

UDC 821.111(94).09 Wongar B.

Jovana Stevanović¹

University of Belgrade

History and Philosophy of Natural Science and Technology

AMBIGUITY OF THE PRONOUN 'I' IN THE CULTURAL CONTEXT OF B. WONGAR'S NOVEL *RAKI*

Abstract: B. Wongar, an eminent contemporary writer in Australia, in his literary opus often writes from the 'I' perspective. However, his usage of first person narration is culturally and anthropologically distinct from and in contrast with the present ordinary use. Wongar is reconsidering implicitly the notion of Self, which is often present in modern culture as rational and dealing with agency and individuality. He refers to the first person pronoun 'I' from a different perspective – it is sometimes imaginary, usually mystical, and always related to nature and a primitive culture. The aim of the paper is to realize and comprehend the symbolic difference and implications of the anthropological use of the pronoun 'I' in the Aboriginal world portrayed in Wongar's writing and its meaning for Western culture.

Key words: B. Wongar, cultural context, I, Self, Aboriginal culture, Western culture

1. Introduction

In the literary work of B. Wongar, an eminent contemporary Serbian-Australian writer, which includes poetry, prose, plays, travelogues, 'I' or first person perspective is the most common way of conveying the author's fiction, as well as historic account. The narrator in his books however varies. His narrators are a tribal man, a tribal woman, a black person, a white person, Serbian, Australian, a tree, a dingo or an ant. Wongar removes the boundaries of storytelling and on an implicit level transcends the notion of Self as we know it today. The Enlightenment brought forth agency and since then the West has established itself as the eligible subject of all cultural, scientific, technological, religious, economic, and political affairs. Subject is Cartesian, rational, individual, explicit, civilization-bound, and always ready to act and find evidence for its existence (Jackson 1994: 31–32). On the other hand, Subject in Wongar's writing is culturally and anthropologically contrasted with it. He uses the pronoun 'I' from a different perspective and it is sometimes imaginary, in most cases mystical, and, importantly, is always related to nature and a culture of cycles.

Present-day projects of the West strive to move ahead from the Cartesian paradigm and transcend agency to animals, plants, rocks, and Third World nations. One significant initiative comes from the European project Neomaterialism, which is trying to reshape the cons of the traditions of Marxists, Cartesians, and overall material practices.

¹ Jovana Stevanović, married Sirački.

These processes that aim toward a dematerialization provided a new kind of materiality. Whereas life has one through a process of spiritualization and abstraction, the abstract and symbolic have gained material-like qualities. The commodity has become the historical subject as it has come to utilize us as hunter-gatherers reduced to merely absorbing capital surpluses (Simon 2013: 17).

Attempts of dematerialization seem to be futile as they are simply remodulating materialism itself. While supporters of this approach are intensely trying to assert the agency of the subject – because the subject is the one deciding who or what may be regarded as a subject as well and who or what remains the object – Wongar, whose writing practically showed how the distinction of subject-object duality is erased is still not accepted in the present era. He is not part of the curricula, except for some minor cases; he is not acclaimed and is still practically invisible both in his native Serbia and in his adopted land of multicultural Australia. The aim of the paper is to try to comprehend the anthropological essence of first person perspective in the Aboriginal world portrayed in Wongar's novel *Raki* and its implications in Western culture.

2. The beginning of B. Wongar's writing

B. Wongar is a significant writer of Serbian origin, whose birth name is Sreten Božić. He left the former oppressive regime of Yugoslavia searching for a land of freedom. He finally found his way to the “promised land of freedom” in 1960, as his father would have described Australia through stories when he was a boy. Young Božić found himself alone in a vast country which he believed to be at the end of the world. In addition to that, Australia was a hope for the end of the war and terror Europe often found itself in during the twentieth century. On the contrary, what Sreten Božić encountered in Australia was the suffering of Aboriginal people whose culture, tradition and life were devastated amidst various colonial practices including uranium mining and nuclear testing (MacLellan 2017: 1).

Božić was not formally educated, as his school days were interrupted by the Second World War. He did not speak English when he arrived in Australia and did labour work for a living. Nevertheless, his compassion for the suffering of the native people of Australia was so great that he became the first author to raise a voice against the inhumane practices on Aboriginal land. The very moment he started writing marked the beginning of his lifelong struggle as the writer B. Wongar. Despite his brilliant writing style, penetrative thought, vivid imagination and profound understanding of Aboriginal culture, Wongar's anthropological work, fiction and non-fiction faced cold rejection from publishers in Australia and worldwide. The first ones brave enough to publish his book were Jean-Paul Sartre and Simone de Beauvoir in Paris. Wongar's career faced all varieties of obstacles – his novels waited for years to get published, he had to sell his land and work hard to pay for the shipments of manuscripts around the world and he was imprisoned. On top of that, he experienced

the worst trouble for a writer – the manuscript of the novel *Raki*, the most complex of his books, was stolen:

In Melbourne in print magazine appeared Smoke Signals engaged in Aborigines protection. In 1969 they published my report about immense bauxite mine in the reservation that was opened by a Swiss company without the consent from Aborigines. The Aborigines Festival was organized in Canberra and I have prepared an exhibition of photographs and testimonies I had collected. Thus Australian Parliament Library was interested in the material because there has been a debate in progress about Aborigines. My material ought to be an evidence of discrimination but parliamentarians have decided to close my exhibition and to forbid it. My archive was confiscated and authorities forbade me to speak in public about nuclear experiments. I had negatives which enabled me to save two thousand photographs. I began to publish books. After my *Nuclear Trilogy*² was issued, the police force controls became more methodical in nature and were happening more often. They used to make raids in my house and at the farm and my manuscript of an uncompleted novel *Raki* was seized. The police have never ever brought it back to me. I had to re-write it again (Jeremic 2010: 8).

In spite of all these temptations, Wongar was aware of his role as an author to tell the truth and give voice to those who had it taken away. And he persisted. Besides prominent French intellectuals, he was also supported by great authors such as Samuel Becket, Amiri Baraka, Peter Handke, and Alan Paton – all known for their courage to write truth.

Even though his literary work was banned in Australia for a long time, the strength and value of his literary work was recognized. Wongar's books were translated into more than thirteen languages. And today, most of his books are also translated and published into his native language, Serbian. Thereby, we have the opportunity to study his work which is of great anthropological value. He was later accepted in Australia and in 1997, Wongar received the Emeritus Award for outstanding contribution to Australian Literature for his novel *Raki* written in 1994, the first author to win the award whose mother tongue was not English. This award would have qualified him to be a candidate for the Nobel Prize if the rules had not been suddenly changed. Wongar became the only author whose nomination for the Nobel Prize was problematic. Unfortunately, he was not the only author who experienced an injustice when it comes to receiving awards – Peter Handke and Amiri Baraka were among authors who were criticized and oppressed for revealing the truth. Even though Wongar was never publicly acclaimed in his homeland, too, there was a great initiative in 2009 to award him with an Honorary Doctorate in the Faculty of Philology and Arts at the University of Kragujevac in Serbia. Currently, the author lives in Melbourne on his farm *Dingoes Den* and continues to write about culture and the cultural heritage of indigenous people in Australia. In his work, the term culture is perceived from a different perspective than the Western world understands it.

² The novels belonging to *Nuclear Trilogy* are *Walg*, *Karan* and *Gabo Djara*. The trilogy was first published in Germany. The English language edition first appeared in 1988. The *Trilogy* soon became the *Nuclear Cycle*, the testimony of the double nuclear tragedy that Australian Aborigines have experienced – nuclear mining and nuclear testing (Willbanks (1991: 212-213).

3. The difference between Western and Aboriginal cultures

It is quite challenging to define culture even though there are numerous definitions trying to explain it. Culture may refer to ideas and self-concepts such as beliefs or attitudes, customs, values, art and symbols of a particular group or society in a particular place and time which are inherited and preserved by future generations. The purpose of culture in contemporary society is to provide material proof for the existence of Humanity. It is being institutionalized and confined within the walls of museums in order to be consumed by an individual and anthropocentric Self. On the contrary, primitive cultures had a different purpose than contemporary ideas of culture.

Culture mirrored in Aboriginal arts, for instance, shows deep layers of meaning. Works of art and crafts are not simply pleasant patterns of figures. Behind every painting, object and decorative design, we may read a story that has deep roots in the land and life of Aboriginal people. No piece of art is separated from its myths, stories, wildlife, land, spirits, and everyday life. Their art represents their way of life; their myths explain the origins of the world. It places everyone in a special relationship with the land around them and all other living creatures along with nature. Art in its various Aboriginal forms is an essential medium connecting man and sacred beings. The spiritual and emotional connotation of works is important. All the artists – painters, singers or dancers – who were mostly men – were not professional artists, works were not sold, and they were not kept permanently (Isaacs: 1982: 21). They used to belong to a culture “where no one has need for money” and no one, except for the white man showed interest in the “nuggets of gold scattered around” (Wongar, 1997: 22) – because life was not lived for, or defined by, profit.

On the contrary, Western culture is a culture of interest and desire (Spivak 1988: 66), materialistic and institutionalized. It is set in a particular space and period of time and origin and individuality play a vital role in the field of art. The possession of art and the identity of an artist are quite important. The West tends to classify everything, even art, putting it in an academic cage of creativity.

3.1. Mystery of Wongar

When Wongar’s work became public in Australia, that was the first time the truth about the influence of colonial practices on Aboriginal land and strategic destruction of their centuries-old culture came to light. Instead of joining his literary battle for the Natives, many intellectuals tried to resolve who the man writing about the Aborigines was, because of Wongar’s two names. For this reason, he became a mystery and the quest for his identity reached absurd levels. The investigation into who was hiding behind the name of B. Wongar came to conclusion and it was made public in some papers that his name meant ‘Merry Christmas’ (Meyer 2006: 151) proving that he was not an Aboriginal, but Yugoslav. As a foreigner, Wongar had no right to write from the first person perspective and to have the Aborigines as a subject or object of his writing. That clearly revealed the attitude of whites – they had the

right to claim authenticity, to decide who is supposed to be a narrator or to define subjects and objects. Wongar's work was quite problematic because it was beyond any categorization, pattern or theory. "Even self-consciously alternative literary histories have had trouble categorizing him, requiring a stable writerly object and singular subject positions" (Nolan 1998: 7). The need to reveal his identity diminishes the ability and possibility to understand the essence of his work and lifelong struggle.

Consider the writing of Wongar; rather than gauge his dramas by measuring the legitimacy of his authorial persona, it is possible to interpret them as a series of movements, each escaping the panoptic enclosure represented by the nation. These movements do not position the author as 'Aboriginal', but they do disclose a space of affiliation in which the trauma of dispossession and persecution forge a common ground (Paull 2007: 206).

In the irrelevant process of demystification and reducing Wongar/Božić's work to one point of view, they failed to understand the true importance of the entire issue – the dying Aboriginal culture itself. Those who were actually oppressing the Aboriginal culture have actually accused Wongar of cultural imperialism even though it is certain that he was the one preserving the true spirit of the mysterious Aboriginal way of life which lasted for tens of thousands of years. "At a time when Aboriginal writers are finding their own voices, there is justifiably strong resistance against a European writer who not only speaks as if he were an Aborigine, but who originally pretended to be an Aborigine. This is cultural imperialism" (Hosking 1992: 14).

They could not comprehend that Wongar could write from the perspective of an author who found something to be his object of exploration. His literature is not about adventures in the wilderness with indigenous people. He does not want to present anything exotic, tempting or exciting. On the contrary, the tribes, together in hundreds of lost languages and dialects raise voice through the narrative of Wongar. In the last attempt to preserve the vanishing culture of immense civilizational value, Wongar gives voice to all – humans, animals, plants or rocks. Through the first person narration, the 'I' is desperate to protect the oldest civilization whose last members of the tribes are dying every day. Wongar's first person 'I' represents the Third World, the other, deprived of all rights and whose fate is to disappear because of the Western idea of natural selection with a purpose to be dominant (Spivak 1999: 315–316) around the world and create cultural heterogeneity instead of cultural diversity.

4. *Terra Nullius* – no one's land

For many years, Aboriginal culture did not exist for the Western Subject. When the colonizers came to Australia, they proclaimed it *Terra Nullius* or 'no one's land', as they did not consider the indigenous people to be the owners of their own territory.

We have been here for many thousands of generations, but historians scarcely mention us. Dingoes, trees or boulders have no need to read or count, for instead of 'history' we have the word 'ancestry'. Thus a man may follow his family evolution from its derivation

in mythical times; from the lizard, flying fox or dingo. The white man claims that we are sub-human because we don't like to wage wars against our neighbours (Wongar 1997: 175).

Unable to understand native culture and unwilling to try, since their aim was profit and quest for the new territories, a lot of scientists and researchers sent a wrong image of indigenous people to the faraway world. The distant continent, unknown to the rest of the world, rich Australia became the prime object of European interest in the 20th century. For instance, French anthropologist Bory de Saint Vincent, at the beginning of the 20th century wrote: "They are the stupidest of people, the last to have come out of nature's hand" stressing that they have no religion and no art, that they are ignorant of their nudity, that they know nothing about bows or certain other implements (Vlahovic 1982: 58). Such similar hypotheses were accepted in the scientific world, shaping public opinion and justifying the colonial practices of the West. When Wongar wrote that the Aborigines had been living for between 40,000 and 60,000 years, nothing changed. This ancient culture was destroyed by and large due to uranium mining and experiments conducted on their land. These people were subjected to different human experiments, poisoning, child imprisonment, rapes and many other practices by white men. "Of the Aboriginal Australians it was generally accepted [among white people] that they were now a dying race whose 'natural' physical and cultural 'inferiority' meant that they would not-indeed and should not-survive to be part of the country's future" (Wilson 1982: 79). For this reason, the dominant *pseudo-evolutionary culture* – as Franz Boas, a prominent German-American anthropologist, used to call it (Lesser 1987: 13) – had the right to assimilate primitive cultures in order to help them enter civilizational processes. It was the act of the mighty subject deciding on the fate of the primitive object. Even though not all of these attempts were fostered by greed for the Aboriginal rich land and there were some genuine intentions to help the uncivilized, assimilation of indigenous people was nothing but suppression and destruction.

5. *Raki* – the connecting rope between Australia and Serbia

In his attempt to save indigenous culture, Wongar's magnum opus *Raki*, which means *rope*, connects like an invisible string two distant, yet both historically oppressed cultures, Australian and Serbian, liberating his book from the boundaries of time and space. His novel is mythical, elusive, written from various perspectives. In his novel *Raki*, Wongar retells the story of stolen generations and an identity-changing process when the colonizers raise children according to their needs.

"The children went through – a whole string of them tied to long ropes and following a camel – a human string stretching across the dunes" (Wongar 1997: 30). It was the same suffering the Serbian nation had experienced when the Turkish Janissaries used to collect the "blood tax", kidnapping children. These were particularly boys from the age of eight to the age of eighteen who would have received a new

identity while raised as Ottoman warriors, forgetting their motherland. Timeless events in the novel depict Turkish occupation, concentration camps during the Second World War or British reserves for Aborigines. Even though Wongar was a white settler who was not familiar with Aboriginal culture upon arrival, it was easy for him to understand the same repeated pattern of enslavement that had been applied for centuries. There is no difference between ropes in America, Africa, Australia or Serbia, which have tied and suffocated generations of culturally or spatially distant, yet quite connected people. That is why time and space are not important in Wongar's literature and the events are repeated. What differs are the terms such as assimilation, blood tax, civilizing process, and missionary practices which hide the same purpose – an identity-changing process.

5.1. Hemp as a protagonist in the novel *Raki*

In the novel, Wongar introduced a character in conflict with time and progress. The main protagonist of *Raki* is the forbidden plant hemp. It is culturally very important for the Balkan Peninsula and its tremendous power is revived in the novel. In the former Yugoslavia, hemp was widely used in many industries – for clothing and rope production, in the shipping and military industries, as well as in the manufacture of paints and varnishes and in the oil industry. However, in the earlier period, from the seventeenth century, it was exclusively related to domestic production. Until the mid-20th century when various household items began to be imported along with cheaper fabric and production of hemp declined, hemp had played a large role in the life of the Slavic people, since it was a basic raw material (Todorovic 2003: 59). Besides being tremendously important for industry, it is not surprising that hemp played an important role in the social life of people, since whole families would participate in the complete process – from preparing the land to making the final products. Nowadays, it is known that over three thousand products could be made of hemp. Hence, agriculture had a significant role in creating culture and tradition. In addition to that, it could be used for various purposes including food for people and animals or as medicine. Moreover, people were free and not dependent on technology and industry as it was possible to produce everything at home which is not desirable in the contemporary consumer society of supply and demand. Thereby, hemp,³ the infamous plant was a victim of the technological world which threatens to prevail over nature. Machines separate man from nature and plants lose their power in front of them. Wongar noticed that technology is not capable of life renewal and man is less able to survive without the external help of machines. He warns us that technological and industrial societies are dominant and that culture and tradition are endangered. *Raki* is the symbol of voluntary slavery and at the same

³ Even though there are various species of *Cannabis*, *Cannabis Sativa*, or industrial hemp, which was one of the most important industrial resources in the former Yugoslavia, and *Cannabis Indica* which can be found in Asian countries because it needs a warm climate, are the most popular ones. Since *Cannabis Indica* is used mainly as a psychoactive substance, *Cannabis* in general is considered to be a notoriously and lawfully prohibited plant. The facts that there are several species of *Cannabis* and the use of it is broad are neglected.

time a symbol of freedom and connection. “*Raki* is a long safety rope thrown to those ones not capable of connecting things” (Petrovic 2011: 282) and those who need to justify conquering the world with an excuse of modernization and development.

5.2. Beyond the cultural and anthropological boundaries

In the first part of the novel, Father and Mother are trying to protect hemp from the Turkish and German authorities willing to supervise its production. Hemp was particularly grown during and after the war years. There is another character, a blind fiddle player who is unable to distinguish a difference between medieval Turkish and modern German occupations as Serbs were slaves living in their own country during both periods of usurpation. The second part of the novel is set in distant Australia, where hemp plays the main role again. Mother was forced to raise hemp overnight, while a prison guard, whose grandfather was one of those ones who had captured indigenous children, would carefully control the process. The reason she was supposed to do that was to try to change the natural rhythm of the plant, which could be easily eradicated (Petrovic 2012: 40). The colonizers controlled everything as they had the right to take native land, culture, natural resources, children, memory and future. Thereby, hemp, the plant which is the only hope for freedom and harmony, becomes the protagonist of the novel.

In this reality, the narrative subject, the Cartesian Ego that tells stories and interprets various objects, is completely dissolved. The subject in myth does not recognize the ego and non-ego division and it does not divide time into past and future. All time categories are eternal present and the subject does not separate itself from the rest of the world, neither reality nor dream (Petrovic 2012: 40).

Moreover, Wongar even goes further and erases the boundaries between life and death. Death is not the end, and the end of the novel is actually the beginning: “Sniffing the air to see if the way is safe from white intruders, she moves on. I am four-legged now and I am free” (Wongar 1997: 242). The last lines of the novel convey an optimistic view that it is possible to reunite with nature and escape from the oppression of the colonizers.

5.2.1. Aboriginal languages and the importance of communication

Communication with tribal ancestors in the desert and *raki* helped the imprisoned Aborigine achieve freedom and run into the wilderness. The communication with tribal relatives is of vital importance for indigenous people. But, their use of languages differs from its contemporary definition which regards language as a way of communication and mutual assistance. In addition to that, nowadays, language is being used as a powerful weapon for cultural, political and economic domination. Language oversimplification and globalization have reduced the use of language as a mere agent for achieving goals. Even though Aboriginal tribes used to speak over hundreds of languages and more than six hundred different dialects – most of them extinct today – they did not strive to create a unique and

mutual language. This language diversity was part of their culture and tradition and language was not reduced to mere oral and written words.

Australian aboriginal sign languages, employed when silence bans are imposed during periods of mourning and on other highly-charged ritual occasions as well as during hunting, or at other times when it is useful to be silent, are only now receiving the detailed scholarly attention they deserve. [...] Kendon, for example, reports that he has collected over 1,500 signs used by the Warlpiri⁴. Developed in association with the custom of women remaining silent while in mourning, aboriginal women who have lost a spouse or child together with the immediate sisters and certain other female relatives of the deceased utilize sign language continuously for up to two years, as their sole source of expression (Umiker-Sebeok, Sebeok 1987: 11–12).

It is quite difficult for the reasonable anthropocentric mind to understand why indigenous people kept silence when there was no obstacle to speak and use a spoken language which is supposed to facilitate everyday life instead of consciously creating ambiguity and misunderstanding.

For beside the culture of words there is the culture of gestures. There are other languages in the world besides our Occidental language which has decided in favor of the despoiling and dessication of ideas, presenting them inert and unable to stir up in their course a whole system of natural analogies (Artaud 1958: 108).

This phenomenon of silent mourning could only be understood through the complex culture of the group of people. “Although languages have universal properties, attributable to human mentality as such, nevertheless each language provides ‘a thought world’ and a point of view of unique sort” (Chomsky 1966: 21), Aboriginal languages were considered to be less valuable and simple in comparison to other languages, especially English, the official language of Australia today. It has played a major social and cultural role in the country since the arrival of the first white settlers. English language is claimed to carry imperialistic influences of dominant world powers. Thereby, native languages have had secondary status along with the cultures they represent. Children of stolen generations were discouraged to speak indigenous languages and they were ashamed to use them in public. During this process, it became impossible for indigenous people to maintain connection with their ancestors, and the entire culture and memory of indigenous people has been gradually and violently deleted and forgotten.

Even though Wongar writes in English, the Aboriginal spirit through his work prevails. He constantly uses indigenous words, refusing to translate them so he could convey a genuine message. His lines are fully understood and after reading all of his novels, there is no sense of unfamiliarity with this vocabulary. Also, he is a messenger revealing the truth of cruel practices done on a distant continent which were hidden from the rest of the world.

⁴ The Warlpiri are a group of Indigenous Australians and the majority of them speak the Warlpiri language. There are 5,000–6,000 Warlpiri, living scattered through their traditional land in Australia's Northern Territory and about half of them still speak the language.

6. Confined and moving culture

“The only thing that remains is one I, my I, only one language, my language, one culture, my culture, one religion, my religion, leaving no space for other and others” (Petrovic, 2011: 282). Even though the subject of the West tries to control the object, controlling diversity is a quite challenging endeavour. Thence, there is need, like in Roman *divide et impera* to reduce it to singularity and then easily get control over it. Furthermore, when the Western world enclosed culture within walls and separated it from the thinking Cartesian first person subject that is merely observing, the idea of culture was completely changed and it referred to the perceivable and conceivable object. Anthropocentric culture confines the world and the ideas behind the walls of museums, galleries or any other institution using the simple form of a language, preferably global English or other ways of communication easily understandable for a rational human being.

On the other hand, in primitive cultures celebrating life, culture was not static and it was actively involved in their daily life. Totem was not a mere object that should be observed, but something that moved along with its participants:

The old totemism of animals, stones, objects capable of discharging thunderbolts, costumes impregnated with bestial essences-everything, in short, that might determine, disclose, and direct the secret forces of the universe-is for us a dead thing, from which we derive nothing but static and aesthetic profit, the profit of an audience, not of an actor. Yet totemism is an actor, for it moves, and has been created in behalf of actors; all true culture relies upon the barbaric and primitive means of totemism whose savage, i.e., entirely spontaneous, life I wish to worship.

What has lost us culture is our Occidental idea of art and the profits we seek to derive from it (Artaud 1958:10).

For this reason, the entire concept of culture is endangered. The main idea and purpose of culture needs to be reconsidered. Wongar’s novel *Raki* is “a protest against the idea of culture as distinct from life as if there were culture on one side and life on the other, as if true culture were not a refined means of understanding and exercising life” (Artaud 1958: 10). Thus indigenous cultures should be preserved and valorized, instead of being neglected, oppressed, destroyed and forgotten.

7. Conclusion

In the novel *Raki*, Wongar was the first writer in Australia to erase and deny the Cartesian subject-object duality which creates a historical and evolutionary life stream. He proved that the illusion of the subject of the West and object of the non-West is not necessary for survival. On the contrary, this duality urges men to conquer, exploit, measure, weigh, count or value. The notion of evolution from primitive to emancipated and cultural led to a world existing only because of the reasonable Subject which is only capable of producing a culture of interest and desire. “The world

is hungry and not concerned with culture, and that the attempt to orient toward culture thoughts turned only toward hunger is a purely artificial expedient” (Artaud 1958: 5–10). Therefore, the subject ‘I’ became a mere passive observer of everything happening around. On the other hand, primitive cultures celebrated life. Culture was alive with active participants and it was inseparable from everyday rituals. The novel *Raki* is a reminder that the Cartesian anthropocentric ‘I’, which created the culture of interest, is able to destroy an indigenous culture which is today on the verge of extinction. However, *Raki* reminds us that there is still a possibility to rediscover life, achieve freedom and reconnect with nature.

References

- Artaud, A. (1958). *The Theater and Its Double*, Translated from the French by Mary Caroline Richards, NEW YORK: GROVE PRESS.
- Chomsky, N. (1966). *Cartesian Linguistics: a Chapter in the History of Rationalist Thought*, New York: Harper & Row.
- Hosking, S. (1992). Lyric and Betrayal: Aboriginal Narrativizin, Rev. of The Track to Bralgu, by B. Wongar, and Real Deadly, by Ruby Langford Ginibi. *CRNLE Reviews Journal* 1, 14-17.
- Issacs, J. (1982). Art of the Aborigines, *The Aborigines of Australia*, Belgrade: Ethnographic Institute of the Serbian Academy of Arts and Sciences and Ethnographic Museum in Belgrade, Special Edition of the Ethnographic Institute of the SAAS, Book 24, 21-26.
- Jackson, T. E. (1994). *The Subject of Modernism, Narrative Alterations in the Fiction of Eliot, Conrad, Woolf, and Joyce*, The University of Michigan Press.
- Jeremic, Z. (2010). *One Who Brings the Message*, Vesti (News), October 22, p 8.
- Lesser, A. (1987). *History, Evolution and the Concept of Culture*, New York: Cambridge: Cambridge University Press.
- MacLellan N. (2017). *Grappling with the Bomb, Britain's Pacific H-Bomb Tests*, Australian National University Press, Pacific Series.
- Meyer, T – M. (2006). *Where Fiction Ends: Four Scandals of Literary Identify Construction*, [ZAA monograph series; Bd. 3] Würzburg: Königshausen & Neumann. Zugl.: Tübingen, Univ., Diss., 2002.
- Nolan, M. (1998). *The Absent Aborigine*. *Antipodes*. 7-13.
- Paull, A. (2007). *An Ambivalent Ground: Re-placing Australian Literature*, University of New South Wales.
- Petrovic, A. (2011). Živi roman u Andrićevom ključu in B. Wongar *Raki*, Beograd: Jasen, 274-283.
- Petrovic, A. (2012). World Peace and Legacy of B. Wongar, *People Say*, Toronto, Canada.
- Ross, R. (1990). The Track to Armageddon in B. Wongar's Nuclear Trilogy, *World Literature Today*. Board of Regents of the University of Oklahoma, Vol 64, No 1, 34-38, doi: 10.2307/40145790.
- Simon J. (2013). *Neomaterialism*, Berlin: Stenberg Press.

- Spivak G. Ch. (1988). *Can the Subaltern Speak?* In Williams P. and Christman L. (Eds.), *Colonial Discourse and Post-Colonial Theory, a Reader*, New York: Columbia University Press, 66-111.
- Spivak G. Ch. (1999). *A Critique of Postcolonial Reason Toward a History of the Vanishing Present*, HARVARD UNIVERSITY PRESS Cambridge, Massachusetts London, England.
- Todorovic, D. (2003). Konoplja (*Canabis Sativa*) biljka prošlosti, njena renesansa ili opasnost, *Tekstil i praksa: stručni časopis Društva inženjera i tehničara tekstilaca sreza Leskovac*, God 42. Br.1, 57-62.
- Umiker-Sebeok, D.J., Sebeok, T. A. (1987). *Monastic Sign Language*, Berlin; new York: Mouton de Gruyter.
- Vlahovic, P. (1982). The Anthropological Characteristics of Australian's Aborigines , *The Aborigines of Australia*, Belgrade: Ethnographic Institute of the Serbian Academy of Arts and Sciences and Ethnographic Museum in Belgrade, Special Edition of the Ethnographic Institute of the SAAS, Book 24, 57-62.
- Willbanks, R. (1991). *Australian Voices Writers and Their Work*, Austin University of Texas Press.
- Wilson, S. S. (1982). A Look at Australia's Historical Past and How It was Peopled, *The Aborigines of Australia*, Belgrade: Ethnographic Institute of the Serbian Academy of Arts and Sciences and Ethnographic Museum in Belgrade, Special Edition of the Ethnographic Institute of the SAAS, Book 24, 75-86.
- Wongar, B. (1997). *Raki*, London : Marion Boyars.

Јована Стевановић

ДВОСМИСЛЕНОСТ ЗАМЕНИЦЕ „ЈА” У КУЛТУРНОМ КОНТЕКСТУ Б. ВОНГАРОВОГ РОМАНА РАКИ

Резиме

Б. Вонгар, еминентни савремени писац у Аустралији, у свом књижевном опусу често пише из „ја” перспективе. Међутим, употреба наравице у првом лицу се културолошки и антрополошки разликује и супротстављена је данашњој уобичајеној употреби. Вонгар имплицитно преиспитује појам Ја, који је у савременој култури често присутан као рационалан и који је највише окренут свом деловању и индивидуалности. Он се односи према заменици у првом лицу „ја” из једне другачије перспективе – она је понекад замишљена, обично мистична и увек повезана са природом и примитивном културом. Циљ рада је спознати и схватити симболичку разлику и импликације антрополошке употребе заменице „ја” у аборицинском свету приказаном у Вонгаровом писању и његово значење за Западну културу.

jstevanovic8@yahoo.com