

Gorenko O. P.,*Doctor of Philological Sciences, Associate Professor,
Associate Professor at the Department of English Philology
Ferenc Rákóczi II Transcarpathian Hungarian Institute
<https://orcid.org/0009-0009-1529-0083>*

MYTHOPOETICS OF A NAME IN MILORAD PAVIC'S “LANDSCAPE PAINTED WITH TEA”

Summary. In the space of postmodern literature writers frequently experiment with the names of their personages to create a dynamic system of new orientations. Philosophical content of literary anthroponyms, being simultaneously ancient and contemporary, embodies the entire range of meanings – mythical, esoteric, and epistemological which reflect the complexities and the paradoxes of contemporary consciousness. The main objective of this article is to analyse the novel "Landscape painted with tea" by Milorad Pavić through the prism of mythopoeitics and to survey the author's artistic and aesthetic reflections on the problem of a name within the frames of a civilizational discourse, ranging from ancient Egyptian myths and early Christian sources to the works of modern philosophers. Several times the prominent Serbian writer, literary critic and philosopher, was put forward as a potential candidate for the Noble Prize in literature. He became famous for his exceptionally imaginative philosophical fiction which brought him world-wide popularity. That is why the key principles in his postmodern perception of the category of a name attain special interest. The main character of this novel is Athanasz Svilar (Афанасій Свілар), who sets out in search for his father, Major Kosta Svilar (Коста Свілар), vanished during WWII in Greece. His quest turns into a search for self-identity, and this also acquires mythical contours. The study of this work through the prism of mythopoeitics of names seems rather productive. It is obvious that in this book the names of literary characters turn into archetypes of the Self, a system-forming factor of collective memory, into a focus uniting cultural tradition, history, and self-consciousness. Milorad Pavić's novel is a sort of dwelling on the essence of names in their historical and mythological perspective.

Key words: anthroponym, mythopoeitics, nominative strategy, Milorad Pavić, "Landscape painted with tea, onomastics, self-identity search.

Statement of the problem in a general form and its connection with important scientific and practical tasks. In the global information space, the interest in the proper name as a key element of human communication is constantly growing. Names are playing ever more vital role in different spheres of our life: in mass media, business, and commerce. The same is true about politics, as the authority of any political party often depends on the name of its leader. Christian Moraru (2000), outlining the interdisciplinary character of onomastics, states that "in the wake of the structuralist revolution, continental philosophy and critical theory have further compounded this interdisciplinarity by putting a strong moral and political spin on the traditional analyses of names" [1, p. 49]. Literature as a significant component of cultural, civilizational, and artistic dialogue is responsible for a substantial seg-

ment of communication paradigm. Jacques Derrida in his interview (1989) defined the contours of literature as historical institution, specifying that it "gives in principle the power to say everything, to break free of the rules, to displace them, and thereby to institute, to invent and even to suspect the traditional difference between nature and institution, nature and conventional law, nature and history" [2, p. 37]. In this context a literary name, or to be more precise, the name of a literary character (protagonist, antagonist, or any other personage), may be regarded as a unique phenomenon, simultaneously existing in two dimensions: in the context of real speech and in the confines of a literary text. That is why it turns into a system-forming factor of collective memory, into a focus uniting cultural tradition, history, and self-consciousness. At the same time, we should bear in mind that one of the main notions of Postmodernism is deconstruction, aimed at discrediting totality. Everything whole, harmonious, and belonging to one system is interpreted in the postmodern picture of the world as disguised chaos of components. Given this, the task of an artist or a writer – is 'to take off the mask of a system'. Yet, for a real artist it is only the first step, since without hidden but alive totality there cannot be a convincing result. The best example is the artistic method by Picasso: to reflect disintegration, fragmentation, and deformation of objective reality with the purpose of re-opening new forms of unity, masterly transformed through creatively unique idea of synthesis. In the linguistic space of postmodernity, the writers frequently experiment with the names of personages, and, in this sense, the author's strategy of naming is especially important.

Analysis of the latest research and publications on this topic, selection of previously unresolved parts of the general problem. In this article literary anthroponyms of the novel "Landscape painted with tea" are studied in accordance with the principles of classical philosophy, interpreting the problem of nomination in a wide context of epistemology (Plato, Aristotle). If Plato (1892) introduced the tradition of interpreting the process of nomination as 'by nature' act – "Cratylus is right in saying that things have names by nature" [3, p. 54], Aristotle emphasized that "the names have meaning only due to 'agreement' [4, p. 94]". As it is stated by O. Jespersen "in Ancient Greece two words – *phusei* (by nature) and *thesei* (by agreement) divided the philosophers and grammarians into two opposing camps for many centuries" [5, p. 20].

The approaches of classical philosophy help to expose the complexity of the proper name, to reveal its ontological and epistemological characteristics, to clear up notional aspects and the volume of this phenomenon. Yet, if in the paradigm of philosophy of the language the question whether the process of nomination occurs "by agreement" or "by nature" cannot be solved, in the sphere of a liter-

ary text the author is like a God who knows in advance the destiny and psychological characteristics of his personages. "In deciding on names for his characters, an author has an unfair advantage over other parents. He knows so much better how his child will turn out" [6]. Very often the author nearly simultaneously creates a hero, gives him a name, and thinks out his destiny. Thus, the literary name and the character have the same existential essence; belong to the same textual reality.

The multi-functional character of the name which is frequently interpreted as a soul, a certain code of a human being, as an initial existential impetus, testifies to the fact, that there are multilevel ties between the name and its bearer. It is necessary to apply various philological techniques, including linguistic methods, to study this phenomenon.

What concerns the milieu of a literary text, here specific mechanisms should be involved as the reader's consciousness perceives the name only functionally, registering at the same time the character's name together with its semantic contour. This process of registration occurs in tiny dosages, but so many times as the name is included into narration. Roland Barthes (1994) claims that at that "moment, when identical semes permeate several times the proper noun and fix it – at this moment the character is born". Thus, according to the scholar, "the Proper name is something like a field, in which the semes are magnetized" [7, p. 82]. It is lexical-semantic code that makes the basis of the semantic field. This code defines the principles, according to which the literary anthroponym is being formed.

Methods and methodology of the study. To achieve the main objectives of the study the novel "Landscape painted with tea" (1988) by a modern Serbian writer was analysed. Here a specific accent on the names of literary characters is made, what gives vent to a considerable number of possibilities for interpreting the text as a 'realized plurality' (R. Barthes). In the sphere of textual interpretation which can be regarded not only as something *expressing author's intention in different words* or as *semantic autonomy of the text*, but as a *constant reproduction of sense* in the process of textual deconstruction, such methods as post structural (R. Barthes) and deconstructive (J. Derrida) seem rather productive. Mythocritical method (N. Frye) helps to conceive the mechanism how the literary name acquires quite a new status and turns into an active driving force. At the same time, semiotic approach (J. Lotman) widens the horizons of interpretation, surveys aesthetic and purely logical potential of literary names increases the opportunities for applying the hermeneutic method (G. Gadamer). All these approaches allow conducting an adequate analysis of literary anthroponyms, taken in the totality of their characteristics and mutual impacts.

In postmodern literature the proper name is rather frequently used in the function of myth, which has sensual, anthropomorphic character. Mythic images have a rigid standard structure, reflecting natural or spiritual phenomena in a personified way. O. Potebnya, one of the founders of psychological school in linguistics, claimed that "the name itself is a literary text, art, and myth" [8, p. 180]. Literary anthroponym may turn into myth as its mini projection, carrying its main information, its main plot. Thus, such names as Prometheus, Orpheus, Gargantuan, Don Quixote, Doctor Faustus, Ahab, and many others are loaded with the entire range of their stories. As Hans George Gadamer (2001) stressed: "The proper name hides a plot within itself and reveals it in the narration" [9, pp. 48-49].

Presentation of the main material of the research. Jacques Derrida claimed that proper names represent specific archives of humankind, preserving the world of their own. Just in the same vein, in postmodern fiction the name becomes the key component, the basic driving force of the work of literature, the catalyst of the plot. Its philosophic content is simultaneously modern and ancient, referring to mythical roots.

The echo of this idea is poignantly felt in Milorad Pavić's literary heritage. Renowned Serbian writer (1929–2009) published a number of novels and short stories, where we can find a substantial number of allusions to mythical interpretation of literary names. In the novel "Landscape painted with tea" (1988), which is also a crossword puzzle, we may witness how intricately the names are intertwined into the narrative line. The pivot of his artistic experiment is an attempt to connect the name and the myth.

In this article we deal with an English translation from the Serbian original what sometimes hampers the process of adequate and reliable interpretation. Given this fact, the approach proposed here is distinct from the more traditional handling of literary names. It is not based on etymological, associative or mimetic side, when one's name echoes or is transparently symbolic of one's identity (like most proper names in Victorian fiction, for instance). Our objective is quite different. Attentive reading of the book revealed numerous examples of author's thorough acquaintance with ancient myths describing name as one of the most important cognitive categories. The writer's thoughts and reflections on the name follow the discourse initiated in ancient Egyptian cult sources, continued in the manuscripts of some representatives of Early Christianity, and the works of modern philosophers. While delving into unfolding plot of the novel, we plunge deeper and deeper into sacred wisdom defining the contours of human identity, personal and collective. Such probation helps to understand the writer's intention to demonstrate complex, predominantly performative roles of names as old/new ideas in world-making scenarios.

The main character of this book is Athanasy Svilar (Афанасій Свілар), talented architect, who, being disillusioned in his present life, sets out in search for his father, major Kosta Svilar (Коста Свілар), vanished during WWII in Greece. The protagonist seeks any information about him. His quest turns into a search for self-identity, and this also acquires mythical contours. In such a case a name is encapsulated into the main narrative line, directed to the search of identity. In accordance with Carl Jung's terminology, a literary name may be used in the function of a so-called archetype of unconscious. In their attempt to conceive the unconscious and to understand the ontological code of their name the characters have to pass through the stage of individuation. This process, depending on the results, whether successful or not, either engenders a "psychological" individual or leads to his/her ultimate destruction.

While on the road, Athanasy listens to the tale, told by an orthodox monk that "the nose and ears grow before the death but the name and the beard – after it" [10, p. 194]. The same idea supports allegedly historical fact, mentioned in the novel, that after the death of the monk in an ancient monastery on the Mount Athos, only "his skull with the name, written in pencil, is left" [10, p. 14]. In this context it seems quite relevant to mention Ludwig Wittgenstein's idea (1986), which is reminiscent of the above approach to the names. The Austrian philosopher claims: "what the names in language signify must be indestructible; (...) for otherwise the words would have no meaning. In a sense, however, this man is surely what cor-

responds to his name. But he is destructible, and his name does not lose its meaning when the bearer is destroyed. An example of something corresponding to the name, and without which it would have no meaning, is a paradigm that is used in connection with the name in the language-game" [11, p. 27e].

This observation aligns with Northrop Frye's considerations. Studying the language, myth, metaphors, and typology of the texts of Bible in his work 'The Great code' (1982), the scholar highlights a "superiority of verbal over monumental". And he accentuates that in this superiority there is something kindred to "the superiority of life over death" [12, p. 200]. This statement explains the fact of immortality of the verbal, and we may continue – the word, the name in esoteric tradition. The name survived the thousands of generations. When they were turned into dust and ashes, the name remained. It is interesting that Milorad Pavić tries to give an artistic interpretation to this statement in his novel „Landscape painted with tea". Here the name is also older than the human being. Some names are so old, that people bearing them grow old rather quickly. In such a case, this idea may be regarded as an illustration of Saint Augustine's idea who accentuated that the name is older than the person bearing it. By the way, this idea was nearly simultaneously used by Salman Rushdie in his novel "The Moor's last sigh". It proves that the sources of early Christian literature become popular in the midst of contemporary writers. At the same time it testifies to the fact that anthroponym may not only be involved into self-identity quest as its main driving force but may also slow down or impede this process.

The writer pays special attention to the question of changing names. But unlike other postmodern authors, Haruki Murakami for example, he regards this process as a negative one. It is nearly always a destructive phenomenon. That is why M. Pavić analyses it not within the grounded scheme 'the name – the essence' but as a vector 'the name – the essence'. The writer as if warns that unjustified change of the name leads to a change of "the language, nationality, belonging," as it happens with Joan Siropolos. The author claims that people who change the names "turn themselves inside out." The character that changes his name, completely changes his life and destiny. Maybe that is why the crossword in the second half of the book does not contain his name, and the events of his life are delineated as insignificant or even meaningless.

In Egyptian ancient myths name is a key, opening the gates of the underground kingdom. Though with the passage of time the ideas about topography of this place were being gradually transformed, nevertheless the principle to know the names of all the gods inhabiting this other world remained unchanged, otherwise the soul (and in some sources – the bearer of the name) would not be able to achieve immortality.

Like in Egyptian mythology, in this novel the name serves as the password, if not to the world of the dead, but to a sacred place – the ancient monastery. The phrase, addressed to the main character, sounds as a sort of revelation: "You don't know if your name is in the list of the ones forbidden to enter Hilandar" [10, p. 136]. Here the writer through the direct kinship between the name and the soul as if draws a parallel both with the beliefs of ancient Egyptians into immortality of the names, and with Saint Augustine's concept of God election, expressed by him in his work "On Christian Doctrine". According to the philosopher, some souls are elected for paradise, while others will never be able to get there. In ontological sense the name is not only immortal, more than that, it is has nothing in common with the moment of birth, because "the human being is not born yet, but his name already exists" [14, Ch. II, p. 49].

If in mythological structures a name was regarded as an integral unity, in postmodern interpretations to a greater extent it signifies a broken unity, a destroyed mythic totality of subjective and objective, conscious and unconscious. And this fact is reflected in the novel. In such a case the name turns into inalienable component of author's main objective – the search for self-identity. The character in his attempts to conceive the unconscious, or, in other words, to conceive the ontological code of his name, enters the process of individuation. And this process, depending on the fact, whether it is successful or not, engenders either a "psychological" individual or results in his/her ultimate destruction.

It's evident, that "Landscape written with tea" is a sort of dwelling on the essence of names in their historical and mythological perspective. The writer regards names as specific codes involved into general structure of civilizational development. In this sense his book may be compared with J. Derrida's three essays 'On the Name', (1995) where the scholar tries to create a theoretical basis for interpreting the name as a component of a general structure. He highlights that "the game of names" is the most incessant, never ending [13, p. 146]. The bearer of the name remains the object of mystery since the God and humans are hiding themselves behind the names or are hidden by them.

Research conclusions and prospects for further research in this scientific direction.

Comprehensive approach to the work of literature through the prism of its anthroponyms is a search for new, hidden, but nonetheless interesting and substantial meanings. At the same time, it is a device to get quite necessary experience for self-orientation in complicated systems of signs in obscure semiotic space of post-modern contemporaneity, in opening new horizons of applicable association-logic thinking.

Having studied the anthroponyms in the novel Milorad Pavić, we may assume that the name, as a mythical notion, is actively involved in the search for self-identity, becomes the index of its efficiency. The proper names in this novel may hamper the search for self-identity, or, on the contrary, may become the driving force of this process.

In "Landscape written with tea" the proper name develops quite a new status and performs the function of a key system-forming component. Attraction and repulsion between the names and their bearers make for dynamics of narrative discourse.

Naming is a creative act, and the authors understand it in their own way. Like in the ancient civilizations the process of pronouncing the name belongs to the initial moments of Being. Given this fact, naming may be regarded the crossroad of transcendental, ideal and real (psychic, historical, religious, ethnographic, social, aesthetic, moral and emotional). The authors may choose such names which will not only mirror the essence of the characters, but will also motivate the behaviour of the characters, predetermine the tiny twists of the plot, foreshadow their destiny. From such a point of view literary anthroponyms may be considered as powerful devices for regulating literary reality and topology of literary-aesthetic experience. The usage of literary names in this particular novel illustrates this idea fairly well. The anthroponymical approach can assist in understanding complex factors involved in developing moral-ethical standards, psycho-cognitive vectors, fundamental aesthetic principles, and philosophical categories. Thus, in the context of a literary text the anthroponym may be studied not as a derivative, but the simplest initial structure of the world outlook, having both ontological and epistemological characteristics.

Bibliography:

1. Moraru, Ch. We Embraced Each Other by Our Names: Levinas, Derrida, and the Ethics of Naming /Names. The journal of onomastic.2000 48.1(March):49-58
2. Derrida, J. This strange institution called literature /An interview with Jacques Derrida//Acts of literature / Jacques Derrida: edited by Derek Attridge. Routledge, 1992, – 456 p
3. Plato. Cratylus/ The Dialogues of Plato. Translated by B. Jowett – V. I Oxford University Press, London, P. 42-96. 1892 <https://TheVirtualLibrary.org>
4. Аристотель. Поетика. Київ: «Мистецтво», 1967. 142 с.
5. Jespersen O. Language. Its nature, development, and origin. – N.Y.: The Norton Library.1964. 448 p.
6. Davis, R. 1966. What is in a name? New York Times Book Review, Nov. 13, 1966
7. Barthes, R. S/Z. an essay, translated by R. Miller” 1970. 282p.
8. Потебня, О.О. Слово і міф. Київ, 1989.282 с.
9. Gadamer, H.-G. The nature of things and the language of things /Gadamer H.-G. Philosophical Hermeneutics / H.-G. Gadamer / transl. and edited by D. E. Linge. – University of California Press, 1977. P. 69-82.
10. Pavić, M. Landscape painted with tea. Vintage International. Knopf Doubleday Publishing Group. 1990. 356 p.
11. Wittgenstein, L. Philosophical investigations. — Third edition. 1. Logic Analysis (Philosophy) Basil Blackwell Ltd, 1986. 250 p.
12. Frye, N. The Great Code. The Bible and Literature. – N.Y.: Harcourt Brace Jovanovich Publishers. 1982. 261 p.
13. Derrida, J. On the name. Edited by Thomas Dutoit, tr. by D. Wood, J. Leavey, Jr., and I. McLead. Stanford University Press. 1995. 168p.
14. Augustine. On Christian Doctrine/ Book II. Chapters 1-42: <http://www.newadvent.org/fathers/12022.htm>.

Горенко О. Міфопоетика імені в романі Мілорада Павича «Пейзаж, намальований часом»

Анотація. Стаття присвячена аналізу міфопоетичних тлумачень імені у романі Мілорада Павича (1929–2009) «Пейзаж, намальований часом». З'ясування специфіки творчого стилю письменника, котрий є, водночас, професійним літературознавцем та самобутнім істориком та філософом культури, цілком логічно потребує іманентного міждисциплінарного дослідницького методу. Доречність саме такого підходу обумовлюється також тим, що внутрішня природа речей, котра знаходить свій відбиток у феномені імені, закорінена у колективному позасвідомому. У стародавніх культурах і міфах величезна увага приділялась імені, яке тлумачилось

як першопоштовх, рушійна онтологічна сила. У статті розглядається англomовна версія сербського оригіналу, але це не може завадити процесу адекватного аналізу міфопоетики імен. Адже авторські міфологічні інтенції давно кристалізувалися у загально визнані комунікатори міжкультурної взаємодії. Саме тому запропонований підхід суттєво відрізняється від традиційних методів тлумачення літературно-художніх антропонімів і не базується на етимологічних, асоціативних та міметичних принципах дослідження. Характерною ознакою даного твору є авторські рефлексії щодо міфологічного контексту імені. Уважне прочитання книги дозволяє краще збагнути специфіку роздумів письменника над проблемами імені і відчутти внутрішню спорідненість між тлумаченнями імені у давніх єгипетських міфах, ранньохристиянській патристиці та сучасних філософських підходах до цього явища. У роботі представлено спробу осмислення інтенцій письменника включити категорію імені в історико-культурний дискурс та окреслити його зміст на новому етапі цивілізаційного розвитку.

Якщо міфологічна структура знань про імена характеризувалась єдністю і цілісністю, у постмодерному варіанті ім'я частіше виступає як порушена цілісність, як зруйнована міфологічна єдність суб'єктивного та об'єктивного, свідомого та позасвідомого. І цей фактор також відображено у романі. І в такому разі ім'я стає невід'ємною складовою магістрального задуму твору, націленого на пошуки героєм своєї самості. Якщо користуватися юнгіанською термінологією, в сучасній літературі ім'я дуже часто відіграє роль так званого архетипу колективного позасвідомого. Герой у своєму прагненні усвідомити позасвідоме, тобто зрозуміти онтологічний код свого імені, вступає у так званий процес індивідуалізації. І саме цей процес, у залежності від того, чи буде він успішним чи ні, або породжує “психологічного” індивіда, або ж сприяє його остаточній руйнації. Саме тому можна зробити висновок, що ім'я, як поняття міфологічне і творчо активне, включається у процес пошуків Самості, стає показником його ефективності. З огляду на це, факт називання також можна вважати точкою перетину трансцендентного, ідеального і реального (психічного, історичного, етнографічного, соціального, релігійного, естетичного, морального, емоційного).

Ключові слова: антропонім, міфопоетика, номінативна стратегія, Мілорад Павич, «Пейзаж, намальований часом», ономастика, пошуки ідентичності.