

«Сучасна» Америка крізь традиційний циклічний принцип

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Метою цієї роботи є дослідження питання періоду англо-американської колонізації і постколоніальної критики на прикладі роману-бестселеру Майкла Блейка «Той, що танцює з вовками» (1986). Твір став відомим в 1990 р., коли на екрані з'явилася його кіноадаптація, режисером якої та виконавцем головної ролі був Кевін Костнер. Хоча ця історія у багатьох аспектах представляє голлівудську точку зору і може розглядатися, як і інші епічні фільми цієї епохи, звичайною історією з «простим» і (під деяким оглядом) «романтичним» сюжетом, проте існує декілька аспектів/елементів, що наділяють книгу і адаптацію вищими цінностями.

Аргументи автора ґрунтуються на вченні Ганса Гадамера, який у своєму творі «Істина і метод» пише про мистецтво, як про засіб віддзеркалення істини. Він пов'язує природу гри та природу мистецтва і пояснює, яке відношення мають притаманні гри ознаки до гравця і природи. Окрім того, він стверджує, що «гра і мистецтво є близько пов'язаними під оглядом того, що ми сприймаємо як істотне або навіть істинне у плані того, як наші уявлення про мистецтво крізь наслідування розкривають головні якості предмету нашого дослідження». І там, в одній частині, він говорить про німецьку «Spiel» - у розумінні «гра, забава» і про значення слова «грати», яке вже зі свого визначення є циклічним, тому що завжди повертається у відправну точку, до початкового пункту. Так само, адаптація - як така - це «гра», це – «Spiel par excellence», тому що текст і зображення знаходяться у безперервному співвідносному русі й це також представлено в кінофільмі в циклічному характері пір року, розповідній структурі, символах круга і зображенні вовка, який відповідно представляє візуальні відмінності між двома культурами.

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“Modern” America through traditional cyclic principle

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Abstract – This paper opens the question of colonial politics and postcolonial criticism. Although the story tends to be rated as a „romantic“ I rather follow aspects and symbols that add higher values to this book and adaptation as well. There, I pay attention to a “cyclic principle“ that is connected to the traditional native American narration. As Martin Heidegger said: “In the circle is hidden a positive possibility of the most primordial kind of knowing“. Cyclic principle presented through the narration and also through the visual representation of an adaptation shifts then our attention from values presented by American soldiers “as colonisers“ to those of Native Americans hidden in the circle...

Keywords – adaptation, circle, narration, principle, symbol.

I. Philosophical Introduction

Hans Gadamer in his *Truth and method* writes about art as representation and the truth of art, where he links the nature of play and the nature of art, and explains how the immanent character of play stands in relation to the player and nature. Moreover, he suggests that “play and art are closely connected in terms of what we perceive as essential or even true in terms of how our representations of art through imitation extracts the essential qualities of the object we investigate”. And there, in one part, he is talking about German “Spiel” – in the sense of “game, play” and through it about “playing” that is by definition cyclic because it always goes back to its starting point, to an original point. Similarly, adaptation – as such - is 'playing'; it is the “Spiel par excellence”, because the text and the image are in a continuous interreferential movement and this is also thematized in the movie in the cyclic nature of the seasons, the narrative structure, the symbols of circle and the image of the wolf.

II. Cyclicity in narration and visualisation

The circle appears frequently with certain modifications: the circular floor plan of the wigwam, the circular corral, dancing in circle around the fire, the wolf circulating around Dunbar; but we have also an elliptical hape of valley there. All these circles (smoothly) convert in to the cyclic principle. The narration itself begins in spring when a lieutenant Dunbar comes to the prairie, where he spends the summer, autumn and winter of various fires with Indians. Then they come back together in the spring and as this cycle of year comes to a closure, the text of the book also ends. At this place we can say that the cyclic principle works as a framework, but if we take a closer look, we will ascertain that the creators work with the cyclic principle in the whole book and also in the adaptation. It is rather evident when depicted through soldierly notes which the main protagonist writes with a repeating periodicity day by day. When he finishes with doing these operations (because

his value scale begins to modify) the cyclic principle is expressed (in the book) by a very short sentences which create a setting for the days. For example: “He woke up to a new day”; or “An old wolf – called Two Socks – came in the morning and early in the evening.” These scenes are visualised in the adaptation and the cycle principle is expressed by natural motives like light and dark, stars, and the arrival of the wolf. Lieutenant Dunbar does not need a watch – a product of “civilization” – anymore. He is changing in the same way as his perception of time that was, up to this point, characterised by “‘circular course’ of time as is stressed by Hegel. Now the idea of time as such comes to the connection with space according to Bergson who says that time (temps) is space. In its results, Bergson’s view is in accord with Hegel’s thesis that merely says the reverse – space ‘is’ time (in spite of the very different reasons they have given)”. In an adaptation, we perceive it in a similar ways through the movement of characters, that is recurring. It is chiefly about the move on the hub between the Indians’ settlement and Fort Sedgewick. The Indians come (at first) with the intention to steal Dunbar’s horse. This operation attains a value of a repetition principle because it is repeated several times: the Comanches have stolen the horses of the white soldiers. The Pawnees have stolen horses of the Comanches, too. Explicitly, there is also adumbrating a sort of gradation. The Indians who come for John Dunbar’s horse for the first time are teenagers or we can also say that they are only boys. The stealing does not end up well in this incident. The boys are coming back to the village with a pain – one of them with a broken arm. Next time, only men come to Fort Sedgewick. They are successful this time and they lead the horse away, but he escapes at the end and returns to his fold. When warriors come back to the camp the pain appears again. But its form is changed. There is no physical pain but there is a mental suffering. They hear the information about the death of their friends, members of their tribe. The mindset of Indians alters as they come to Fort Sedgewick in peace. John Dunbar writes into his diary (in his “book”) - and we can hear a voice-over in the adaptation saying: “The Indians have come to visit on three occasions thus far, and I have no doubt there will be more. Always the same two with their escort of six or seven other warriors...” The direction of movement changed later in the book when the Indians invited J. Dunbar to visit.

As Martin Heidegger said: “In the circle is hidden a positive possibility of the most primordial kind of knowing, and our hero is looking for this knowing, for the truth, for a true way of life. We speak here about the spatial symbol of psychoanalysis. The creator (author itself or director) exploits living spaces to explain this term. When we speak about the wigwams of Indians, we take the view that they represent serenity, comprehension, cohesion and love. The ground plan of these wigwams is circular while the houses of white men (like Ford Sedgewick) are square in shape, and solitude, incoherence and hate rule there.

When Dunbar goes back from the Indian village last time the herd of bisons astonishes him. He went out of the house and the herd closes in on him. For this reason, he ran back to tell his new friends about the bisons. (We still see there a recurring principle. They move between houses of Indians and house of Dunbar and also among each other. It is kind of a circle). So, the cyclic principle arises again: They bag the bison in the morning and he walks around the camp at night – cycle of day and night. At night he enters the circle. He dances with women, merges with them to one round of interweaving bodies full of trance and sexual power. he has similar experience, he danced with Comanches when they defeated Pawnees. That dancing was slightly different. It was a dance of victory. In that time he was confused yet; although he was more Indian as white. We can say, that “through all his months on the plains the native perception of him had shifted many times. And now the circle had closed. Now he was looked on in a way that he was close to their original idea”. He finally becomes a Comanche. He crowns his “transformation” by marriage with Stands With a Fist. In the same way as principle of sandglass ends (Comanche – from white man) also a tepee of honeymooners closed in a symbolic way.

The whole process of transformation accompanies the old wolf. Dunbar called him Two Socks. We can also say that the image of wolf becomes a compositional constituent of the work (in a similar way as the cyclic principle and the motive of circle do). He appears at the same time as lt. Dunbar firstly comes to the wilds. As the time/plot flows Dunbar works in Fort Sedgewick and the wolf comes to him with a cyclic periodicity in particular parts of the day. The wolf appears always when Dunbar needs it. He comes also in a new aspect of John’s conversion. It is a period when Dunbar puts the watch (achievement of white civilization) away.

Conclusion

In this paper, I brought together traditional American narration with an adaptation of story from “modern”/Hollywood point of view.

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