CONCEPT OF PERSON'S (UN)SAFETY IN DALIA STAPONKUTE'S JOURNALISM

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Annotation. Texts by Dalia Staponkute are full of intercultural communication elements. This motivates writer's attitude to main issues of human existence and reason its artistic self-expression. Issues of personal safety are ventilated in a wide sociocultural context, method of their presentation emphasizes civil position of the author.

Attitudes of the author are reasoned by statemets of after-colony theory. Since the way Staponkute conceptualizes the environment, makes her attitudes close to theoretical providences of Z. Bauman, J. Kristeva and R. Salvagis. Psychological-cultural factors, closely related to social life, are the most important to the feelings of person's safety and stability.

Keywords: person's safety, cultural sameness, centre and periphery, virtual text.

INTRODUCTION

Due to globalization processes, everything, including products, technologies and culture, spread very quickly. A person is free to travel, study and work abroad. On one hand, this is a positive appearance, explained by representatives of after-colony theory as a phenomenon of economic sally. Concepts of global citizenship and cosmopolitanism become more and more usual. A person can live, work and perform different social roles in a context of international norms and status, when national and state differences disappear. For this reason, a person is not related to his birthplace, as it was usual before[1].

However, events of September 11, 2001 essentially edited concept of globalization. At that time, an obvious divide between what is 'global' and what is 'national' appeared. Besides, person's safety lost its guarantee in globalization context. It became directly related to race, language and culture. In the above mentioned context, having invoked after-colony researches, globalization phenomenon can be approached from different aspect. Texts, written by Dalia Staponkute in emigration are one of many examples of the newest Lithuanian emigrants

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[1] Lagos, Taso G. Global Citizenship – Towards a Definition. Available.[interactive].[seen on 06-03-2017]. http://depts.washington.edu/gcp/pdf/globalcitizenship.pdf

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literature. They have already been evaluated by literature critics[2], and in 2014, a selection of essays by Staponkute 'Iš dviejų renkuosi trečią: mano mažoji odisėja' (Eng. 'I choose the third from two: my little Odyssey' was announced by scientists of Lithuanian Literature and Folklore Institute as the most creative book. Exceptional feature of texts of the author is a subtle ability to reveal tension, hovering between predominating forces and ethnic minorities ('centre' and 'periphery') in conditions of globalization. For this reason, the above mentioned texts are selected as the object of an article.

By this article, it is **aimed** to reveal cultural identification of subject (person) in the texts by Staponkute, having invoked some statements of after-colony theory after performing analysis of scientific literature. Aim of paper is to discuss texts by Staponkute from the aspect of safety feeling of a person and to envisage his change in the context of cultural identification. Besides, a goal is stated to define on what contradictions and difficulties appear while solving issues of personal identity.

Main theoretical **source** are essays by American researcher Homi Bhabha „Of Mimicry and Man" (85-92 p.) and „Signs Taken For Wonders: Questions of Ambivalence and Authority Under a Tree Outside Delhi, May 1817" (102-122 p.)[3]. He uses terms of mimicry and hybridicity. In after-colony context, the author understands mimicry as a phenomenon, when members of colonized society imitate language, intonations, accents, culture, attitudes, etc. of colonialists. According to concept of colonialism, under immigration conditions, mimicry is also defined as supple behaviour, weakening cultural identity. Mimicry in texts by Staponkute evidence in relations of Greeks-Turkish and Lithuanians-Russians.

In his essay 'Signs Taken For Wonders', Bhabha explains hybridicity as cultural 'mixing' – junction of different from slightly to totally cultures. Hybridicity is the most evident when comparing the West with the East. It involves racial, language, literature, cultural and religious aspects. Cultural hybridicity is the most frequent in the texts by Staponkute. Acculturation, accommodation and adaptation are kinds of transformations, which bring main threat to person's safety in the texts by Staponkute (above mentioned phenomena in more detail are

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[2] Vedrickaitė, I. Asmeninio mito tapsmas Dalios Staponkutės esė. Colloquia, 2015, 35, p. 127-147; Vaitiekūnas, D. Tapatybės ieškojimas Dalios Staponkutės eseistikoje, Teksto slėpiniai, 2011,14, p.106-115; Mikalauskienė, N. Dalia Staponkutė: kalba kaip subjekto tėvynė. Colloquia, 2013,30, p.126-139
[3] Bhabha, Homi K. The Location of Culture, London, 1994, p.p.444

given in source[4]). Writer uses one more important concept – *liminality* and explains its meaning as a shelter, a lee.

Metaphor of a text as a model of world creation is frequent in phylosophical and artistic discourses, and reading expresses relation of a person with reality. According to A. Shopenhauer, „living and dreaming are different pages of the same book. Coherent reading can be called a real life'[5]. Links of actions and reading can be understood as a criterion of reality, and dividing and fragmenticity are attributable to the field of illusion and unsafety. Incoherence of actions or solutions is considered frivolous from the aspect of reality.

Strategies of text trajectory and relation with everyday life can be analogical according to reader's expectations, discussed in detail by F. Kermode and P. Ricoeur, who analyzed time configurations considering different mind conveyance forms[6]. Kermode emphasized the fact that end of mind enunciation should coincide with end of the conveyed action: a reader, having read the text to the end, expects for successive end, although, unexpected twist of mind, so called 'scarp' of conveyance, can shock the reader. A question can be raised: who structurizes one or other expectations of a reader? Kermode considers that main structurizing element is apocalyptic myth, modelling not only expectations of a reader that the described action would occur or would be performed, but evoking in subconsciousness a motive of the world end as well. Ricoeur states that 'idea of end of the world reaches us through the image of creation, which, according to conception of the Western Christianity, finishes the Bible. This way, apocalyptic image symbolizes the end of the book and the world. Connection between the concept of the book and the world is even deeper: the beginning of the book speaks about the Beginning, and the end of the book – about the End. From this aspect, a big intrigue of the world history is encoded in the Bible, and literature measures become a miniature of the big intrigues, connecting a motive of apocalypse with the book of Existence'[7].

Lately, the stated by Ricoeur ideas evidence best in interactive literature (in its virtual discourse). Its formal feature is dividing, fragmenticity, encouraging to read quickly, to understand the thoughts according to the context. Such reading method activates interpretational possibilities of the reader.

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[4] Jonušas, J.Tarpkultūrinio dialogo raiškos galimybės: kalbinė savimonė ir kontekstiniai ryšiai. Mokslo ir technikos raida, 2011, 3(1), p. 46-54

[5]Шопенгауэр, А. Мир как воля и представление, T. 1, Москва,1993, p.154

[6] Kermode, F. The Sense of an Ending. Studies in the Theory of Fiction, London-Oxford-New York, 1966; Рикер, П. Время и рассказ: конфигурация в вымышленном рассказе, Т.2, Москва-Санкт Петербург, 2000

[7] Рикер, П. Время и рассказ: конфигурация в вымышленном рассказе, Т.2, Москва-Санкт Петербург, 2000, p.31

JOURNALISM OF D. STAPONKUTE: VIRTUAL EVERYDAY MODUS

At the moment, creative potential, realized on the Internet, is not surprising at all: public medium encourages writer's self-realization. Besides other self-realization forms, made free potential of the author expresses by virtual text. Virtual modus of everyday life is fragmented, becoming part of hypertext, as text fragments net. This way, a story about yourself is created. A writer appears in a projection of his thoughts. The author, while creating a character, reflects himself. Reality and public textuality interweave with threat. According to D. Staponkute, „facebook is a life, in which I stand behind with participation... I deleted that sentence, having thought that it is too much apocalyptic. Now I regret – the state is such, after all: we live in facebook, you observe events and throw into that flow something just in order to show that you are still existing. If you don't throw anything, you are like not existing. I have noticed one more strange thing: social networks are more active in Northern countries, including Lithuania... I hardly ever see my friends Greeks online in them. <....> A short time ago, Zygmunt Bauman gave a comprehensive lecture about influence of facebook for communication in Vilnius University, and I memorized his idea that facebook impoverishes the skills of our dialogue making. We create an illusion that we communicate, that we are understood and liked by the others and we don't even have an idea that such communication is only a one-way ticket. Every communication teaches us something. Communication in facebook makes us guite jug-handled and categoric – *like* or no. While transferring this idea to the field of politics, Bauman noticed that today we think similarly in politics as well: if you are not with me, you become my enemy'[8].

Virtual text awakes the feeling of unsafety, it does not coincide with the tones of a real life. Lately, it became not only a measure for events recording, but the form of reality understanding as well. Optic trick is usual for such method of language expression. While rephrasing Ricoeur, it can be stated that some facts are lacking, from which fabric of everyday life could be made. Virtual text, as a method of thought expression is adequate to that model of reality, which is constructed according to myth of crisis. A written text, having a long-time tradition, includes a totality of thoughts expression. From the aspect of time, the author of such text is distant from the described events, he has a possibility to see from the aspect of retrospective, and virtual expression of thoughts is spontaneous and presented by using a direct flow of words *here and now*. This awakes feelings of insecurity, unreality and uncertainty. Two

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[8] Staponkutė, D. Kur esi, ten ir tavo kapas.[interactive].[seen on 21-03-2017]. http://literaturairmenas.lt/2015-03-06-nr-3511/2392-pokalbiai/3779-dalia-staponkute-kur-esi-ten-ir-tavo-kapas

paradigms of thoughts expression, formulated by Ricoeur, coincide here: myth of crisis and myth of the end. Example of a virtuala text is facebook, which can be approached to as online hypertext (or hypertext internet). Virtual text is spontaneous, and this feature does not give a possibility to cover a wider cultural field. In case of Staponkute, these are Zygmunt Bauman, Julia Kristeva, Hélène Cixous, Lucy Irigaray, Ruth Salvagio, from Lithuanian context – Leonidas Donskis, Gintautas Mažeikis. Facebook text is hybrid, amebic, without clear intellectual contours[9].

The principle of *here and now* at the moment of text writing approaches in maximum scope to the described events, coherently developed text disappears. The plot of ordinary text is developed in time: it has past, present and future. Virtual text is related only to the moment of its writing-reading. While reading such text, the feelings of perspective disappears, reading becomes an optic trick: by increasing or reducing the significance of certain event. 'I notice more and more often that people are like children – they choose simpler things: this way, we are all becoming children, smiling to each other on *skype*, approaching the beginning of human culture, to the era of sounds and views… Activity of our brains and personal contact are chaning step by step. We touch only a screen, not a human. This is like rapidly progressing disease, which is impossible to stop.<...> By closing away from live speech and dialogue, we close in ourselves more and more. I still believe that human instincts of speech, or, like Freud says, instinctive energy of speech, will save our language'- this way, Staponkute describes a threatening division of reality into fragments, that virtual nature, which is step by step obtained by a human[10]. We convey from one fragment of reality to the other one. This evokes a feeling of instability and uncertainty.

DIVIDED UNDERSTANDING OF THE WORLD AND ITS REPRESENTATIVES

Fragmenticity and absence of unity in virtual journalism of Staponkute is only one aspect from many, providing with a possibility to decide about unsafe understanding of reality. Reality is threatening itself, and uncertain understanding of it complicates the existence of a person even more. Fragmented understanding of surrounding involves many tiny details in that fragment. In classical tradition, the thought over expression of idea used to obtain the shape of dialogue. „New theories and art have been deconstructing even the idea itself and returning us

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[9] Staponkutė, D. Mūsų kalboje yra visa, ką norime apie save sužinoti. [interactive].[seen on 08-03-2017]. http://doxa.lt/dalia-staponkute-musu-kalboje-yra-visa-ka-norime-apie-save-suzinoti/
[10] Ibid.

to personal myth for several decades already – as *alfa* and *omega of everything*. We live in the era of personal myths. We are characters of stories about ourselves. We behave like we talk. In order to make personal myth sound, we have to find words. Such words need time. Thus, we speak more and more often in a language of views and codes, 'wholesale' concepts, digits or information bytes. Life events pass quickly like facebook bar, and words remain unfounded' – according to Staponkute, rapidity and constant change make the feeling of life false and mythic[11]. The understood myth becomes threatening since it eventually becomes evident that life itself is not authentic to the end, the made by interactive views and codes impression and the awaken experience are not natural; they can be compared to the illusion of real life. Classical example of Ricoeur about the king Lear, as a mouthpiece of a crisis myth, is related to the development of personal myth not in real, but in parallel world. In the texts by Staponkute, real life and real thinking are understood as a gift, when there is enough time for experiencing feelings, maturing thoughts, and emotions are expressed not only by pushing a button. In the passage of ages, intellectual features of a human were elaborated to the level of self-consciousness, a human developed a language as an extraordinary unite form of reality expression. Safety and freedom traditionally expressed in language, providing with a possibility to think, know, decide and develop ideals. For many ages, language used to ensure the succession of human domination on the earth. Logic and thinking, concurrent to the language, require respective spiritual state. In virtual reality, human thinking faces many threats, it has to be deconstructed, by changing the words with the concepts of information technologies. Modern human is forced to behave like this since he lacks time and safety at the same time. With information conveyance flows having become immense, we stay back not only to speak, but to live in certain meaning as well. Fight for wider and wider cognitive horizons lead a human to the limit of personal state. That limit is hardly noticed, however, many things change when it is crossed: understanding of integrity, traditional good and evil disappears. A human becomes omniscient since several moments are enough for information obtaining. Staponkute finds future vision of a human important. Cultural-existential supports which may remain are also important: „Is it possible that people more up-to-date than me, more placeless than me will exist? And what will be their support? Will home exist indeed?<...>. What will a future person look like? Constantly doubting and lost in a confusion among strange adventures and paradoxes of his life?.. A child of a mixed family, grown up in a junction of several cultures and having

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[11] Staponkutė, D. Rašyti lietuviškai – vadinasi būti.[interactive].[seen on 2017-03-10]. http://www.satenai.lt /2015/04/11/rasyti-lietuviskai-vadinasi-buti/

learnt from early days to overcome its precipices? A freelancer specialist, in several hours crossing several climate zones – from tropics to snowfields?..“[12]

Staponkute uses a term *liminality*, which she considers a port. This metaphore features by a post-colonial theory, to which centre and periphery relations are of high importance. Some researchers highlight valuables of colonialism or (neo)colonialism and their outcomes to a human. Post-colonialism provides with a possibility to understand from a wider aspect linguistic, literary, historical, biographical, social and political contexts. Colonialism reveals such issues as hybridicity, migration, otherness, fragmentation, diversity and power relations[13]. Staponkute reflects a distinctively new type of ‘non-Lithuanian Lithuanian‘. It features by emigrant‘s (gone or expelled) psychology. In such case, one often appears under influence of other culture, one usually starts changing himself from you can be ‘powerful‘ poit of view. For Lithuania, these are painful memories related to Soviet Union, for Greece – it is a long-term dependency from Turkey[14].

Considering developed by colonialism theory or attributed to it limits, intersections, transfers, marginalizations, attention should be paid to multitopicality of esseistics of Staponkute – to here (here and here) as opposite to there (there and there), to somewhere, everywhere, nowhere as well as to a degree of heterotopicality, combinations and variances of places, empty gaps in space, spatial arrangement between such semantic axes as natural or artificial, familiar or foreign, independent or colonized, central or peripheral, etc. Chronology of stories by Staponkute can be determined in detail because of dominance of the marked with post-colonialism mark topics (such as old and new, nostalgia and hope, authentic and uncertain, beginning and end): ‘now‘ as opposite to past or future, ‘then‘ or ‘always‘ as opposite to ‘never‘, ‘sometimes‘ and ‘at certain time‘. For assurance of human safety feeling (partial or full), simultanicity of actions, their continuity and (significant or insignificant) inadequacies between time moments are of high importance. Time can assure feeling of safety, however, it can also become the reason of concern. Besides, Staponkute finds such cultural categories as colonizing or colonized, ethnic origin, otherness and hybridicity, collaboration, assimilation (forced or voluntary), resistance or ambivalenticity very important.

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[12] Staponkutė, D. Vardai be tėvynės.[interactive].[seen on 2017-03-10].http://pasauliolietuvis.lt/dalia-staponkute-vardai-be-tevynes/
[13] Fludernik, M. Towards a "National" Narratology, London, 1995
[14] Staponkutė, D. Mūsų kalboje yra visa, ką norime apie save sužinoti. [interactive].[seen on 2017-03-08]. http://doxa.lt/dalia-staponkute-musu-kalboje-yra-visa-ka-norime-apie-save-suzinoti/

A question about language of texts by Staponkute and state of other kind she transfers (depressed, excusing, uncertain or brave, confident speech) is related to a question about types of discourse, which show off or suppress that expression. For example, not always time of telling can be determined only on the basis of the told events in them. In such cases, category of temporality is not realized in the text. Beside text sections, in which chronology is considered, fragments can occur, which, in contrary, feature by much anachronicity, can also occur achronicity (when events loose all time links with other events), antichronicity (when events are dated incoherently and controversially).

CONCLUSIONS

When generalizing, it has to be noted that society of post-colonial era, affected by a stronger or larger influence of state, is indirectly colonized when their culture or lifestyle are conditioned by a process of mimicry. Texts of Dalia Staponkute reveal that stage of personal hybrid identification is overcome this way. Despite large efforts, a man in the other culture still feels foreign and unsafe. Dialogue of cultures is always difficult, since it is not easy to combine the born identity with the obtained / developed identity.

Cultural multilayer of texts by Staponkute provides a possibility to manifest the diversity of their interpretation. Meanings are actualized consdering conceptual and at the same time subjective system of values of the adresee (reader) and diversity of experiences. Disclosure of a wider context provides with a possibility to make a conclusion about the realized creative individuality, evidencing by a subtle ability to convey the arising to safety of a person challenges in the presence of emigration. Post-colonial aesthetics is revealed by concrete elements, detail and typical telling terms (eg., mimicry, hybridicity).

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ASMENS (NE)SAUGUMO SAMPRATA DALIOS STAPONKUTĖS PUBLICISTIKOJE

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S a n t r a u k a

Dalios Staponkutės tekstams būdingi gausūs tarpkultūrinės komunikacijos elementai. Tai motyvuoja rašytojos požiūrį į pagrindinius žmogaus egzistencijos klausimus, pagrindžia jos meninę saviraišką. Asmens saugumo klausimai gvildenami plačiame sociokultūriniame kontekste, jų pateikimo būdas pabrėžia autorės pilietinę poziciją.

Autorės nuostatos grindžiamos pokolonijinės teorijos teiginiais. Nors tai, kaip Staponkutė konceptualizuoja aplinką, jos pažiūras daro artimas Z. Baumano, J. Kristevos, R. Salvagio teorinėms įžvalgoms. Asmenybės saugumo ir stabilumo jausmui svarbiausi yra psichologiniai-kultūriniai veiksniai, glaudžiai susiję su visuomeniniu gyvenimu.

Pagrindinės sąvokos: asmens saugumas, kultūrinė tapatybė, centras ir periferija, virtualus tekstas.

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