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**SEARCHING FOR PROOF – IDENTITIES AND SPEECH
ACTS IN *DEVIL'S YARD* (*PROKLETA AVLIIJA*) BY IVO ANDRIĆ**

This paper will present a reading of the novel *Prokleta avlija* (1954, eng. *Devil's Yard*) by Ivo Andrić, which analyses the meaning of speech acts in the investigative process of proving the guilt inside the localised space of a prison. The attention is on the truth/lie dichotomy as the presumed starting point of the investigative procedure of proving innocence/guilt of the main character in the context of theory of speech acts (constative and performative according to the postulates of J. L. Austin). The narrative of greater history will be analysed, as well as its importance in constructing the identity of the novel's main character. The importance of space is already highlighted in the novel's title, while the allegory of the procedure puts the relationship between an individual and the law to the foreground – Latifaga known as Karadoz symbolizes the law that does not care about justice, while Ćamil is presented as his antipode who considers the right to choose a basis of identity. Therefore, the novel *Prokleta avlija* and its cornerstone, the archetypal story of the conflict between two brothers, will be read through the relation between guilt and innocence, performative (the speech act of confession-proof) and constative (what is the truth in Ćamil's case). The performative act of confession marks the end of the proceedings brought against every suspect, where the categories of truth and innocence are completely irrelevant. The spoken words of confession initiate the activation of the penalty system, and using the example of Ćamil's fate, Andrić deconstructs the question of truth and lie, innocence and guilt.

Key words: speech acts, identity, confession, constatives, performatives, *Devil's Yard*, Ivo Andrić

INTRODUCTION

This paper will offer the reading of Ivo Andrić's novel *Devil's Yard*, 1954, focused on the narrative organization of speech situations and speech acts in the function of constructing the identity within a specific space – a custody prison. Historians and literary theorists put the art of storytelling into the centre of the research into Andrić's poetics, and even Andrić himself in his auto-poetic writings declares that storytelling is the most important aspect of his literary concept. The prison experience is also a neuralgic point of Andrić's biography, so the spaces of imprisonment are constant places of the author's textual ruminations.¹ The actions of the storyteller in the novel will be analysed in the context of the theory of speech acts by an English philosopher J. L. Austin (1911–1960), where the functions of language in spoken word performances are considered within the institutionalized context of a custody prison.

From the complex theory of speech acts, we will highlight Austin's conclusions about the changes in the traditional philosophy of language, which was based on categorisation of the linguistic expression as true or false, functioning as a description or claim about reality. Austin considers that not all descriptive claims are descriptions and so he prefers to call them constatives. Applying this, which undermines the traditional understanding of language, Austin additionally isolates the linguistic activity, which is characterized by the ability to start and express actions, and those speech acts he calls performatives. Austin's division to constatives (expressions that conform to the true/false criterion) and performatives (which are used to express the actions so they can *get felicitous*) will be used in this paper in order to investigate the diegetic world of the novel *Devil's Yard*.²

¹ In the study *Gospodar priče – poetika Ive Andrića*, 2016 (eng. *Lord of the Tale. Poetics of Ivo Andrić*), Krešimir Nemec gives a detailed overview of life and literary oeuvre of the Nobel laureate Ivo Andrić. It is observed that Andrić's works connect myths, characters, symbols, but also personal experience of imprisonment, which is visible already in *Ex Point*, a collection of lyrical prose, but also in the so-called „dungeon novellas“ (*U zindanu*, (eng. *In Prison*), *Žeđ* (eng. *Thirst*)). For the description of Stamboul prison, Andrić also used biographic writings of Gavrilko Vučković *Crno putovanje za Carigrad* (eng. *A Black Voyage to Constantinople*), published in the magazine *Razvitak* in 1910 (Nemec, 2016: 288).

² I found it interesting that *Devil's Yard* was published in 1954, and J. L. Austin held his lectures in 1955. Austin's theoretical assumptions that I use in the analysis of Andrić's novel only serve to show that Andrić, almost at the same time, through literary means came to similar conclusions on the nature of language and the abilities of speech actions to influence reality.

It will come to be known that the role of speech acts in the novel was achieved by emphasizing their illocution and perlocution dimensions, and that the force of effect and act on the listeners is more important than the meaning of the expression, or the locution dimension of the speech act. The confession, as the speech act within the investigation process, will be approached as a way of *making felicitous* the process which cancels out the criterion of true or false statement. We will analyse the influence of the narrative actions on the listener/reader in specific speech situations and investigate the performative effect in the spoken word performances of identity.

Two contexts of speech acts performances are present in the novel – private and institutionalized. Private communication (if such a communication is even possible – the conclusion of which is questionable and has an important place in Andrić's reflections on the power of the spoken word) is developed between the prisoners, with the *pleasure* of storytelling highlighted, while the institutionalized investigation places the most importance in the confession, so the manipulative capabilities of the linguistic acts are especially emphasized. In the spoken word performances of *apseniks* (eng. *detainees*), an illocution dimension of the speech act is highlighted, a possibility to *seduce* with speech, so the truthfulness of what is spoken is put into the background (the performance is followed by a metanarrative commentary which, using explanations, relativizes the truthfulness of what is spoken). As the plot of *Devil's Yard* is placed in a custody prison, the goal of the investigative process is proving (confessing) the guilt, so the linguistic abilities of Latif-aga Karadoz are investigated using perlocution dimension of the speech act. Karadoz's use of language in the act of coercing a confession and playing with the prisoner is seen as a unidirectional process of investigation focused on the performative statement *I did it or said it*. That way, a linguistic statement becomes proof that powers the continuation of the repressive process, regardless of whether it is true or false (and in Ćamil's case, also paradoxical). The identity that Karadoz represents in his spoken word performances is multifaceted and fluid, best described as a mask that the prison warden symbolically puts on to extort a confession.

The prison space will be analysed in the context of the so-called spatial turn and the definition of *heterotopia* by Michel Foucault. In the novel *Devil's Yard*, space has a central role in (de)constructing the characters' identities. Foucault singles out those characteristics of heterotopia such as displacement, mimicking the real world, actions of coercion and representation of power, and which have a dehumanizing effect on the individuals who are a part of them. This is especially obvious in the example of the prison space that influences identities, levels them and cancels them, and that destructive feature

of it becomes visible in the novel in the negation of the articulated, human speech and is represented in the animalistic noise as the highest level of human degradation.

Here, just a short reflection on the controversial position of Ivo Andrić and his oeuvre, in an attempt to place him unequivocally into the framework of national literatures. We search for Andrić's admission as a confessional truth that will unequivocally place him within a national canon, while relativizing the written texts in which he clearly states his political positions and national attributions. In Andrić's case, it is visible that the confession has to be said orally in some ritual (ceremonial) context in order to be functional and usable, meaning to have the power of a performative.

LANGUAGE ACTS IN *DEVIL'S YARD* IN THE CONTEXT OF AUSTIN'S THEORY OF SPEECH ACTS

In the literary science works, Andrić's preoccupation with storytelling as an everyday human activity is highlighted³, and spoken word performances are the main motivational forces of *Devil's Yard* plot. In this article, speech situations and spoken word performances are analysed through a performative ability of language to perform or power an action in a social context, following the postulations of J. L. Austin's theory.

In his *William James Lectures* at the Harvard University in 1955, an English philosopher of language J. L. Austin (1911–1960) presented his theory of speech acts, which had a great influence on modern linguistics, literary theory, philosophy. The lectures were published in 1962 in the book *How to Do Things with Words*. Austin is a representative of the analytic philosophy of language, he investigates language in an everyday function, and views critically the traditional philosophic assumptions of linguistic statements which are defined by the criteria of truthfulness or falseness.⁴ Even though other, ear-

³ In the article *Govor i trauma u Andrićevoj Prokletoj avliji* (eng. *Speech and trauma in Andrić's Devil's Yard*), Bernarda Katušić summarizes up-to-date interpretations of Andrić which can roughly be divided into structuralist-formalist (starting with the importance of the „story“ and „storytelling“ – which Andrić himself emphasizes in his writings) and semantic interpretations. The author gives a detailed overview of both readings, and puts the readings of the *Devil's Yard* by authors Džadžić (1993), Vidan (1978), Frangeš (2005), Visković (1998), Zima (2000) and Nemec (2014) into the context of structuralist-formalist method. „On the other hand, a semantic thread of Andrić's novel has, in the literature so far, been interpreted from either historic or existentialist point of view“ (Katušić, 2017: 121).

⁴ J. L. Austin marks the changes in philosophy of language that lead to the conclusion that many „statements“ are just pseudo-statements and that the traditional view of language implied that something was concluded about the reality. „It has come to be seen that many

lier philosophers tried to undermine the idea of categorization of statement as true or false statements of reality (Austin quotes Kant), it is only with the introduction of performative that Austin deconstructs the traditional approach to language. Linguistic statements are primarily divided into constatives, which can be true or false, and performatives, which have the ability to perform an action. Austin explains: „The name is derived, of course, from ‘perform’, the usual verb with the noun ‘action’: it indicates that the issuing of the utterance is the performing of an action – it is not normally thought of as just saying something“ (Austin, 2014: 5).

Therefore, for real performative statements, the criterion of true or false is not important, but the ability to perform an action that it refers to (like weddings, namings, promises, bets). „These have on the face of them the look – or at least the grammatical make-up – of ‘statements’; but nevertheless they are seen, when more closely inspected, to be, quite plainly, *not* utterances which could be ‘true’ or ‘false’. Yet to be ‘true’ or ‘false’ is traditionally the characteristic mark of a statement“ (Austin, 2014: 9).

Their differing feature is the grammatical form of the first person Present Indicative, and if spoken in the second person, then they are no longer explicit, but implicit performatives. In order to be successful, or *felicitous*, they have to be performed in socially acceptable circumstances and be spoken seriously. „But we are apt to have a feeling that their being serious consists in their being uttered as (merely) the outward and visible sign, for convenience or other record or for information, of an inward and spiritual act“ (Austin, 2014: 6). Likewise, there are situations where language is used *parasitically* in relation to its normal usage, e.g. in a theatre play, so Austin excludes those statements from his observations because they are a part of the language *etiology* doctrine.

In Austin’s later work, the distinctions between constative and performative almost disappear, and the whole linguistic activity is seen as performative, explaining that the goal of communication performances is action. Austin gives example of *primitive* performatives whose meaning depends on the recipient. He quotes as an example a statement „There’s a bull in the field“, which at a first glance looks like a statement, but can be seen as a warning „I

specially perplexing words embedded in apparently descriptive statements do not serve to indicate some specially odd additional feature in the reality reported, but to indicate (not to report) the circumstances in which the statement is made or reservations to which it is subject or the way in which it is to be taken and the like. To overlook these possibilities in the way once common is called ‘descriptive’ fallacy; but perhaps this is not a good name, as ‘descriptive’ itself is special. Not all true or false statements are descriptions, and for this reason I prefer to use the word ‘constative’“ (Austin, 2014, p.2).

am warning you, there's a bull in the field!", so as a performative linguistic statement which calls to action. Based on the knowledge about performative nature of linguistic activity, Austin further differentiates acts according to which aspect is dominant in them: *locution*, *illocution* or *perlocution*. „The first is more or less concurrent with the communicated *meaning*, the second assumes conventionalized and socially sanctioned *power* of the statement's efficiency, and the third implies *manipulation* of the interlocutor“ (Biti, 1997: 38).

Austin's indirect relativizing of constatives by focusing on the importance of performative acts caused many reactions and rebuttals. Linguist E. Benveniste was one of Austin's greatest opponents and he considered that Austin's first division of linguistic acts to constatives and performatives should not be relativized further.

After performative became a part of wider discursive use, it was used in the function of identity creation, especially by Judith Butler's gender-related discursive-performative acts. Also noteworthy is the understanding of identity in the form of linguistic presentation by an American interaction sociologist E. Goffman, who „for communication, specifically claims that it is based less on giving information than on giving shows“ (Biti, 1997: 39).

In the novel *Devil's Yard*, the narrators are in the function of showing acts of different identity concepts, and the effect on listeners and readers is more important than the objective truth or the event itself. This is clearly marked in metanarrative comments from an omniscient position, so the effect of narration in a performative identity concept relativizes traditional understanding of language (a description of reality for which it can be claimed that it is true or false). It is this distinction of metanarrative comments (they are placed in brackets) that is an indicator of the changes in understanding of language functions. Therefore, the effect of narration has a pivotal role in the conceptualization of identities of the novel's characters, while giving categoric statements about truth/lie is achieved indirectly, isolated from the story and made distinct using brackets.⁵ Due to the reflections on intentional performativity of linguistic acts, special attention is given to confession as a speech act which is necessary to make *felicitous* the process of investigation.

⁵ Parts of the text divided by brackets in the narrative tissue of the novel appear multiple times, and Krešimir Nemec says: „In a small literary-theoretical commentary, which is realized as a parenthesis and separated with brackets (attributed to friar Petar, but with implications which clearly imply Andrić's complex understanding of the story), anthropological necessity of storytelling is emphasized, but also a Janusian face of narration which – striving for articulation of human truth – intertwines imagination and truth, exaggeration and personal passions, that which really happened (*gesta res*) and what might have happened (*ficta res*)“ (Nemec, 2016: 301).

Confession⁶, which the warden of the prison encourages using his ability to manipulate language, shows that language is in the function of starting an action, where the meaning of the statement in the category of true or false is cancelled. Based on what was analysed, an idea *pushes through*, which is inherently written into the circles of meaning of *Devil's Yard*, about the power (lessness) of linguistic activity to describe reality using constatives (statements which are true or false); a discursive ability to seduce its listener or reader with more successful performative acts is more important. This rift is shown as a lasting trauma⁷ of linguistic activity. It is visible in the frame story and the strong symbolic visualisation of friar Petar's grave as a wound in the snow. For the unnamed narrator, friar Petar's ability to tell stories and transfer enjoyment from the storyteller to the listener is important. What is also important is the performance and its beauty, and which cannot be described after the fact. „And now, as he looks upon his grave in the snow, the young man actually thinks about his storytelling. And he wants, for the third and fourth time, to say how he could tell stories beautifully. But that cannot be said“ (Andrić, 1996: 13).

In the influential study *The Scandal of the Speaking Body - Don Juan with J. L. Austin, or Seduction in Two Languages* (1980), Shoshana Felman points out the dimension of *pleasure*. Felman says: „Thus, like Don Juan, Austin too introduces into thinking about language the dimension of *pleasure*, quite distinct from that of knowledge; a dimension that is already implicit, moreover, in the success/failure criterion of linguistic performance – success or failure that Austin labels, significantly, ‘felicity’ or ‘infelicity’ of action“ (Felman, 1993: 53) Andrić's conceptualization of identity is subordinate to the effect of performance of socially validated representations, where a performative function of linguistic activity is emphasized. In *Devil's Yard*, what stands out is the illocution dimension of the speech act and the influence on reception, so even the seemingly objective report on Džem-Sultan's destiny is

⁶ Michel Foucault writes about the importance of confession as a technique of producing truth in the Western societies from the Middle Ages until today in his study *Power/Knowledge* (Foucault, 1994: 43).

⁷ In the analysis of *Devil's Yard*, Bernarda Katušić starts with the postulations of Lacan's theory of trauma, who considers the trauma that is stored in the unconscious can only be reached in flashes and temporarily. Katušić believes that all the characters in the novel experienced some form of trauma, which is especially visible in their *empty* speech and communication failures. „A condition for a realization of *full* speech, or a possibility for true meeting of subjects in a dialogue is not only compromised by the described position of speaker/listener and the specific spatial configuration of a prison, or the danger that a statement directed at one listener is inadvertently sent to another, but also by the complete ‘instability’ of the speakers themselves“ (Katušić, 2017: 117).

actualized by the effect of reception – identity recognition and naming.⁸ Discursively shaped fate of Džem-Sultan becomes existential in Ćamil's studies, which cause a sequence of acts in reality, from Ćamil's arrest, identification, confession, naming and conviction.

ON *DEVIL'S YARD* AND IDENTITIES

Devil's Yard is one of the most famous Ivo Andrić novels, and one of his most complex textual concepts.⁹ The plot is taking place during an undetermined time period (*dark times* where the regime does not differentiate the guilty from the innocent) of the Ottoman Empire, in a specific but displaced, heterotopicspace of *Deposito* prison called *Devil's Yard*. The Yard is an example of a dystopian place, closed and isolated, which through its laws and regulations forcefully affects the identities of those who stay there even for a short time. The obvious example of the effect that the Yard has on the prisoners are the changes in identity of friar Petar, who spends only two months in the Stamboul prison, due to a mistake. „Somehow, soon after they arrived, it happened so that the police caught some letter addressed to the Austrian internuncio in Constantinople. It was a detailed description of the state of the Church in Albania, about the persecutions of priests and worshipers. The courier managed to escape. As at that time there were no other friars who came to Constantinople from those parts, the Turkish police arrested friar Petar following their own logic. Two months he spent in prison ‘under an investigation’ and no one even listened to him properly“ (Andrić, 1996: 14).

The plot of the novel is initiated by a letter, a petition, a report, rather than an event in reality. The performative effect of the letter (word) is more than obvious, because of it friar Petar is arrested, while the contents of the letter, the constative linguistic statement about the reality within the categories of truth or lie, is relativized. The regime only cares that someone is arrested, not to conduct a just investigation whose goal would be to connect the con-

⁸ Shoshana Felman emphasizes the power of Austin's discourse so she talks about seduction. She mentions referential function, which Austin again introduces into the theory of language. „On the opposite from Structuralist linguistics (based on Saussure's teachings) and transformational grammar (Chomsky's teachings), both of which reject the question of a referent as if it were a question foreign to linguistic reality (system), the performative theory again introduces a referent into linguistics“ (Felman, 1993: 64).

⁹ Krešimir Nemec says: „In *Devil's Yard*, in only a hundred or so pages, Andrić achieved a real miracle of the art of storytelling. It is difficult, even in relations of world literature, to find a similar example of such harmony of artistic construction, such layered meanings and richness of subtext in such a narrow textual space. With the minimum of verbal mass, he produced a maximum of aesthetic effect“ (Nemec, 2016: 286).

tents of the letter to the possible truth. As it happens, friar Petar spends two months and nobody questions him. Two months spent in the Yard affect the identity of the Bosnian Franciscan monk so much that for the rest of his life he will remain obsessed with them, so he uses his storytelling skill to weave stories about the individuals he met in the Yard. „About those two months, spent in the Stamboulcustody prison, friar Petar spoke more, and more beautifully, than about anything else“ (Andrić, 1996: 14).

In the novel, there is a series of narrators who *perform* (not *mimic*) the reality, and their performances of their own or others' identities are followed by metanarrative commentary. Such isolated position (omniscient) of the narrative instance implies the changes in the understanding of function of storytelling and linguistic representation of the world. In the act of speaking, the narrative instances perform personal, but also other people's identities (friar Petar, Zaim, Haim, Ćamil), but the legitimacy of the performative movement is with the regime, or its instrument, Karađoz. Performances of different narrators are aimed at the force and effect of speech acts, which relativizes the descriptive ability of the linguistic activity. Individual noisy circles formed by the prisoners within the Yard serve to question the relations between stories/facts, and especially to point out a permeable line between truth/lie. The circles also highlight the ritual character of the speech acts, so even that circumstance speaks of their performative nature.

Zaim's speech performance of identity is questioned in the context of autobiographic model and discursive overtaking of validated social roles. He is presented as a hardworking man, who is appreciated by everyone for his golden hands. Because of various tragedies, he constantly changes his residence, and at whichever place he finds himself, he marries another woman. Zaim always talks about himself, but exaggerates the events, so there is always a large group of listeners gathered around him: his identity is given meaning in the performance for the public. If he is not telling stories to his circle, then „he wanders around the yard like a cursed soul“ (Andrić, 1996: 21), approaches another circle, listens and waits for his opportunity. In the surprising appearance of the voice of omniscient narrator, what is exposed is Zaim's performance of identity which using mythomania, hides the truth about a criminal past and himself. „But that story of a maniac and incurable forger Zaim, who dreams of a peaceful life with a perfect woman, is quickly lost in the deafening screams coming from the neighbouring crowd where a fight broke out, with curses the likes of which cannot be found among the people in the world outside the Yard“ (Andrić, 1996: 21).

Zaim's narrative instance represents an autobiographic discourse in need of performative act of identity that takes on social roles (marital life,

ideal men and women worthy of respect in their community). However, the comment of the omniscient narrative distance exposes the autobiographic storytelling as performative roleplaying in a performance for the public and that the nature of the speech about oneself is a socially legitimised representation of identity.¹⁰

Haim's narrative instance represents a social role of a narrator performing another person's identity. Speaking about someone else is demystified as a possibility of objective statement in the metanarrative comment of the so-called omniscient instance, which relativizes Haim's knowledge of an event. Haim's performances of other people's identities are masterful, so the storytelling skill is given precedence over an objective presentation of reality. Haim's skill deconstructs truthful or false statements, and the representation is seen as the most important element of narrative performance of identity. „The scenes that played out between two people, without witnesses, he could tell to unbelievable details and elements. Also, he did not only describe the people he talked about, but he got into their thoughts and wishes, often those they themselves were not aware of, and he exposed them. He spoke out of them. And he had a strange gift to, with just a small change in his voice, impersonate the facial expressions of whomever he talked about, and to be in one moment a vali, in the other a beggar, in yet other a Greek beauty; and with entirely unnoticeable movements of the body or even just facial muscles, he could completely show the walk and standing of a man or movements of animals or even the looks of a dead object“ (Andrić, 1996: 48).

It is noticeable that Haim's representation of Ćamil's identity is subordinate to the effect that storytelling has on the listeners, the illocution aspect of the performance, while the truthfulness is an illusion and a product of the storytelling skill. The power of Haim's narrative performance is emphasized by the need to speak, so through speaking about others, Haim masks his paranoid nature and slippery identity. Listening to him, friar Petar thinks about the dangers of the spoken word, or the illocution dimension of the speech act and the possible social sanctions. „This loquaciousness of his brought him here in the first place“, thought friar Petar to himself, only half listening the tiresome and feverish talks of this strange man, when he mentioned the name of Ćamil effendi“ (Andrić, 1996: 47).

¹⁰ A French autobiography theorist Phillipe Lejeune instead of the term genre introduces the term autobiographic contract. Autobiographic contract is validated by the audience, and it is based on the institution of a personal name, which guarantees the identity of the three instances – the author, the narrator and the character. With his name, the author guarantees a referential status of the text. Autobiographic contract is also a kind of illocution act, which makes it socially effective contract.

The narrative instance of friar Petar¹¹ has a special function in the novel, his identity affiliation to another culture is marked by the position of a listener and observer of other people's narrative performances (and he is physically separated from the circles of the Yard). The special status that friar Petar has within the narrative tissue is evident from the frame story where the foreground is occupied by the social role of oral storytelling and its end is marked by friar Petar's death. Traditional storytelling characterized by the possibility of knowing the reality through the framework of truthfulness or falseness of the facts is given a symbolic ending in friar Petar's death and his burial pit, which looks like a wound in the snow.¹² And even the body of the text seems to be wounded/traumatized with the helplessness of true statement in reality. However, an unnamed character of a young man who speaks about the pleasure of listening gives another perspective of the linguistic function in representing reality. Oral storytelling is a performance act, so friar Petar's attempts to show the reality of *Devil's Yard* and to shape statements are based more on performative effect on the listener than on the truthfulness of the statements. Friar Petar's observer's role is mostly changed after meeting Ćamil. The appearance of the young Turk and the books he carried with him spur friar Petar's curiosity. After meeting the unusual young man, friar Petar is especially intrigued by Hamil's story of the unhappy fate of Ćamil effendi. The change of friar Petar toward Ćamil will be textually emphasized in the change of the narrative perspective. The shift into the first person narration clearly marks the traumatic nature of the experience and remarks on permanent changes in friar Petar's identity, which from an isolated observer becomes a participant in the events. Friar Petar is going through both emotional and cognitive breakdown following Ćamil's disappearance. „In the final VIII chapter, friar Petar, in the first person, using direct speech, tells a story of his last days in the Yard before the eight-month exile in Acre. He also describes, in great detail, an indicative

¹¹ Nemeć points out that friar Petar has a special role in the entire Andrić oeuvre, because his character is present in various roles in a series of novellas – *Trup* (eng. *The Torso*), *Ćaša* (eng. *Glass*), *U vodenici* (eng. *In the Mill*), *Šala na Samsarinom hanu* (eng. *Joke in Sam-sara's Inn*) (Nemeć, 2016: 289).

¹² Shoshana Felman in her study *The Juridical Unconscious: Trials and Traumas in the Twentieth Century* analyses Walter Benjamin's text *The Storyteller* in which the author speaks about the loss of the art of storytelling as a cultural phenomenon that marked the 20th century. „Among the reasons Benjamin gives for this loss – the rise of capitalism, the sterilization of life through bourgeois values, the decline of craftsmanship, the growing influence of the media and the press – the first and most dramatic is that people have been struck dumb by the First World War. From ravaged battlefields, they have returned mute to a wrecked world in which nothing has remained the same except the sky“ (Felman, 2007: 41). Benjamin understands history as a trauma that leaves invisible wounds in its victims, while the traumatized subjects lose even the ability to speak about their experience.

scene where once, at dawn, while enjoying smoking and while his head was befuddled by the tobacco, he suddenly saw, in the smoke of the cigarette, a wavering image of Džem-Ćamil“ (Nemec, 2016: 305).

So, using the first person narration, friar Petar writes the traumatic experience into his own personal story and performatively presents the changes he goes through in his identity and integrity. Using the example of friar Petar's testimony, which as a speech act in the first person is aimed at reality, it is once more shown the inability of language to show reality as true/false. The constative function of language is questionable, because the subject itself, in traumatic moments, cannot rationally differentiate madness from reality, symptom from event. „I become frightened from the madness, like a viral disease, and from the thought that here, even the sanest man starts to get dizzy and see things. And I start to resist. I defend myself in my mind, I struggle to remember who I am and what I am, where I am and how I got here. I repeat in my mind that there is other and different world outside of this Yard, that this isn't everything, and not forever“ (Andrić, 1996: 105).

Various narrative instances are a part of the textual representation of Ćamil's fate, from historical and archive sources that Ćamil himself is involved with (the inserted story about the fate of Džem-Sultan) to Haim, who provides information to friar Petar. Friar Petar is also presented in a function of a storyteller and a linguistic intermediary of other people's fates, so at the end of his life, on his deathbed, he talks mostly about a short period of time he spent in the Yard. His narration is, like others', marked by the effect on the listener, but also by the deconstruction of linguistic statements as constatives. In this function is the narrative position of a deathbed, at a moment when time no longer matters to friar Petar because of the premonition of imminent death. So friar Petar's narration is marked with constant repetition that does not care about the truthfulness of what has been told, but about the seduction through storytelling. „He spoke as a man for whom time had lost all its meaning and who, therefore, cares not about time or regular passing of time even in someone else's life. His story could be interrupted, continued, repeated, he could tell about things in advance, or go back, he could add, explain and expand after the end, regardless of place, time and real, actual and forever defined course of events“ (Andrić, 1996: 16). The young man who listens to friar Petar's speaking says that for storytelling, what matters is not accuracy, details, differentiating truth from lie, but art/beauty of the act, and especially the freedom of speech.

!It is best, after all, to let a man speak freely“ (Andrić, 1996: 14). The illocution dimension of speech acts Andrić additionally highlights with the chapter on the fate of Džem-Sultan, written in the style of an objective histori-

cal report.¹³ However, the initial objective situation is relativized by Ćamil's taking over of the sultan's identity in a performative act of confession. Andrić uses the speech act to introduce a problem of even a possibility of construction of objective historical report and its meaning based on categories of truth/lie.

It is only the illocution force of Ćamil's confession that puts the historical report into the position of activity, transforming the *meaningless words on paper* with the power of a spoken word. By identifying with Džem-Sultan's fate, Ćamil takes on his name and with that, the statement is given the power to initiate action in the performance of identity. The report on Džem-Sultan's fate reaches its culmination and meaningful epilogue in Ćamil's confession by adopting the discourse with which the subject will be able to tell his own personal story.¹⁴

The performative ability of initiating an action is presented in the changes of Ćamil's identity, which becomes visible by the change of the young man's desire to research Džem-Sultan: from Ćamil's fascination with biography in the private space, it turns into a defiant identifying within the humiliating process of questioning. Therefore, in relation to Ćamil, a young man who, in the course of tragic life circumstances, started doubting reality and escaped into, for him, a more truthful historical and textual reality, what is especially represented is the nature of regime that does not care about the truthfulness but only confession as a performative act which changes the reality and executes the action.

Ćamil has been separated from life by traumas, and especially visible is the motif of a forbidden love because of the *wrong* (his mother was Greek) ethnic identity. The „faithful“ servants connected Ćamil's double existence in the text and reality and obsession with the tragic fate of Džem-Sultan with the possibility of conspiring against the present sultan. For the investigation,

¹³ Nemec points out that Andrić imagined *Devil's Yard* as a more expanded text and that it had a form of a historical chronicle. „Andrić, like Goya, also compressed and compressed: summarized, erased, shortened, thickened. To Ljubo Jandrić, his own Eckermann, he confessed that the manuscript for *Yard* had more than 250 pages initially. It was supposed to have been a loose story, maybe even a chronicle in the style of the first two novels“ (Nemec, 2016: 286).

¹⁴ „The subject is created as an effect of the representation process, he is an effect of his own story. For that to be possible, it is necessary for the subject to first 'appropriate' a language. The many-times-quoted essay by Benveniste on subjectivity and language exposes this problem starting with the grammatical form of adoption or appropriation of a language: into the empty grammatical forms of the pronouns 'I', 'you', 'we'... *speaker* is entered, or *bearer and temporary owner/user of discourse*. The subject has to appropriate the discourse (sometimes to simplify we say that he *has to make his own language*), in order to be able to use it to tell a story about himself, his own personal history. By storytelling, confessing himself, the subject becomes ready to accept his own life, take on his own destiny, appropriate his own story“ (Zlatar, 2004: 27).

the truthfulness of statements was not important, but performative ability of words to initiate actions. „You know that word, even when spoken in the deepest of woods, never stays in place, and especially when written or even told others, as you wrote and spoke all over Smyrna“ (Andrić, 1996: 92).

The performative transformation of Ćamil's identity was witnessed by friar Petar. The young man suddenly and without any explanations, speaking about Džem-Sultan's fate from the third person shifts into the first person. The moment of Ćamil's narrative act marks a transition from rational and normal into sick and traumatized identity state. After the crucial moment witnessed by friar Petar follows a commentary by the omniscient narrator: „(I! – Strong word, which in the eyes of those to whom it is told defines our place, fatal and unchangeable, often far ahead or behind what we know about ourselves, outside of our will and above our strength. A horrible word, which, once spoken, forever binds us and identifies us with everything we imagined and said and with which we never even imagined identifying, while in fact, inside, we are already one with.)“ (Andrić, 1996: 84).

In the novel, what especially stands out is the performative character of Latifaga's *execution* of investigative process (the perlocution dimension of speech act directed at manipulation of the listener) legitimized by the institution of the law. The questioning can be played out at any place in the Yard and only has one function – *to make felicitous* the investigation with a confession. „Confess, damn you! Confess, and save your head, for you will see you will die in pain. Confess!“ (Andrić, 1996: 32). The warden is the embodiment of the law – he is everywhere and nowhere, and the whole Yard is his stage on which he changes a series of roles, depending on the direction of the investigation. Latifaga's means of getting confessions is a spoken, rather than violent, act. Even his nickname, as a functional characterization resource, tells us of his isolation from other characters in the novel. Every arrival of Karadoz is a surprise one and announces a performance specially prepared for each *detainee*, and that investigative skill of his gives him a special status among the prisoners. The description of Latifaga's eyes has a special place in the characterization, they are representing the diabolic nature of the investigator. Karadoz manipulates words, twists their meaning, plays with his victims and his own position. „And the right eye was wide open, large. It had its own life and moved as a reflector of some kind; it could leave its socket to an incredible extent and equally quickly return to it. It attacked, challenged, confused the victim, paralyzed it in place and penetrated into the most hidden corners of their thoughts, hopes and plans“ (Andrić, 1996: 28). Latifaga plays himself performatively in every investigation. The masks he takes on and the words he uses to seduce are based on the perlocution dimension of a speech act, on

the ability of language to convince and deceive, deter or persuade.¹⁵ For him, the prisoners are the object of investigation, not innocent people whose guilt has to be proven. Everybody is guilty, and the prison space sucks them in and turns them into traumatized individuals. It is always defined by Other, the current investigation, a linguistic show, perlocutionary act which is performed to coerce a confession. Even the narrative procedure of Latifaga's characterization begins with a sudden change in personality, an initial negation. As a boy he leaned toward reading and studying, and then he suddenly changed, the world of crime began to attract him more and more. To prevent his fate, his father directs him in the other direction, toward the world of the law and the young man became a police officer. The character of Karadoz and his verbal manipulations narratively show the apparent objectivity of legal language.¹⁶ Karadoz's identity formed by negation is radically empty and he fills it with speech performances and coerced confessions. He craves the confession, which seems to fill his own void. „It was incomprehensible, this endless and strange game of his, but he, in fact, seemed not to ever believe anyone, not only the accused, but also the witness nor himself, and therefore he needed the confession as the only somewhat constant point from which he can, in this world where everyone is guilty and worthy of conviction, hold at least an illusion of justice and some semblance of order“ (Andrić, 1996: 33).

Karadoz inaugurates the nature of coercion and the abstraction of the law, he embodies a force that transforms reality to its own liking and need, rather than to the truthfulness or falseness. In the centre of Latifaga's identity, there is an abstract language of the law that seeks to realize itself through action, confession and veridictive. As M. Foucault writes: „Confession liberates, power silences; the truth does not belong to the regime of power, but it

¹⁵ Austin emphasizes the function of a perlocutionary act: „Thirdly, we may also perform perlocutionary acts: what we bring about or achieve by saying something, such as convincing, persuading, deterring, and even, say, surprising or misleading“ (Austin, 2014: 79). This explanation of perlocutionary act by Austin seems to contain Andrić's representation of Latifaga's investigative capability.

¹⁶ Austin deconstructs the seemingly constative nature of language of the legal files through performative nature of „acts“ which are *performed* by jurists in proceedings. „But, furthermore, it is worth pointing out – reminding you – how many of the ‘acts’ which concern the jurist are or include the utterance of performatives, or at any rate are or include the performance of some conventional procedures. And of course you will appreciate that in this way and that writers on jurisprudence have constantly shown themselves aware of the varieties of infelicity and even at times of the peculiarities of the performative utterance. Only the still widespread obsession that the utterances of the law, and utterances used in, say, ‘acts in the law’, must somehow be statements true or false, has prevented many lawyers from getting this whole matter much straighter than we are likely to – and I would not even claim to know whether some of them have not already done so“ (Austin, 2014: 14).

comes from the same source as liberty: there are so many traditional themes in philosophy that the 'political history of truth' would have to be rewound and it would be shown that truth is not free in its nature, nor is it a slave-like dependent mistake, but that its happening is fully saturated with the relations of power. A confession is one such example" (Foucault, 1994: 44).

NOISE/STORY

Even though it imitates reality (the narrator calls it *varošica* (eng. *small town*), *vašarište* (eng. *fairgrounds*)), the Yard is its inversion. It is obvious in those moments when the narrator describes the effects of the south wind, so the reality of the Yard is so far from the rational that its nature is entirely existent in the animalistic and primal. As the Yard is a custody prison, its space has one function, searching for proof based on the confession in a performative act which will forever change the status of the suspect, i.e. his identity. Andrić's *Devil's Yard* represents the functioning of the prison system, and a custody prison at that, where the speech acts are of utmost importance. A confession is pushed forward as the proof of the system's efficiency, regardless of the guilt of the accused.¹⁷ Andrić's novel de-masks the prison system as the system of power that, through surveillance and punishment, confirms the efficiency of the investigative process. The traumatic nature of the prison system is seen in the changes of identity of the suspects who become the victims of the law.

The linguistic act of confession marks the defining moment of the identity change, a statement with which guilt is accepted and which enables the execution of action, imprisonment or death conviction. As the structure of the novel is directed at allegorical reading, so the space of *Devil's Yard* is semantically expanded to the outside world using concentric circles of meaning, and Anica Bilić concludes that the Yard is a synecdoche for the Ottoman Empire (Bilić, 2015: 162). We could include all repressive systems that use the so-called objective language of the law and historical truths in order to keep their power.

In the allegorical reading, a spatial and semantic inversion happens, so the problem of language, as the intermediary between truth and lie, is spread

¹⁷ In his II lecture, Austin speaks of performatives in the American law of evidence and says: „It is worthy of note that, as I am told, in the American law of evidence, a report of what someone else said is admitted as evidence if what he said is an utterance of our performative kind: because this is regarded as a report not so much of something he *said*, as which it would be hear-say and not admissible as evidence, but rather as something he *did*, an action of his. This coincides very well with our initial feelings about performatives" (Austin, 2014: 10).

to the external reality.¹⁸ The beginning of the novel's plot focuses on the performative nature of words, their power to initiate reality and change it, to seal someone's fate. „The word had been spoken, and when the word is once on its way, it does not stop anymore, but goes on and along the way, grows and changes“ (Andrić, 1996: 59). The novel ends with the *silence of the grave*.

The frame story of friar Petar's death gives place to the reflection on the point of human existence, storytelling and liberty, and metaphorically speaks about the inevitability of the end of human life in the grave – a wound (trauma) marked by emptiness and meaningless silence. The point of storytelling is interaction, referencing and action, and it comes as an essential human need that gives meaning even to seemingly unnecessary and senseless things. The prison space¹⁹, where the categories of regime and power are *thickened* as punishments and coercions, is one of the important regulators of meaning in the novel. Speaking and confession are primary speech acts that perform identities in the prison space, which functions as a stage for the regime. Into the complex concept of the novel, a story was added, about Džem-Sultan, who leaves the fenced area of the Yard and influences the historical narration.

The diabolic nature of *Devil's Yard* comes, among other things, out of its placement, because it looks to the prisoners to be both out of space („only the sky, big and merciless in its beauty“, (Andrić, 1996: 22) and out of time („forgets what he was, and less and less thinks of what he will be, so the past and the future congeal into one single present, the unusual and horrible life of the Devil's Yard“, (Andrić, 1996: 22). The displacement and the non-belonging of the Devil's Yard to the real life is confirmed by friar Petar when he finally leaves the prison and is sent to exile in Acre. He then witnesses

¹⁸ Bernarda Katušić, in the already mentioned article, bases her analysis on Lacan's differentiation of *full* and *empty*, i.e. true and false, speech that verbalizes a traumatic experience. The complexity of Lacan's terminology is visible even in this division, but as the initial point, we have dialogue and the possibility to verbalize the repressed experiences. In *Devil's Yard*, the *empty* speech prevails, which is especially obvious in Ćamil's hearing as a communication situation that most consistently mirrors the *empty* speech. „The investigation tries, completely paradoxically, to extort out of Ćamil a confession about something he did not do, meaning that something that is constructed based on his statement is true“ (Katušić, 2017: 119). In my reading, speech acts are also analysed, but due to their capabilities to initiate and execute actions, the relation of true and false is relativized and cancelled.

¹⁹ In the text *Of Other Spaces*, M. Foucault gives space, not time, the primary position in the epistemology of the postmodern knowledge. Unlike the 19th century, which was obsessed with the idea of development, crisis and time, the present time period M. Foucault calls the period of space. Modern societies create *heterotopias of deviation*, which are created by individuals who step out the framework of what is usual, normal and conventional average or norm. These are shelters, psychiatric clinics, prisons, nursing homes, cemeteries, ethnic villages, brothels...

Constantinople at night in all its might and beauty and doubts the reality of the prison space.

The Yard is an isolated corner, a twisted and amorphous mass that swallows individual fates in the space of thickened regime and power functioning as investigation and confession. The space of the Yard is where the silent or loud circles are created, in which individual human fates and identities are presented through story, but even they have attributes of noise. The prison authorities want to end the investigation through confession and so stop the story, punish the individual and define identity. Therefore, time in the Yard is like a disease, humiliation and social stigmatization, as well as trauma that every suspect goes through.

„And at night, the whole mob is forced into cells, fifteen, twenty, thirty of them into one. And in there, the noisy and colourful life continues. Peaceful nights are rare“ (Andrić, 1996: 17).

The narrative gradation of noise strengthens the amorphous reality of the Yard, and shows the inability to articulate its traumatic nature through speech.

„Unseen people argue over place and sleeping space; they call for help for they have been robbed. Some grind their teeth in their sleep and sigh, some wheeze and snore as if they'd been slaughtered. The large cell lives only in sound then, like a jungle in darkness. At one moment, an unusual yelp is heard, then sighing, then, like a recitative, two or three drawn-out words from a song, sad and barren signs of all kinds of sensual desires, then incomprehensible voices, guttural and heavy“ (Andrić, 1996: 17).

The noise of the Yard is marked by the linguistic inarticulacy and speech trauma, wound in the reason, inexpressibility of *reality* that cannot be symbolically shown.²⁰ The culmination of real/inexpressible, beyond reason and words, is in the description of the Yard in the moments of a south wind blowing. The transformation of people from rational and social creatures into animalistic creatures is an indicator of the dehumanizing nature of the regime. „In those moments of general excitement, the madness, like a disease and swift flames, goes from room to room, from man to man, and is transferred from people to animals and dead things“ (Andrić, 1996: 23). The primal and indescribable, which influences even dead things, shows the traumatic nature of the Yard. The prison space has its function, which is more important than

²⁰ Bernarda Katušić quotes the definitions of the trauma theory by J. Lacan: „Determining, among other things, the real as everything we have yet to symbolize, Lacan sees trauma as one of the faces of the real, more accurately, as something that stands between language and the real: Language never fully transforms the real, never puts all the real into a symbolic order, always leaving some residue behind“ (Katušić, 2017: 113).

truth or justice, and it is an allegory of the totalitarian regime that does not care about who are the right and wrong ones, that makes everyone the same and does not differentiate. The power of the absolutist regime is such that it almost approaches that real, inexpressible, theological evil. „Then it looks as if everything that has a voice in Devil’s Yard shouts and screams for all it’s worth, in the sick hope that somewhere at the end of this noise, this could all burst and fall apart, and somehow end, once and for all“ (Andrić, 1996: 23). The regime legitimizes the guilt through confession, and the more confessions, the more guilty people, so the regime reflects the proof of its own power. The power of the Yard is realized in what is real, primal, cancelling and dehumanizing in it. In cancelling the boundaries of injustice and justice, truth and lie, is where the power of the law lies. For the regime, there is no rational explanation, or disease, for the regime, innocence is a non-existing category anyway. The truth is irrelevant in the performative effect of confession, what matters is that the regime multiplies itself as if in a reflection.

REALITY/WOUND

In the novel, friar Petar’s storytelling skill is seen as antithesis to the noise, which is a product of the prison’s system of coercion, and to the silence, which appears after his death. In only one image, Andrić achieves the expansion of meaning from specific to abstract, from snow and fresh grave that looks like a wound, to the nature of storytelling and the trauma of reality. The narrator is especially focusing on the beauty of friar Petar’s storytelling, which had gone silent forever in his death. And so the silence of reality strengthens the impression of emptiness that remains after friar Petar’s death. Storytelling is a skill that is realized directly by an act, so is indescribable after the fact. The beginning of the novel is marked by death, it is a reflection of human perish ability and the silence of reality that had been taken from a human being. Visually, the snow removes from the space specific shapes, denies diversity and relativizes the eye’s function, so, like in the desert, rational knowledge and anthropocentric image of the world crumbles before hallucination and mirage. The impressive image of snow and the comparison of the grave to a fresh wound, the narrator expresses a dichotomy of reality and sign, and death, as well as animalistic noise as a main marker of the unfree space, in Lacan’s terminology, a reality that avoids symbolization and is inexpressible by human word. „At the end of that road, a thin strip of a path in the snow widens out in an irregular circle, and the snow around it has a blush colour of wet clay soil, and it all looks like a fresh wound in the overall whiteness that spreads indefinitely and becomes lost in the grey desert of the sky that is still full of snow“ (Andrić, 1996: 11).

Death (wound/trauma of human existence) is featured as the end of the linguistic performance and the ending of the perpetuating game of the signifier and human desire for the fulfilment of reality with meaning/truth. Death puts a stop to the beauty of performance and marks the constructions of identity. The lack, the inability to return, the wordless silence – death, with its meaningful emptiness, takes on human reality and envelops it as a meaningless darkness.

Due to the concatenation of the novel's structure, it appears that all the meaningful categories are fluid and touching each other, without a beginning or an end. The timeless and universal category of cyclicity of reality and power/ideology is created through abstraction of space, and a series of narrators is present, so again everything flows down and ends where it began – with the wound, grave, trauma of human existence. In the silence that comes after chattiness, after knowledge, after words and confession.

Friar Petar is dead, and behind his rich life marked by storytelling, what is left are objects. Clocks keep on ticking, snow keeps on falling, some other friars are speaking. In the dialectic synthesis, life and death are connected, and the man's permanent ambivalence and alienation is represented by the silence of the snow and the rhythmic ticking of the clocks that expose artificiality and absurdity of the human measuring of time. Story and list. Things that are left behind a man, life processes that continue, instinctively and unaware.

„They are the representatives of the victorious life that goes on its way, following its needs: they are not pretty victors. All their credit is in outliving the victor“ (Andrić, 1996: 12). Not even those representatives of the victorious life can avoid the traumatic point of human existence – the grave.

What remains are the lists of things, and the human trace, written in the story, fades like the eluding remains of someone's empty existence. The death of a man vanishes the world constructed by discourse, linguistic performances of identity are also ended, so every search for proof is senseless and failed.

„And that is the end. There is nothing here anymore. Only a grave among invisible graves of friars, lost like a snowflake in the tall snow spreading like ocean and turning everything into a cold desert without a name or sign. No more story, nor storytelling. As if there is no more world that makes it worth to look, walk and breathe“ (Andrić, 1996: 109).

CONCLUSION

In this article, Ivo Andrić's novel *Devil's Yard* (*Prokleta avlija*) was analysed using the terminology of the theory of speech acts by J. L. Austin. Performative nature of language was researched as a basic category used to construct identities in the novel, and the way that words initiate action was

also analysed. Constative ability of language to say true statements about reality was relativized in various discursive forms that appear as forms of stating in the novel. In different speech situations, it was defined how the speech acts influence their surroundings and what their abilities are in representing the truth. Identities shown by language from different narrative instances are relativized in metanarrative comments. Special attention was given to the statements made by the prison warden Latifaga Karađoz, who is the representative of the repressive apparatus and has the ability to state veridictive.

His performances demystify the objective language of the law, and show how a confession is used as a technique in the production of truth. The other important instance is that of friar Petar, and frame story also gives insight into the nature of storytelling as a basic human activity attempting to explain the world using language and give it meaning. Death is a traumatic point of human existence, in the category of what is real, symbolically emptied, and a grave wound that sucks in all meaning and knowledge. Behind the deceased, there are only things left. Along with death, there are other traumatic points that human words cannot symbolize – the experience of evil present in the prison space as a paradigmatic example of un-freedom. Ideology and power rob the word from its right to freedom, and it is only the free word that is creative and authentic. The report of Džem-Sultan's fate that had been inserted into the composition of the novel is given a performative power through Ćamil's naming and confession. Through identifying with the fate of Džem-Sultan, Ćamil gives voice to a historical actor and a tragic meaning to his story. The confession of guilt as a performative act is the only one that matters for the end of an investigation, and Ćamil's confession exposes the paradoxical nature of the laws that cancel the categories of truth/lie, innocence/guilt. The text shows a performative strength of the spoken word, and categories of truthfulness or lie are relativized through the storytelling skill.

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Vlasta NOVINC

U POTRAZI ZA DOKAZOM – IDENTITETI I GOVORNI ČINOVI U *PROKLETOJ AVLIJI* IVE ANDRIĆA

U radu će se ponuditi čitanje romana *Prokleta avlija* (1954.) Ive Andrića koje propituje značenje govornih činova u isljedničkom postupku dokazivanja krivnje u lokaliziranom prostoru zatvora. Pozornost se posvećuje dihotomiji istine/laži kao pretpostavljenom polazištu u istražnom postupku dokazivanja nevinosti/krivnje glavnog lika u kontekstu teorije govornih činova (konstativi i performativi prema postavkama J. L. Austina). Analizirat će se narativ o velikoj povijesti te njegova važnost u konstrukciju identiteta glavnog lika romana. Važnost prostora naglašena je već i samim naslovom romana, dok alegoričnost postupka u prvi plan stavlja odnos pojedinca i zakona – Latifaga zvani Karadžoz simbolički predstavlja zakon kojemu pravda nije važna, dok je Ćamil predstavljen kao njegov antipod kojemu je pravo na izbor temelj identiteta. Stoga će se roman *Prokleta avlija* i njegova okosnica, arhetipska priča o sukobu dva brata, čitati kroz odnos krivnje i nevinosti, performativa (jezičnog čina priznanja-dokaza) i konstativa (što je istina u Ćamilovom slučaju). Performativni čin priznanja označava kraj procesa koji se vodi protiv svakoga osumnjičenika, pri čemu su kategorije istine i nevinosti potpuno nebitne. Izgovorene riječi priznanja pokreću djelovanje sustava kažnjavanja, a na primjeru Ćamilove sudbine Andrić dekonstruira pitanje istine i laži, nevinosti i krivnje.

Ključne riječi: govorni činovi, identitet, priznanje, konstativi, performativi, *Prokleta avlija*, Ivo Andrić