dictionary much of this work is done through the parallel intricacies detailed above. Thus the reader is not only called upon to investigate individual words but to combine them into a whole, into a singular storyline, presumably one of at least a vague sense of linearity.

However, it is not simply the construction of the narrative that counters the reader with its nonlinearity but also the way in which the reader engages with the text. As Nikon Sevast states, “When someone creates a dictionary of words that make up on book and let the reader himself assemble the words into a whole?” (96) Such a statement does nothing less than demand consideration of the role of the reader within this novel, of the work which not only the writer does but equally that which the reader must do in order to understand it.
that the text’s entries are consistent pieces of text which can be read all at once, though within a different order than the alphabetical one by which they are organized here. The difference in reading the lexicon novel these different ways, then, says the book, isn’t a matter of shifting between entries and reading multiple entries at once, but rather reading individual entries in an undetermined order.

However, the hypertextuality of the novel indicates an essentially different way of reading – the novel’s hypertext includes links to entries in other volumes within the title, which follows this assumption, but other links lie within the entries themselves, which encourages a flipping between entries, reading multiple entries at once to gain a stronger sense of meaning. Ateh’s Jewish entry, for example, includes links and references to other entries on the Khazars, Daubmannus, and the Khazar polemic on the first page alone (205). It is within these links that the hypertextuality of the novel truly occurs, and these violate the implicit assumptions made within the narrative’s proposals of method.

Beyond this hypertextuality, however, I propose that these inconsistencies lead to a kind of advanced hypertextuality which I have come to call “exponential,” simply for lack of a better term – that the reader will be guided through the entries to gain some sort of meaning, and simply the order of following that guide differs within the construction. However, as explained within the novel’s nonlinearity, this implication is trampered, and the story is not simply traced throughout the discourse, but the essential mystery of the novel is purely solved by the reader’s interpretation and close attention to the details of the story. While the conclusion appendix, Virginia Ateh’s testimony, certainly assists the reader in coming further to grasp the direct story, it is nonetheless the reader’s journey through the details which allows him or her to find the parallels explaining this end. Dictionary of the Khazars works rather like a mystery novel, yet instead of allowing the reader to comfortably be led through the eyes of the protagonist to a conclusion, the reader is forced into that role of detective and must determine the conclusion his or herself.

As in an actual crime, particularly one staged within a novel, solving the mystery is intertextual, as here it can only be done through diligent note-taking – creating text – or sorting through existing evidence – sorting through the Dictionary and thus working within the text. To fit the pieces of the final puzzle together and see the full pattern of parallels, the reader must abandon all chance of linearity for this nonlinear, sporadic intertextuality – though here, effectively, intratextuality.

Just as the Dictionary overtly aims to parse out the conclusion of the Khazar polemic through various texts, the novel itself invites the reader to parse out the connections within itself. As Nikolaevsky and later editors and scholars try to find meaning within various texts, the Dictionary encourages its reader to try to find its meaning through a similar method, sorting through a single text fictionally divided into several different pieces of text. Thus, like the nonlinearity of time within the novel is reflected by these inconsistencies, the confused nonlinearity of story in reconstructing the history of the Khazars is reflected in the convolution of the reader’s constructing the novel’s story through its discourse.

Yet this inter/intratextuality connects intricately with the novel’s hypertext, simply as an extended vision of it. Typical views of intratextuality indicate a novel’s relationship with itself, but the encyclopedic layout of the Dictionary of the Khazars intertwines that with a fictional intertextuality, and the story is not simply that hypertextuality lies, abstractly and essentially, between these two concepts. Thus passing over this mystery does not involve direct, deliberate hypertext, like that within the symbols linking the reader between entries as described above, the displacement of these pieces of the story throughout the novel may be seen essentially as an implicit hypertext layered over the extant hypertext.

But it is through the role of these small intricacies, as explained earlier, that the hypertext becomes not only extended but essential. The clues which help piece together the final story are scattered throughout the three volumes, and are indeed not linked directly – however, it would be unfair to imply that they are not noticeable, such as with the egg and the key. Instead, it is within these small details that the reader is invited to investigate further, drawing connections between the various intricacies and thus effectively constructing a larger and deeper meaning based upon these parallels within the Dictionary’s story. These small details encourage the reader to look deeper into the text than the parallels they may have picked up on originally, in outlining the essence of the story, and to reread the text looking for hypertextuality not simply within the relations of these larger, more obvious moments, but within these smaller details as well. The tiny intricacies I have explained here are simply a small example of the ways in which the reader is encouraged to closely read and reread the text. By apparently embedding clues so deeply within the text, the novel invites the reader to search through it and compare its stories not simply by entry, as the deliberate hypertext suggests, or by key moments, as the story suggests; instead, the Dictionary of the Khazars encourages an implicit hypertextuality that is seemingly endless, based solely on the limits of the reader’s time and energy of connecting details to each other.

It is this construct that I have come to call exponential hypertextuality, as the text’s interactivity with the reader and with itself seemingly has no limits; of course, there must logically be limits to its hypertext across volumes and entries, but to an incoming reader these limits cannot be easily discerned in the plethora of details, and so it presents itself as a novel of near infinite complexity.

Readers and Dreamhunters

In fact, the novel’s overall relationship to its readers can perhaps best be described in a description Pavic offers in the Khazars’ vision of dreams through Nikolaevsky:

[The Khazars] believe that in the life of every man there are knot points, small parts of time like keys. Hence, every Khazar had his own stick and in the course of his life would put notches in it, carving states of clear consciousness or moments of the sublime fulfillment of life. Each of these markings was named after an animal or a precious stone. And called a “dream.” To the Khazars, therefore, a dream was not just the day of our nights; it could also be the mysterious starry night of our days. (399)

If we look at the Dictionary as a life, as books and language are so often considered lives within the text, these metaphoric knots within the rope – “dreams” – may be seen as the details of the novel, the important moments and intricacies which must be kept and remembered for later consideration. These are not the typical events which one would consider to be important, such as the differences between different volumes and entries in the text, but rather the small moments of meaning which ultimately come together to form a larger meaning of the text.

In this light, the readers of the Dictionary become its dreamhunters themselves, searching for meaning within the entries by using these intracacies as markers, and the aforementioned hypertextuality of the novel becomes intertwined with the book’s theme of dreams. Just as dreamhunters like Ma-
sudi bounce between various dreams in an effort to find the pieces of Adam Cadmon, so the reader must bounce back and forth between various entries and various volumes in an effort to parse out the meaning of the text. As scattered and difficult the role of the dreamhunter appears, the role of the reader in a text such as the Dictionary is equally as difficult, pulling together intermittent details in order to find a totality.

However, again, like the dreamhunters, the text implies that a totality is impossible. The dreamhunters search through thousands of dreams, only to be able to constitute a single part of Adam Cadmon, in order to illuminate a single part of his body; and, implicitly, though the reader may search out all of these intricacies, the meaning of the text as a whole remains elusive, as details shift out of the reader’s memory, are skipped in a hury flash, while most of the meaning remains obscure.


Jedan od najpoznatih filmova iz Jugoslavije koji je bio snimljen sa Avala studijom je bio film Neretva. It cost 70 million U.S. dollars to make. It was one the most expensive films ever made. The Yugoslav government used real tanks, cannons and bridges in the production of the movie. The person who was in charge of film production said that it was allowed to throw anything that the film production team needed for the film into trash because they had Tito’s permission. Once Tito’s permission was granted it was no problem. To me this is a bit comical because it is unusual for a state government to just throw valuable things into the trash. All the country would have to do is give an authentication for the mass throw away of material.

I think that the film Cinema Komunisto was also
bi režiseri su mogli da rade šta su hteli. 


Film je meni pomalo tužan zato što saznajem da sigurno ne postoji šansa da se Avala opet otvori kao filmski studio. U studiju još uvek ima mnogo kostima i starih filmskih traka. Avala je danas samo jedna uspomena ili deo savezne države Jugoslavije koja više ne postoji. Puno mladih ljudi danas nemaju interes da spasu Avala film. Ljudi u Srbiji danas ne mare više za stvari kao što je Avala film zato što je njima bitnije/važnije da brinu o sebi, svojoj budućnosti, da nadu dobar posao i sl...


more realistic because it portrayed Marsal Tito and his views towards film as well as how he lived in Dedinje. There was also a man interviewed for the film who worked as Tito’s personal screening person for films shown in his lavish house in Dedinje. The man worked for thirty years in his job. The job no longer existed after Tito died.

Avala studio was one of the largest in former Yugoslavia but is today a mess because the government no longer has the money to support such a studio any longer. The government stopped caring about the studio when the war broke out in 1991. Naturally it is hard to care for a building such as a film studio in the middle of a war. The film was nostalgically sad because it shows how the studio is now a mess. It shows all of its costumes and brings back memories. Many young people today have no interest to save Avala film. Many young people in Serbia today do not care for Avala film because it is more important for them to find a job instead.

I think that the film Cinema Komunisto gave Avala Studio a chance to come back to vitality. Many people will be forced to think of Avala film studios because of the movie. Cinema Komunisto impressed me because I never knew that former Yugoslavia produced such a rich quality of film. I think that it would be interesting if the modern Serbian nation tried to save Avala film but I do not think that it would be possible because the action completed in the past and the subject in the present is made apparent. This is the true meaning of the jesam verb... a kind of present perfect." Elsewhere, Maretić (1963: 628) expresses a view similar to Belić. Maretić writes: "Although the perfect tense is used when speaking about an event that occurred in the past, this is because the result or effect of that event continues even at the time of utterance. Such an event may well be called the 'past present' (prošlosadašnost). In other words: legao sam = ležim, pristao sam = pristajem..."

Historically, as it can be observed in OCS, Slavic biti verb + L participle meant a genuine perfect in which the resultant meaning is one of its main semantic features. As Friedman (1977: 96) pointed out, in contemporary Serbian, however, the construction in question no longer functions as a prototypical perfect, but it clearly became the unmarked past tense. Its resultant nuance does not come directly from the form in question, but from the aspectual meaning of the perfective verb which also depends on the context.

In contrast, what is expressed by the PP construction is the result or state engendered by a prior action. This differs from the perfect, which refers semantically to the action itself, and where the persistence of the result of that action in the present is more than an implication. Consider the following examples:

(4) ‘I wrote everything yesterday.’

(5) ‘I have written everything since yesterday.’

Example (4) describes an action in the past, thus it is possible to use adverbs expressing the past (in this case, the adverb juče ‘yesterday’) and the persistence of the result in the present is implied. Unlike example (4), the PP construction only de-
scribes the present state of the persistent result of the prior action; the existence of the completed prior action remains at the level of implication. Consequently, as example (5) shows, adverbs expressing the past cannot co-occur with the PP construction, where the imati verb is in present tense. However, as in example (6), it is possible to construct sentences that clearly show the existence of the result of a completed action at the time of utterance, instead of in the past as such.

Apropos of this discussion, comparison of the following examples is meaningful.

(7) Brzo sam sve pripremila za slavu.
   'I quickly prepared food for the saint’s day'

(8) *Brzo imam sve pripremljeno.

In example (7) with the perfect, an action is expressed, thus the verb may be combined freely with adverbs describing its mode (brzo ‘quickly’). In contrast, example (8) expresses the present state and not the action itself. The action’s existence itself in the past is merely implied. For the same reason, as a response to the question Šta radis/si uradila? ‘What are you doing/have you done?’, the sentence imam sve pripremljeno ‘I have everything cooked’ of course does not make any sense.

2.2. The PP construction and the periphrastic passive with biti verb

Looking at the constituent elements of the PP construction, we must consider its relation to the passive, since it is conceivable that the imati verb is introduced into the passive construction as a marker of the participant at event or situation.

In Serbian, as with other contemporary Slavic languages except for Polish, Kashubian and Sorbian, the passive construction can exhibit polysemism. That is, depending on the context, two interpretations are possible: the passive expressing a process and the passive expressing a static situation. Compare the following sentences:

(9) Škola je izgrađena 1976. godine.
   'The school was built in 1976.'

(10) Škola je izgrađena od cigala.
   'The school is built of brick.'

Example (9) shows a passive action in the past. In contrast, example (10) shows a stative situation in the present. As Tanasić (2005: 73) points out, a passive construction that derives its passive meaning from biti and the past passive participle does not have a meaning of present tense.

As explained above, the PP construction expresses a state, not an action. What is the reason, however, that the PP construction is not perceived as an action in the past, as in example (9)? It should be noted here that the clause (od + noun/pronoun in the genitive case) expressing the agent of the passive construction cannot be included in the PP construction. Compare the following examples:

(11) Imam otkucano 100 strana.
    'I have typed 100 pages.'

(12) *Imam otkucano 100 strana od strane prijatelja.

In contrast, example (11) expresses the present action, while example (12) expresses a state, not an action. What is the reason, however, that the PP construction is not perceived as an action in the past, as in example (9)?

3. Grammatical features of the PP construction

Piper (2005: 693) points out the existence of PP and gives examples of the PP in Serbian. On the other hand, Gricket (1960: 68) asserts that “the ‘perfective perfect’ does not exist in Serbian.” What are the conceptual bases for their conflicting views? As stated earlier, the PP construction is not used with much frequency in Serbian. Furthermore, there are no generalized principles for the constant realization of the PP construction as a sentence. In short, Serbian does not contain the PP construction as a highly regularized grammatical category or as a morphological category in its verb paradigms, unlike other languages such as German, English, French, and as well as Macedonian and Kashubian. The issue here is the level of grammaticalization. In this sense, it cannot be said that the PP as such exists as a paradigmatic series in Serbian, which is Gricket’s view. However, in another sense, the PP may be said to exist as a morphosyntactic constructed using imati and the PPP (which, unlike in Macedonian, but like Bulgarian, is a true PPP), which expresses the result of an implied prior action. But the grammaticalization level of PP is also related to the difference in meaning of the realized forms. With this in mind, let us survey its morphological and syntactical features.

3.1. Morphological features

In order to gain a deeper understanding of the morphological features of the Serbian PP, here comparisons will be made with Macedonian, where PP has become a verbal adjective and highly grammaticalized as one of the Balkanism. In [1] and [2] below are features of PPP, while [3] is a feature of the imati/ima verb.

[1] In the Serbian PP construction, the original verb of the PPP must be always perfective without exception.

(16) Imam sve ispisano iz gramatike.
    'I have everything written out concerning grammar.'

(17) *Imam sve ispisivano iz gramatike.

In contrast, Macedonian allows for PPPs to be derived from either perfective or imperfective verbs, though not all the verbs can permit the derivation of PPP. According to Topolinjska (1995: 210), in cases employing imperfective verbs, the completion of the action can be implied. The next two examples employ the imperfective, followed by two perfective examples.

(18) Ja imam čitano (imperf.) knigata.
    'I read the book.'

(19) Go imam gledano (imperf.) ovoj film.
    'I watched this movie.'

(20) *Ja imam pročitano (perf.) knigata.
    'I have read the book.'

(21) Go imam videno (perf.) ovoj film.
    'I have watched this movie.'

[2] In Serbian PP constructions, the PPP can only be derived from transitive verbs. Where the original verb is intransitive, reflexive, or does not take an object in the accusative case, PP construction is not possible.

(22) Imamo ohradeno pedeset hektara. (cf. ob raditi pedeset hektara)
    'We have farmed 50 hectares.'

(23) *Imam mu pomognuto. (verb w/ non-accusative object: pomoći ‘help’)

(24) *Imam viknuto. (intransitive verb: viknuti ‘shout’)

(25) *Imam vraćeno u Beograd. (reflexive verb: vraćati se ‘return’)

In the case of Macedonian, however, all three of the following constructions are possible. Consider examples (26), (27), and (28):

(26) Rakometot vi ima pomognato vo kariera.
Dogodine ću imati to napisano.

I have it written up by now.

Yesterday I had already finished writing everything regarding other paradigms such as the aorist future tense forms. Of the paradigms of the verb imati, the most frequently used forms are the past, present, and future tense forms.

I am sure napisano već juče.

I had already finished writing everything yesterday.

Do sada imam to napisano.

I have it written up by now.

Već imam polaženo za važnu.

I have already passed the driving test.

In example (36), the omission of the noun vreme ('time' sing.neut.acc.), for instance, may be positive. In example (37), we may infer that the omitted or implied noun is a 'test' sing.masc.acc., but whether singular or plural, it is impossible to reconstruct grammatical agreement between this noun and the PPP. From this, it is clear that the PPP is not merely an attribute of the nominal complement anymore. To put it differently, here the PPP is reanalyzed as a part of the periphrastic verb with imati. We may also point out the strength of the connection between the verb and the passive adjectival participle may be observed. Compare the following examples.

Već imam zakazano u sredu u 13:00.

I have already made an appointment for 1 pm on Wednesday.

Već imam prikupljeno dosta materijala.

I have already gathered a lot of materials.

Već imam zavoljenog momka.

I have written out examples. The verbs poljubiti 'lightly kiss', zavoleti 'come') and pozdravit 'greet' are unsuitable for these constructions, because they express actions for which no clearly distinct difference exists between before- and after-states. In short, these actions produce results that are not particularly important for the possessor of the event.

In addition to the grammatical features (or limitations) set out above, there are semantic limitations as well in the construction of PP, the main characteristics of which will be verified here.

Although the derivation of the PPP from a perfective transitive verb has been mentioned as a condition, not all transitive verbs may be used in PP constructions. As further conditions: the original verb must be telic; the action must produce a persistent result; the difference before and after the action must be distinct; and the result must be able to affect somehow the participants of the action. These conditions explain why the following examples are impossible.

Imam devojku poljubljenu.

I am in love with a girl.

Imam zavoljeneg momka.

I have written out examples.

Imam pročitano 100 strana.

I have read 100 pages.

In example (41), the result of the action is recognizable as a distinct change from the before-state. At the same time, 'possession' is implied in this result. In this case, there exists the premise that the 100 sheets of writing belong to someone in some way. By contrast, in example (42), while the result of the action is recognizable as a distinct change from the before-state, concrete 'possession' of that result is impossible. For the same
reason, the PP prevedeno in the sentence imam prevedeno to prevedeno, for example, normally refers to concrete objects that can be possessed such as books and texts, rather than to verbal accounts.

This impossibility is most evident in the following examples, which contain PPP (pojesti ‘devour’, rasprodoti ‘sell out’ etc) that semantically contradict the notion of possessivity.

(44) *Imam pojeden hleb.

* ‘I have devoured the bread.’

Mam chleb zjedzony.

I have read 100 pages.

(45) *Imamo rasprodane sve karte.

* ‘I have devoured the bread.’

Mam 100 stron przeczytanych.

The devoured bread no longer exists, and thus cannot be possessed. The same may be said of example (45): if the tickets are all sold out, they are not available for possession. What these sentences do not allow is the contradiction of the verb imati’s original sense of possessivity.11

Therefore, despite functioning as an auxiliary verb in Serbian PP constructions, the verb imati exhibits a low degree of semantic bleaching. The degree of semantic bleaching of the possessive verb varies depending on the language. This is evident from a comparison of the following examples taken from Polish, where the PP construction is not wholly grammaticalized, as in Serbian. Compare Serbian examples (43)-(45) with Polish ones (46)-(48) which are used especially in its colloquial variety.

(46) Mam 100 stron przeczytanych.

‘I have read 100 pages.’

(47) Mam chleb zjedzony.

‘I have devoured the bread.’

(48) Mam wszystkie bilety wyprzedane.

‘I have jotted everything down.’

As the above examples show, in the case of Polish, the possessive verb or mœć, the equivalent of Serbian imati, may be combined with PPPs derived from verbs that semantically contradict its fundamental possessive meaning. This implies a more advanced degree of semantic erosion in Polish PP construction.16

[3] As Havránek (1937: 76) states, with respect to the PP construction, the person expressed in the present tense possessive verb does not necessarily have to be the same as the actual agent.

(49) Već imam polaženo za večeru.

‘I have already passed the test for a driver’s license.’

(50) Imam to sve zapisano.

‘I have jotted everything down.’

In example (49), with the aid of extralinguistic meaning, the subject of the imati verb may be thought of as identical to the actual agent. However, the person who has taken down the note in example (50) is clearly not the grammatical ‘I’. A scenario where someone has jotted a note for ‘me’ and left it as a persistent result (that ‘I’ was waiting for, or which ‘I’ am in a position to use) would not be unnatural. In other words, the grammatical person of the imati verb indicates a person related to (or interested in) the action and its result. Grickat (1960: 75) gives the example sentence imam lađu spremljenu ‘I have the boat prepared’ and points out that it is the interest of the subject of the imati verb that is expressed. That is why the grammatical subject in this construction is almost always animate, most typically, a human being.17

This phenomenon seems to resemble the meaning conveyed by the so-called possessive dative. Of interest is the fact that in Polish, Czech, Slovene and other Slavic languages where the possessive dative is less developed than in Serbian, the possessive verb and even PP constructions are widely used. Conversely in Serbian, where the dative is widely used, PP construction usage is limited. This does not seem to be a coincidence. Compare examples in Serbian (51) and in Polish (52).

(51-a) Sat mi je pokvaren.

‘My watch is broken.’

(51-b) Sat imam pokvaren.

‘I have already passed the test for a driver’s license.’

(52-a) Zegar mi je zepsuty.

‘My watch is broken.’

(52-b) Zegar mam zepsuty.

In contrast, in languages where the PP construction is highly grammaticalized, there is identity of the subject of the possessive verb and the agent. In the case of the Macedonian sentence go imam zapisano ‘I have jotted that down’, the subject of the imati verb is unambiguously interpreted as the agent. While the reinterpretation of the ‘possessor’ in the broad sense as agent is an important step in the grammaticalization of the phenomenon in question, the preceding analysis shows that Serbian—at least in its literary language—has not reached that stage yet.

5. Concluding remarks

In this paper, I have attempted to give a survey of the main grammatical and semantic features of PP construction in modern Serbian. The findings in this paper are that the Serbian PP is a synagogmatic resultative with possessive orientation and it is not developed both grammatically and semantically, though some typical phenomena/tendencies of grammaticalization, which are seen in the early stage of the grammaticalization of PP in other languages, are also found.

What remains unclear, however, are 1. how this construction came about and subsequently evolved, 2. if the construction in question is in the process of grammaticalization, when and where it started the process, 3. if there are differences on the dialect level.18 In this context, it is interesting to note that in Slovene, which was not mentioned in this paper, the PP construction is used more widely and frequently than in Serbian, which may be explained in the context of language contact with German and Italian which Serbian, at least, its East Herzegovina dialect, did not have so intensively.

This implies that there may be differences in the range and frequency of usage between Serbian and Croatian, especially Kajkavian and Čakavian as well.19

That this is the result of internal development within Serbian itself also seems plausible, but no evidence has been given yet. The detailed investigation of these points is our future task.

Endnotes

‘This text is based on my presentation delivered at University of Chicago in May 2012. I would like to express my sincere gratitude to Nada Petković and her colleagues and students who were present at my presentation. My gratitude also goes to Prof. Victor Friedman for his valuable advice on this article.

1 As we mention later, highly grammaticalized PP is one of the Balkanisms. According to Demiraj (1994: 182-183), Macedonian, Albanian, Arumanian and Contemporary Greek have perfect constructions which consist of a possessive verb (an equivalent of habere) and a verbal adjective. Cf. imam raboteno (Mac), kam punuar (Alb), am ládat (Arum), elka demeto (Gr) ‘I have worked’. But in traditional Balkan linguistics, although the construction in question is considered a criterion of Balkan languages, almost no attention has been paid to its existence in Serbian.

1 According to Lunt (2001: 113), in OCS the perfect is used ‘to express an action which took place in the past, but whose results are still significant’. See also Meilier (1934: 265).

2 As we mention later, highly grammaticalized PP is one of the Balkanisms. According to Demiraj (1994: 182-183), Macedonian, Albanian, Arumanian and Contemporary Greek have perfect constructions which consist of a possessive verb (an equivalent of habere) and a verbal adjective. Cf. imam raboteno (Mac), kam punuar (Alb), am ládat (Arum), elka demeto (Gr) ‘I have worked’. But in traditional Balkan linguistics, although the construction in question is considered a criterion of Balkan languages, almost no attention has been paid to its existence in Serbian.

3 According to Lunt (2001: 113), in OCS the perfect is used ‘to express an action which took place in the past, but whose results are still significant’. See also Meilier (1934: 265).

4 It is known that Kashubian, which has been strongly influenced by German (Standard German and local low and central German dialects), has a highly grammaticalized PP, similar to German whose PP functions not as perfect, but as ‘preterite’ or unmarked past. In this case, the PP construction in Kashubian allows, as German does (cf. Gestern habe ich einen Film gesehen ‘yesterday I watched a movie’), the use of adverbs expressing the past in the present tense. Here is such an example in Kashubian: A jô go môm loni zabič ‘I killed him last year’ (J. Drezidzön).

5 The ‘stasis’ of the PP construction fits perfectly with the meaning of the verb imati. Although imati is a transitive verb, it does not express transitivity or the transfer of energy. As Gortan-Prenk (1971: 72) writes, the essential semantic characteristics of the imati verb’s syntagma are invariability and immobility; it is typically static, devoid of productive movement or change in its object.

6 Related research on Slovak in this field is worth noting. Pauliny (1949) calls PP constructions such as mám ove uvarený, mám podojené as stative perfect and includes...
them in verb paradigms. But in reality, in Slovak as in Serbian, the PP construction is not fully grammaticalized, so treating it as a pure morphological category seems to be problematic.

Friedman (1976: 97) raises the Serbian example of on nema poloten nijedan ispiti ‘he has not passed a single test’ and the Bulgarian example of Тоj ima dve nivi izoreni ‘he has two fields plowed’, calling them a midway between a true perfect and adjectival construction. Nitsolova (2008: 270) also points out the fact that Bulgarian PP is not grammaticalized.

Here only the situation of standard Macedonian is analyzed. For farther analysis of Macedonian, see Friedman (1977). If we look at dialect data, we can say that the South-Western dialects have more grammaticalized PP than the standard Macedonian. According to Koneski (1965: 171), it is impossible to form PP from the verbs be and have in the Western dialects. For farther analysis of Macedonian, see Friedman, Victor. 1976. ‘Dialectal Synchrony and Diachronic Syntax: The Macedonian Perfect’, Chicago Linguistic Society: 96-104.


Orešnik, Janez. 1944. Slovenski glagolstvi v in univerzalna slovnička. Ljubljana: SAZU.


Иван, Милка (ed.). 2005. Синтакса српског и хрватског језика: проста реченица. Београд: Институт за српски језик САНУ.


Ničlova, Руслена. Българска граматика. Морфология, Софий: Университетско издателство Св. Климент Охридски.


Тополинска, Зузана. 1998. Македонските дијалекти во Егејска Македонија, книгa прва, Синтакса 1 дел. Скопје: МАНУ.
CONTRIBUTORS

SHANNON BALDO graduated from Transylvania University in Lexington, Kentucky in 2011 with a BA in English and Classics. She completed her MA in the Humanities at the University of Chicago in 2012, focused in Media Studies with a thesis on the construction of worlds in fantasy television, and she plans to pursue this research in the future, when she’s not drafting her own television pilots. She currently lives in Nashville, Tennessee.

ANDREW BOSHARDY is a rising fourth year at the University of Chicago. He is majoring in Slavic studies and Linguistics concentrating on Russian and BCS. The paper published in this journal is the first chapter of his B.A. thesis on the current language situation in Zagreb, Croatia.

SEYMA DACHOWITZ was born and raised in New York, will enter her third year as a journalism student at Northwestern University this fall. She aspires to write about science in Eastern Europe while eschewing technology. In her free time she enjoys studying aerial arts performance, spending time with her grandparents, and listening to Nordic rock music.

POLLY FAUST is a 4th Year English Major/Russian Minor at the University of Chicago from New York City. Polly spent her third year studying Victorian Literature in London and European History in Paris and she is happy to be back in Chicago writing her BA on the Great American Novel Lollita by Vladimir Nabokov.

ERIN FRANKLIN is a rising third year student in Linguistics in the Department of Slavic Languages and Literatures at the University of Chicago. In addition to her extraordinary skills in Russian, she has chosen to study BCS, and as a FLAS recipient she has spent the entire summer participating in a language immersion program at Azbukum Language Center in Belgrade and Novi Sad, Serbia.

POLLY FAUST is a 4th Year English Major/Russian Minor at the University of Chicago from New York City. Polly spent her third year studying Victorian Literature in London and European History in Paris and she is happy to be back in Chicago writing her BA on the Great American Novel Lollita by Vladimir Nabokov.

ERIN FRANKLIN is a rising third year student in Linguistics in the Department of Slavic Languages and Literatures at the University of Chicago. In addition to her extraordinary skills in Russian, she has chosen to study BCS, and as a FLAS recipient she has spent the entire summer participating in a language immersion program at Azbukum Language Center in Belgrade and Novi Sad, Serbia.

VICTOR A. FRIEDMAN received his B.A. in Russian Language and Literature from Reed College in 1970 and his Ph. D. in both Slavic Languages and Literatures and in General Linguistics from the University of Chicago in 1975. This was the first joint degree granted in the Division of the Humanities at Chicago, and his dissertation, “The Grammatical Categories of the Macedonian Indicative” won the Mark Perry Galler prize for the best dissertation in the Humanities Division that year. From 1975 to 1993 he taught in the Department of Slavic Languages and Literatures at the University of North Carolina, Chapel Hill, where he chaired the Department from 1987 to 1993. In 1993 he moved to the University of Chicago, where he is Andrew W. Mellon Professor in the Humanities with a joint appointment in Linguistics and Slavic Languages and Literatures and an associate appointment in Anthropology. He has over 200 publications, and The Grammatical Categories of the Macedonian Indicative (Slavica, 1977) was the first book on Modern Macedonian published in the United States.

MIHAJLO GAŠIĆ is a third year in the college majoring in Political Sciences and minoring in South Slavic Languages and Literatures. His interests are focused on the history and the politics of former Yugoslavia and the current political and social development of the Serbian government and society. His family hails from Serbia and he keeps close ties with native land.

ELYSIA LIANG is a third-year in the College, majoring in English and Economics. She is originally from New Jersey and enjoys reading, catching up on television, and cooking in her free time.

EMMA HARPER graduated in Spring 2012 from the University of Chicago with a MA in Middle Eastern Studies. She completed her MA thesis research on the Greek Orthodox population of Istanbul in the early Turkish Republic. More generally, she is interested in the position of religious minorities in the late Ottoman and early Republican era. Relocating to Istanbul, Emma hopes to continue her research informally.

ALICE VERNON graduated from the University of Chicago in Spring 2012 majoring in the Biological sciences. While she is pursuing the medical profession, she would like to travel throughout Europe, especially the Czech Republic, Croatia, and Hungary, where she could use her knowledge of the local languages.

ALEXANDRA ISRAEL received a B.A. in Linguistics from Swarthmore College before going on to earn a Master of Arts in the Humanities from the University of Chicago. She speaks French and Russian, and spent the hottest summer in Russian history studying language, history and culture in Novgorod. In her spare time she writes about television on her blog, Pencils Down, Pass the Remote.

LANA JAVANOVIC is a rising fourth year at the University of Chicago majoring in Comparative Literature. During the course of the 2012 academic year, as a student of BCS, she rediscovered the wealth of South Slavic literatures which she plans on incorporating into her BA thesis.

CHARLYN MAGNUS is an undergraduate student at the College of the University of Chicago, Class of 2015. She is an international student from Singapore, and is pursuing a major in English with a minor in Cinema and Media Studies.

ALEC MITROVICH is a rising fourth year at the University of Chicago studying Philosophy. He was born and grew up in Northern California. After years of mirth, he began to move around. Washington D.C., Rome, Massachusetts—his travels and studies helped shaped his beliefs about morality. These days, he loves to remember Tito and the days of wondrous Yugoslavism.

STEPHAN MITROVIC is a graduating fourth year in Political Science and Public Policy. As a heritage speaker he joined the advanced BCS classes and was a great addition to our cohort. An excerpt from his B.A. thesis on the history of Yugoslav conflict is featured in this journal. For the full copy of his thesis, please contact the author.

GWEN MUREN is a rising fourth year student in the College majoring in English and Theater. She is interested in psychoanalysis, gender, national identity, and visual composition. More specifically, she is interested in how the objects in a literary landscape amplify a character’s psychological experience, turning it upon itself and bringing the psychological innards forth. She is excited to be included in this publication and feels very grateful to have taken Angelina Ilieva’s Imaginary Worlds: The Fantastic and Magic Realism in Russia and Southeastern Europe, which fostered her excitement for looking at the fantastic as a veil for political subtext.

TARA RADEJKO is a rising second-year undergraduate student at the University of Chicago and I hope to major in Comparative Literature, as I am mainly interested in Arabic and French literature as well as issues around post-colonialism. I am half Norwegian and half Palestinian, though one of my grandfathers immigrated to Norway from Ukraine in 1948. My family currently lives in London, and I have lived in the US and Ukraine as well as in England. After finishing college I hope to go on to medical school, where I hope to specialize in some area of pediatrics.

SABA SULAIMAN is a recent graduate of the Master of Arts Program in Middle Eastern Studies at the University of Chicago. She received her Bachelor’s Degree in 2009 from Wellesley College, where she studied Arabic and Russian, and took a number of comparative literature courses. She spent her junior year at Harvard College learning Persian, and wrote her Master’s thesis on modern feminist Persian prose at the University of Chicago. Her research interests span issues of gender, power and marginalization in literature, and language acquisition.

KAITLYN TUCKER is a rising second year graduate student at the University of Chicago studying Slavic Languages and Literatures. She plans to study abroad in Belgrade, Serbia this summer. She first became interested in the Balkans after backpacking through the region in 2010, and has since been persuaded by Croatian beaches, Bijelo Dugme, and Nada’s cuisine.

MOTOKI NOMACHI is an associate professor at the Slavic Research Center at Hokkaido University in Sapporo, Japan (2008-present) and an associate member of CEERES at the University of Chicago. His current research addresses the grammatical typology of Slavic languages and the language contact with a special attention to Kashubian and Balkan languages.

*Special thanks to Dragoljub Zamurović. His photography can be found throughout this journal. His entire collection of works can be found online at www.serbia-photo.com.
Old Church Slavonic
PQ: Knowledge of another Slavic language or good knowledge of one or two other old Indo-European languages required; SLAV 20100/30100 recommended. This course introduces the language of the oldest Slavic texts. It begins with a brief historical overview of the relationship of Old Church Slavonic to Common Slavic and the other Slavic languages. This is followed by a short outline of Old Church Slavonic inflectional morphology. The remainder of the course is spent in the reading and grammatical analysis of original texts. Texts in Cyrillic or Cyrillic transcription of the original Glagolitic. Y. Gorbachov. Winter.

BCSN 10100 Elementary Bosnian/Croatian/Serbian
The course is designed for both undergraduate and graduate students with a wide range of interests. The major course objective is to build a solid foundation in the basic grammatical patterns of written and spoken BCS, while simultaneously introducing both the Cyrillic and Latin alphabets. Students will become proficient in the basics of oral comprehension, speaking, reading, and writing, with an emphasis on mastering the grammar. Given the region’s recent history and linguistic controversies that have surrounded the Wars of Succession, the course will include a sociolinguistic component, an essential part of understanding the similarities and differences between the languages. The course is complemented by cultural and historical media from the Balkans, guest speakers, cultural events, and dinner parties. No knowledge of Slavic languages or background in linguistics is required. N. Petkovic

BCSN 20100 Intermediate Bosnian/Croatian/Serbian
The course is designed for both undergraduate and graduate students with a wide range of interests. It combines a linguistic and literary approach to the study of the language(s) through a series of literary readings, in both Latin and Cyrillic alphabets, by modern Bosnian, Croatian, and Serbian writers. The first quarter is devoted to an overview of grammar, with emphasis on nominal and adjectival morphology and syntax. The second quarter reviews and amplifies the verbal system through continued readings, grammar drills, compositions, and conversational practice. In the third quarter, students further develop active mastery of the language by concentrating on word formation, syntax, essay writing and style. The course is complemented with cultural and historical media from the Balkans, guest speakers, cultural events, and dinner parties. The course prerequisite is one year of formal study of the target language(s) or equivalent. N. Petkovic

BCSN 30100 Advanced Bosnian/Croatian/Serbian
The advanced course is designed to lead a diverse group of students – including heritage speakers – through a variety of topics and subjects to impart nuanced communication, comprehension, and writing proficiencies. While the first two years of BCS focus on language structure and grammar, supplemented with short readings, the third year seeks to improve students’ overall competency in the target language(s), as well as improving their cultural awareness. The texts we will use are complete short stories, research papers, and printed interviews from a wide variety of disciplines (contemporary literature; political science; economics; linguistics; history; art history; literary criticism; anthropology; music; cinema and media studies), geared toward the interests of the current cohort of students. The course is complemented by cultural and historical media from the Balkans, guest speakers, cultural events, and dinner parties. N. Petkovic

20th Century Russian & South East European Emigre Literature
The taste of a very ripe juicy tomato. The smell of mom’s cooking coming from the kitchen. The timber of my brother’s voice. The fluid cadence of my native speech. The caress of eyes who have known me since I was born. And their venom. The authors whose works we are going to read in this course often alternate between nostalgia and the exhilaration of being set free into the endless possibilities of new lives. Leaving
home for them does not simply mean movement in space. Separated from the sensory boundaries that defined their old selves, immigrants inhabit time – fragmentary, disjointed new selves. Immigrant writers struggle for breath – speech, language, the sound of their craft – resounds somewhere else. W Join us as we explore the pain, the struggle, the failure and the triumph of emigration and exile.

A. Ilieva. Autumn.

Returning the Gaze: The Balkans and Western Europe
Why should we study the Balkans? Fascinating in itself, the area can also provide insights into the intricately connected power and identity dynamics between the “West” (as the center of economic power and normative, civilized humanity) and the “Rest” (as the poor, backward, and often violent periphery). In this course, we will investigate the complex relationship between South East European self-representations and the imagined Western “gaze” for whose benefit the nations stage their quest for identity and their aspirations for recognition. We will focus on the problems of Orientalism, Balkanism and nesting orientalisms, as well as on self-mythologization and self-exoticization. A. Ilieva. Autumn.

Balkan Folklore
This course is an overview of Balkan folklore from ethnographic, anthropological, historical/political, and performative perspectives. We become acquainted with folk tales, lyric and epic songs, music, and dance. The work of Milman Parry and Albert Lord, who developed their theory of oral composition through work among epic singers in the Balkans, help us understand folk tradition as a dynamic process. We also consider the function of different folklore genres in the imagining and maintenance of community and the socialization of the individual. We also experience this living tradition first hand through our visit to the classes and rehearsals of the Chicago-based ensemble “Balkanske igre.” A. Ilieva. Winter.

The Burden of History: A Nation and Its Lost Paradise
This course begins by defining the nation both historically and conceptually, with attention to Romantic nationalism and its flourishing in Southeastern Europe. We then look at the narrative of original wholeness, loss, and redemption through which Balkan countries retell their Ottoman past. With the help of Freud’s analysis of masochistic desire and Žižek’s theory of the subject as constituted by trauma, we contemplate the national fixation on the trauma of loss and the dynamic between victimhood and sublimity. The figure of the Janissary highlights the significance of the other in the definition of the self. Some possible texts are Petar Njegoš’s Mountain Wreath; Ismail Kadare’s The Castle; and Anton Donchev’s Time of Parting. A. Ilieva. Winter.

Magic Realist and Fantastic Writings from the Balkans
In this course, we ask whether there is such a thing as a “Balkan” type of magic realism and think about the differences between the genres of magic realism and the fantastic, while reading some of the most interesting writing to have come out of the Balkans. We also look at the similarities of the works from different countries (e.g., lyricism of expression, eroticism, nostalgia) and argue for and against considering such similarities constitutive of an overall Balkan sensibility. A. Ilieva. Spring.