

# Author - Text - (Author - Text- Translator) - Reader Intertextuality and the Question of Authorship in Translation

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**Master's thesis / Diplomski rad**

**2023**

*Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj:* **University of Zadar / Sveučilište u Zadru**

*Permanent link / Trajna poveznica:* <https://um.nsk.hr/um:nbn:hr:162:767146>

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*Download date / Datum preuzimanja:* **2024-07-31**



**Sveučilište u Zadru**  
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Odjel za anglistiku

Diplomski sveučilišni studij engleskog jezika i književnosti (dvopredmetni)

**Ana Marija Mašić**

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Zadar, 2023.



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Zadar, 7. srpnja 2023.

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## 1. Introduction

Karen Russell is a critically acclaimed contemporary American writer, and while she most likely does not need a long introduction for the American readership, she is certainly still quite unknown in Croatia. The reason behind this lies in the fact that her works, many of which are awarded, have not yet been translated into Croatian. One of her most important and known works is her first novel, *Swamplandia*, written in 2011, the finalist for the Pulitzer Prize, the winner of the New York Public Library Young Lions Award, and one of The New York Times' Ten Best Books of 2011. The author could also pride herself in receiving a MacArthur Fellowship and a Guggenheim award, the Bard Fiction Prize, and a Shirley Jackson Award, and while the prizes themselves confirm the caliber and potential of the author, there are other reasons why she should be introduced to the Croatian readership.

This thesis includes the translation of Russell's short story, "Madame Bovary's Greyhound" which appertains to her fifth book, the collection of short stories entitled *Orange World and Other Stories* (2019). The story, along with six others, represents Russell's imaginative world embraced by an aura of wonder and ominousness and brings out the best of the author's voice which might sound peculiar and different, both in terms of form and style, to what the target readership is used to. One additional reason, which also stirred a deeper reflection on the concepts this thesis will cover, is the fact that Flaubert's *Madame Bovary*, the novel that inspired the chosen short stories, "Madame Bovary's Greyhound", is a part of the required reading list for high school students in Croatia, which would make the translated story suitable not only for an adult readership but also the younger generations.

The way that the author, Karen Russell, used the original text, which will further on be referred to as the subtext, or to be more precise, how she created the story out of one of the

novel's most unnoticeable characters, Emma's pet, a greyhound named Djali, was of the utmost interest because it only appears several times in the subtext. This led the thesis to focus on the notions of intertextuality and citationality and try to discover how and why they could pose a problem for a translator, not only in the selected short story, but also in other works. This is due to the question that arises from the fact that Russell's short story rests so firmly in Flaubert's original, and the question is whether the translator should refer to the existing translation(s) of the original subtext in the same manner as the author referred to the subtext, in this case, the novel *Madame Bovary* by Gustave Flaubert. To better understand how the notions of intertextuality and authorship are intertwined and, therefore, inseparable, both will be explained.

Through the analysis of the short story, which will serve as an example of citationality, the thesis will show and explain how one work can refer to another, show their relationship, differentiate types of citations and citationality, and explain the roles and approaches of both the author and the translator. The thesis will also deal with the issue of authorship, especially within the works of Lawrence Venuti, who in his works, *The Translator's Invisibility* (2007) and *The Scandals of Translation* (1998), in addition to the theme of the invisibility of translations and translators, deals with this topic out of which inevitably emerges the question of authorship – can a translator be considered an author, or is this term exclusively used in the context of the author of the original text (the author of the subtext).



## 2. The Short Evolution of Intertextuality

Even though many authors have studied the concept of intertextuality, this thesis will focus on and address only the approaches by Dubravka Oraić Tolić who examines the concept and delivers its historical overview in her works *Teorija Citatnosti* (1990) (“Theory of Citationality”) and *Citatnost u književnosti, umjetnosti i kulturi* (2019) (“Citationality in Literature, Art, and Culture”) and is one of the first Croatian scholars who engaged in this topic, together with Graham Allen and his seminal work *Intertextuality* (2000). Both Oraić Tolić and Allen, in their systematic attempt of establishing the history of the phenomenon, agree that its theoretical base should be sought in the works of Ferdinand de Saussure and Mikhail Bakhtin, and they both state that Julia Kristeva should be praised as the inventor of the term.

From the 1960s, the concept of intertextuality took deep roots and became an indispensable part of the history of literary theory which is still quite popular. In her book *Citatnost u književnosti, umjetnosti i kulturi*, Oraić Tolić summarizes the work of the main theorists who contributed to the development of the term in literary theory thus listing Mikhail Bakhtin, the forerunner of the theory of intertextuality, Julia Kristeva, the scholar who introduced the term, Roland Barthes, the father of the general theory of intertextuality, along with Gerard Genette as the creator of the most extensive typology of intertextual phenomena in the field of special intertextuality (34).

Even though in practice the phenomenon of intertextuality appeared much earlier, the emergence of it as a part of literary theory owes its existence to modern linguistics or, to be more precise, as Allen states, to Ferdinand de Saussure’s attempt of defining a linguistic sign. In general, signs take the form of words, sounds, images, objects, but they only have meaning because we invest them with meaning. According to de Saussure’s well-known two-part division, one side of a sign is *the signified* and denotes a concept that the sign represents, and the other one is *a signifier*, the so-called sound-image, or the form that sign takes (8). To

understand the concept of intertextuality, it is also necessary to once again mention that meaning of the linguistic sign is non-referential, but rather structural and relational. This implies that the sign is not a word's reference to some material thing but the systematic relation between a signifier and a signified or rather that signs do not make sense on their own, but only in the relation to other signs (Saussure 113). Put in Allen's words, "they depend upon processes of combination and association within the differential system of language itself" (10). The idea of intertextuality can be mapped in a somewhat similar way – just like signs themselves have meaning only as part of a linguistic system, i.e., their relation to other signs, so do literary works – they are not original creations that stand on their own, or rather, their meaning is not in themselves, but in their relations with other works.

Another important figure when talking about the origins of the theory of intertextuality certainly is Mikhail Bakhtin. His works were introduced to wider public thanks to Julia Kristeva, and, according to Allen he is "less an author from whose works a notion of intertextuality can be derived than a major theorist of intertextuality itself" (16). Along with the contribution of Saussure's sign theory, another forerunner of the theory of intertextuality, as Oraić Tolić states, is Bakhtin's theory of dialogism, at the origin of which is the relationship between poetry and prose and official and popular culture (*Citatmost* 35), along with his thesis on dialogic relations and the theory of double-voiced discourse, he provides the premise for theorizing the notion of citationality (*Teorija* 11). Bakhtin is more focused on the social context within which words are exchanged, and, as Allen states, "if the relational nature of words for Saussure derives from the vision of language seen as a generalized and abstract system, for Bakhtin it derives from the existence of words within specific social places, specific social registers and specific moments of utterance and reception" (11).

From this alone it can be seen how Saussure's and Bakhtin's theories stirred debates on intertextuality instituted by Julia Kristeva. Her definition of intertextuality does not refer to the

direct contact between texts, that is, citations, travesties, allusions, but to the orientation of each text to some other texts regardless of the fact if there is an obvious hint that implies their contact or not – intertextuality is how one text relies on other texts, whether certain hints for that exist or not, its immersion in the cultural memory without necessarily being in direct contact with reality (*Citatnost* 46). Kristeva defines it in *The Revolution of Poetic Language*:

The term inter-textuality denotes this transposition of one (or several) sign system(s) into another; but since this term has often been understood in the banal sense of “study of sources,” we prefer the term transposition because it specifies that the passage from one signifying system to another demands a new articulation of thethetic – of enunciative and denotative positionality. If one grants that every signifying practice is a field of transpositions of various signifying systems (an inter-textuality), one then understands that its “place” of enunciation and its denoted “object” are never single, complete, and identical to themselves, but always plural, shattered, capable of being tabulated. In this way polysemy can also be seen as the result of a semiotic polyvalence – an adherence to different sign systems (59, 60).

The solid foundations laid by modern linguistics and the discussions led by Kristeva resulted in the expansion of the theory and the emergence of different approaches, one of which is general intertextuality, i.e., immersion of the text in cultural memory, according to Barthes’ understanding. Intertextuality forms the center of his turn from structuralism to post-structuralism in which the readers themselves are the authors (*Citatnost* 49). In “The Death of the Author”, Barthes explains this as the absence of “a single “theological” meaning” or as he states “the ‘message’ of the so-called Author-god” (146). Text is rather “a multi-dimensional space in which a variety of writings, none of them original, blend and clash” (Barthes 146). The view of text suddenly becomes different and wider, text becomes “a tissue of quotations drawn from the innumerable centers of culture” (Barthes 146).

Furthermore, as Oraić Tolić explains, Barthes's intertextuality does not imply direct citations or recognizable overlapping of texts, but a deep intertwining of texts, their endless intertwining (*Citatnost* 47). Thus, Barthes became the founder of general intertextuality in which the text is plural and incompressible. Literary works themselves are no longer viewed as referential in function nor as containers of meaning – according to Allen, they became “a potentially vast number of relations coalesce” (12). These endless possibilities of meaning also denote the impossibility of tracing back the source of conventions and presuppositions, as Culler states in his article “Presupposition and Intertextuality” (1382). The author also states that the notion of intertextuality itself “names the paradox of linguistic and discursive systems: that utterances or texts are never moments of origin because they depend on the prior existence of codes and conventions, and it is the nature of codes to be always already in existence, to have lost origins” (1382).

Such anonymous citations, lost origins, and the general intertextuality of Kristeva and Barthes, however, were not utilizable to critics because of their abstract nature and their inability to provide tools that could be used for a specific analysis. That is why further development led to special intertextuality, based on the recognizable and hidden traces of other texts that operate on all levels of the literary text, from the thematic-motive layer and semantics to the genre and cultural codes written in the text, as Oraić Tolić states (*Citatnost* 57). This turn, from general to special intertextuality, from the abstract to the concrete, took place already in the 1970s, while it reached its peak in the 1980s (Oraić Tolić *Citatnost* 57). The turn towards the text itself occurs in order to complete the theory with the possibility of analyzing the text and determining the real links between the texts, the visible traces hidden in them (Oraić Tolić *Citatnost* 57).

The short history of intertextuality and the main ideas of the contributors to its expansion and presence in literary theory made it possible to introduce another concept, a phenomenon of

intertextuality called “citationality”. In her study *Teorija citatnosti*, Dubravka Oraić Tolić, in the light of the debates stirred on intertextuality, attempts to adopt the term “citationality”. In the following chapters, the thesis will cover the concept, its types and classifications with the intention of bringing it into connection and conducting an analysis of the translated short story “Madame Bovary’s Greyhound”.

### 3. Citationality

#### 3.1. Definition of the Term

When we talk about intertextuality, we talk about texts that have become the dominant reality of one's own text, which can only be understood in relation to the texts that form its reality, states Oraić Tolić in the preface of her *Teorija Citatnosti* (5). The author provides us with an overview of the ways in which texts can be positioned in regard to other texts and cultures in general, which enables us to understand our own text since these other texts or cultures make part of its reality. The term citationality, from the title of this chapter, is one of the phenomena of intertextuality, and it denotes, in Oraić Tolić's words, "the property of an artistic structure built from citations, i.e., based on the principle of citation – citationality is a form of intertextuality in which the citational relation<sup>1</sup> has become dominant of a text, author's idiolect, a genre, style or culture as a whole" (*Teorija* 15).

One such text, that could serve as an example of a text dominated by citational relations is Karen Russell's "Madame Bovary's Greyhound". Presence of another text, Gustave Flaubert's *Madame Bovary*, can be noticed from the title alone, while detailed comparison of two texts will show that citationality is indeed property of Russell's text. Before diving into analysis, two texts will shortly be introduced.

#### 3.2. Madame Bovary's Greyhound and Citationality

The selected short story, which partially inspired the topic of this thesis, is "Madame Bovary's Greyhound" written by American author Karen Russell. Already the title itself attracts

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<sup>1</sup> Citational relation – intertextual connection built on the principle of matching or equivalence between one's own text and a subtext (Oraić Tolić *Teorija* 14)

attention because it contains the title of a work that belongs to a completely different literary period and time, and, naturally, language and culture. The novel in question is *Madame Bovary* which was written by Gustave Flaubert in 1857. Flaubert's novel achieved immediate success, however, at the same time, it raised a lot of discussions and public prosecutors attacked the novel and its author for obscenity, or rather for violation and offense of moral and religious consensus – “it threatened public safety” (Haynes 3). Today, due to its perfect style and the moral lesson it conveys, this work is often cited as a masterpiece of literary realism. As such, it also happens to find itself on the list of required reading for Croatian high school students, while it certainly forms part of the literary canon. That is why it is not at all surprising that the work was adapted into a dozen films and series, and it served as an inspiration to a large number of authors, including Karen Russell.

In further steps, Russell's short story will be analyzed in a way that will explicitly show what parts of the original text the author used to build up her own story. Even though the citational relations in Russell's text are numerous, the thesis will keep focus on the ones present in *Madame Bovary*. It is already clear that it is not exactly possible to decipher the full meaning of the text we are attempting to analyze, and that intertextuality does not seek to explore and establish sources and influence – it does not seek to source-hunt (Culler 1383). The reason for this is seeing the text as an inextricable intertextual weave whose meaning is endlessly postponed (*Citatnost* 45). However, since this is not favorable for the practical aspect to which the theory should be applied, in order to complete an analysis, and to confirm the numerous citational relations and citationality employed in the short story, the traces in the text that indicate “borrowing” from Flaubert's novel will be compared.

At the very beginning, it is interesting to point out the fact that Flaubert's plot is not entirely fictional and that he was inspired by real life event that he had found in the local newspaper. As soon as the novel was published, investigations began in order to find who were

the models for Flaubert's characters, and where are true locations of the story (Merello 1). It was about a woman named Delphine Delamare, who had left her home at the age of seventeen and married a health worker, who, just like Charles Bovary, was a widower. The news was scandalous because Delphine cheated on her husband and was splurging money to the point that, when she killed herself with poison at the age of twenty-seven, she left her husband in debt. Even though at the very core, this is the exact story of Emma Bovary, it is clear that madame Delphine only partially inspired the author. There is no shortage of other various theories on the same topic, so it is also impossible to list all the sources Flaubert used as inspiration or to enumerate all his references.

This was pointed out only to show that even if it might seem that the short story "Madame Bovary's Greyhound" is based solely on the novel, this is not the case because the story itself is primarily an untangled network of citations and allusions that every reader will find or bypass, based on their own reading experience. However, what we can certainly determine is what exactly Russell borrows from the novel, or rather trace the relations between the two, and by doing it, show how citationality is inherent in the story.

It was mentioned before that the greyhound is a character that is mentioned in the subtext, albeit with the name Djali three times, while the narrator addresses her as a "greyhound" only five times in total. The focus that Flaubert puts on his main character, Emma Bovary, Karen Russell shifts to Emma's greyhound, Djali, who is not a significant character in Flaubert's novel of almost five hundred pages – one would probably hardly remember her after reading the novel, or she would most likely not be on the list of first associations to the novel. Nevertheless, Russell successfully creates a story that makes us want to return to the subtext and check how much and if the character of the greyhound is mentioned at all. It is oriented on making the reader experience something original. Apart from the fact that the story might encourage the curious to read the novel again, it stands on its own just as successfully. Russell



manages to create a world that resembles the one of Flaubert, that could fit into the novel almost unnoticeably, and which can, simultaneously, stand on its own.

In the table below, some of the instances in the novel where the greyhound is mentioned will be highlighted and compared with the parts from Karen Russell's short story in order to find clues of the presence of Flaubert's words in the text or, to be more precise, parts where the author refers to the subtext. The first column will thus represent citations from the novel *Madame Bovary* translated by Margaret Mauldon, while the second column will contain the corresponding citations from the short story "Madame Bovary's Greyhound". The citations that overlap are highlighted by the use of same font styles in different columns, more precisely, by the use of bold, italics and underline, or their combinations. They were searched and selected mainly according to the keywords – "greyhound", "Djali", but also some other motifs that seemed to have a great chance of repeating or that were specific enough to appear in both texts, such as Djali's origin (Italian greyhound), Emma's reading preferences (Balzac and Sand), and generally the context surrounding the rare mentions of Emma's pet. Also, it is evident that the overlapping parts do not necessarily appear in the same order, but given that it is a story of only a few pages, it wasn't difficult to recognize them in the novel.

### 3.3. Comparison of the Novel and the Short Story

#### 3.3.1. Extracted Citations from Flaubert & Russell

<i>Madame Bovary</i> , Gustave Flaubert (translated by Margaret Mauldon)	"Madame Bovary's Greyhound", Karen Russell
<b>A gamekeeper cured by Monsieur of an inflammation of the lungs had given</b>	<u>They took walks to the beech grove at Banneville, near the abandoned pavilion.</u>

**Madame a small Italian greyhound;** she took it with her on walks, for she did go out occasionally, in order to be alone for a while, and no longer have to gaze at that eternal garden and that dusty road.

She would go as far as the beech avenue at Banneville, to the derelict lodge at the corner of the wall on the field side. In the ditch, among the grasses, grew tall reeds with razor-sharp leaves.

First she would look all around, to see if anything had changed since the last time she was there. She would find the *foxgloves and the wallflowers* still in the same spots, the clumps of nettles still growing round the large stones, and the patches of lichen along the three windows whose permanently closed shutters were rotting away on their rusty iron hinges. Her thoughts, at first unfocused, would stray aimlessly about, like her greyhound, who was running in circles over the fields, yapping at yellow butterflies, chasing field mice, and nibbling at the poppies that grew at the edge of the wheat. Then, gradually, her

*Foxglove and gillyflowers, beige lichen growing in one thick, crawling curtain around the socketed windows.* Moths blinked wings at them, crescents of blue and red and tiger yellow, like eyes caught in a net.

*Emma sat and poked at the grass with the skeletal end of her parasol, as if she were trying to blind each blade.*

*“Oh, why did I ever get married?” she moaned aloud, again and again.*

The greyhound whined with her, distressed by her distress. Sometimes, in a traitorous fugue, the dog forgot to be unhappy and ran off to chase purple butterflies or murderer shrew mice, or to piss a joyful stream onto the topiaries. But generally, if

her mistress was crying, so was the puppy. Her name was Djali, and she had been a gift from the young woman’s husband, Dr. Charles Bovary. (95)

...

She didn’t know that her breed originated in southern Italy, an ancient pet in Pompeii,

<p><i>ideas would take form and, sitting on the grass, jabbing at it with the tip of her sunshade, Emma would ask herself again and again:</i></p> <p><i>‘Why in the world did I ever get married?’</i></p> <p>(40)</p>	<p>a favorite of the thin-nosed English lords and ladies,...(96)</p>
<p><b>She bought a plan of Paris, and with the tip of her finger on the map she walked about the capital.</b> She went up the boulevards, stopping at every turning, between the lines of the streets, in front of the white squares that represented the houses.</p> <p>...</p> <p>She knew the latest fashions, the addresses of the best tailors, the days of the Bois and the Opera. In Eugene Sue she studied descriptions of furniture; <u>she read Balzac and George Sand</u>, seeking in them imaginary satisfaction for her own desires. Even at table she had her book by her, and turned over the pages while Charles ate and talked to her. <i>The memory of the Viscount always returned as she read.</i> (97)</p>	<p>Even asleep, the little greyhound trailed after her madame, through a weave of green stars and has lamps, along the boulevards of Paris. It was a conjured city that no native would recognize – Emma Bovary’s head on the pillow, its architect. <b>Her Paris was assembled from a guidebook with an out-of-date map</b>, and from <u>the novels of Balzac and Sand</u>, and from her vividly disordered recollections of the viscount’s ball at La Vaubyessard, with its odor of dying flowers, burning glambeaux, and truffles. (97)</p> <p>...</p>
<p><b>She gave up music. What was the good of playing?</b> Who would hear her? Since she</p>	<p>By late February, at the same time <i>Charles Bovary was dosing his young wife with</i></p>

<p>could never, in a velvet gown with short sleeves, striking with her light fingers the ivory keys of an Erard at a concert, feel the murmur of ecstasy envelop her like a breeze, it was not worth while boring herself with practicing. <u>Her drawing cardboard and her embroidery she left in the cupboard.</u> What was the good? What was the good? Sewing irritated her. ‘I have read everything,’ she said to herself. And she sat there making the tongs red-hot, or looked at the rain falling... (105)</p> <p>She grew pale and suffered from palpitations of the heart. <i>Charles prescribed valerian and camphor baths.</i> Everything that was tried only seemed to irritate her the more... (111)</p>	<p><i>valerian</i>, the dog began refusing her mutton chops. <u>Emma stopped</u> checking her gaunt face in the mirrors, let dead flies swim in the blue glass vases. The dog neglected to bark at her red-winged nemesis, the rooster. <b>Emma quit playing the piano.</b> The dog lost her zest for woodland homicide. Under glassy bathwater, Emma let the hours fill her nostrils with the terrible serenity of a drowned woman, her naked body as still and bright as quartz in a quarry... (99)</p>
<p><b>An accident had delayed him: Madame Bovary’s greyhound had run off across country.</b> <u>They had spent more than a quarter of an hour whistling for her.</u> Hivert had even driven back for over a mile, expecting to see her any moment; but in the end they had had to press on. Emma had burst into tears, and</p>	<p><b>On the way to Yonville, the greyhound wandered fifty yards from the Bovarys’ stagecoach. The she broke into a run.</b> <u>“Djaliiii!”</u> Emma shrieked, uncorking a spray of champagne-yellow birds from the nearby poplars. “Stay!”</p> <p>Weightlessly the dog entered the forest.</p>

<p>lost her temper; she had blamed Charles for this misfortune. Monsieur Lheureux, the fancygoods merchant, who happened to be in the carriage with her, had tried to comfort her with lots of examples of lost dogs that had recognized their master after many years. There was a story about one, he said, that had returned from Constantinople to Paris. Another had travelled over a hundred miles in a straight line, swimming across four rivers; and his very own father had owned a poodle that, after a twelve-year absence, had suddenly jumped up on him in the street, one evening, as he was going out for dinner. (71)</p>	<p><u>“Stay! Stay! Stay!” the humans called after ger, their directives like bullets missing their target.</u> Her former mistress, the screaming woman, was a stranger. And the greyhound lunged forward, riding the shoals of her own green-flecked shadow. (102)</p>
<p><b>She promptly began drinking vinegar to lose weight</b>, developed a dry little cough, and completely lost her appetite. (60)</p> <p>It was not an easy decision for Charles to leave Tostes, after four years there and just ‘when he was beginning to do nicely’. (61)</p> <p>...</p> <p>It was a nervous complaint: she should have a change of air. After looking into various possibilities, Charles heard of a fairly large town, Yonville-l’Abbaye,* in the Neufchâtel</p>	<p><i>Meanwhile, Emma had become pregnant.</i></p> <p>The Bovarys were preparing to move.</p> <p>...</p> <p>(102)</p> <p>Caught between two equally invalid ways of life, the greyhound whimpered herself toward sleep, unaware that in Yonville <b>Emma Bovary was drinking vinegar in</b></p>

<p>district, whose doctor, a Polish refugee,* had decamped just the week before.</p> <p>...</p> <p>When they set out from Tostes in March, <i>Madame Bovary was pregnant.</i> (61)</p>	<p><b>black stockings and sobbing at the exact same pitch.</b> (106)</p>
<p>From the high ground they had reached, the whole valley resembled a vast, <u>pale lake evaporating into the air.</u> (141)</p> <p>...</p> <p><i>But she found her long skirt awkward to walk in, even though she was holding it up at the back; and Rodolphe, following behind her, gazed at the strip of sheer white stocking showing between the black habit and the black boot, like a foretaste of her nakedness.</i> (142)</p> <p>...</p> <p><b>‘Aren’t our destinies now bound together?’(142)</b></p> <p><u>Then she heard, in the distance, from the other side of the wood, on those other hills, a vague, long-drawn-out cry, a voice that seemed to linger in the air, and she listened to it in silence, as it blended like a melody</u></p>	<p><b>“Our destinies are united now, aren’t they?”</b> whispered Rodolphe near <u>the evaporating blue lake in a forest outside of Yonville</u> that might as well have been centuries distant. Crows deluged the sky. Emma sat on a rock, flushed red from the long ride, pushing damp wood chips around with her boot toe. The horses munched leaves in chorus as <i>Rodolphe lifted her skirts, the whole world rustling with hungers.</i></p> <p><u>In the cave, the dog had a strange dream.</u></p> <p><u>A long, lingering, indistinct cry came from one of the hills far beyond the forest; it mingled with Emma’s silence like music.</u>(107)</p>

<p><u>with the last vibrations of her tingling nerves.</u></p> <p><u>(143)</u></p>	
<p>The very instant he reached home, <b>Rodolphe sat down at his desk, under the mounted stag’s head displayed on the wall.</b></p> <p>(178)</p> <p>...</p> <p><u>The two candles were flickering.</u> (180)</p> <p>...</p> <p><i>‘Now how to sign it?’ he wondered. ‘Your most devoted? . . . No. Your friend?... Yes, that’s it. (181)</i></p>	<p>Elsewhere in the world, <b>Rodolphe Boulanger sat at his writing desk under the impressive head of a trophy stag. <u>Two fat candles were guttering down.</u></b> He let their dying light flatter him into melancholy – a feeling quite literary. The note before him would end his love affair with Emma.</p> <p><i>How shall I sign it? “Devotedly”? No... “Your friend”? (108)</i></p>

### 3.3.2. Analysis of Citations

The examples above clearly show to what extent certain parts were borrowed, cited, or adapted. The examples show that Karen Russell was using and modifying Flaubert’s whole sentences, not just making light allusions to the source text by naming the character the same way, e.g., “Then gradually her ideas took definite shape, and, sitting on the grass that she dug up with little prods of her sunshade, Emma repeated to herself, ‘Good heavens! Why did I marry?’” (Flaubert 40) becomes “Emma sat and poked at the grass with the skeletal end of her parasol, as if she were trying to blind each blade. “Oh, why did I ever get married?” she moaned aloud, again and again” (Russell 95) where paraphrasing is more than obvious.

Other examples are mostly related to the descriptions of Emma, the places she visits together with her greyhound, the general flow of the plot, descriptions of the surroundings, and

similar. The author imitates Flaubert's writing style, takes details from the novel, and blends them into her story, in which Emma's emotions and behavior are reflected in the emotions and behavior of the dog who slowly grows more and more separated from its owner, whose love and attention fades as quickly as the initial enthusiasm lasted.

The examples will further be used to explain the division of citations proposed by Dubravka Oraić Tolić. The division will demonstrate how the two texts are connected and what are the ways in which Russell cites Flaubert, and, along with related examples, it will be presented in the following chapters.

### 3.3.2.1. Citations According to Citational Signals

Citations can be classified according to the signals they use to refer to another text, its existence or citing, and Dubravka Oraić Tolić divided them into real citations and encoded citations. Real citations refer to the subtext containing explicit signals, that is, they provide the exact information on subtext from which the citations originate. Encoded citations refer to the original text with the help of internal signals, which are usually using the title of the cited text (Flaubert's *Madame Bovary* in "Madame Bovary's Greyhound"), or, for example, the presence of characters from the subtext (Emma Bovary, Charles Bovary, Rodolphe, Djali):

Her name was **Djali**, and she had been a gift from the young woman's husband, **Dr. Charles Bovary**. (Russell 95)

It was a conjured city that no native would recognize – **Emma Bovary's** head on the pillow, its architect. (Russell 97)

The horses munched leaves in chorus as **Rodolphe** lifted her skirts, the whole world rustling with hungers. (Russell 107).



Another example of encoded citations are motifs from the subtext that the new text repeats or reuses:

She would find the **foxgloves and the wallflowers** still in the same spots, the clumps of nettles still growing round the large stones, and the **patches of lichen** along the three windows whose permanently closed shutters were rotting away on their **rusty iron hinges** (Flaubert 40)

They took walks to the beech grove at Banneville, near the abandoned pavilion. **Foxglove and gillyflowers**, beige **lichen growing in one thick, crawling curtain** around the **socketed windows**. (Russell 95).

Encoded citations also include general allusions to the subtext, and others (Oraić Tolić, *Teorija* 16-17). In Russell's short story, there are no real citations because she never explicitly states the borrowing from Gustav Flaubert's novel. However, numerous encoded citations, as seen above, clearly confirm that she is.

### 3.3.2.2. Citations According to the Extent of their Match

In the second type of division of citations, Oraić Tolić divides them, according to the extent of their match, into complete citations, incomplete citations and vacant or empty citations. In complete citations, complete fragments of one's text can be joined to the subtext. The closest to this case is the title of the short story and the novel. However, this example belongs to the incomplete citations in which joining is possible only partially (Madame Bovary and Madame Bovary's in possessive form) or as in the example below:

“Why in the world did I ever get married?” (Flaubert 40)

“Oh, why did I ever get married?” she moaned aloud, again and again. (Russell 95)

In the case of third type of citations, vacant citations, there is no matching relation and they can, therefore, be further divided into pseudo-citations and para-citations. In the case of pseudo-citations, a real subtext exists, but the citational relation between one's own text and a subtext is false. In the case of para-citations, there is no real subtext with which the own text would correspond – both the citation and the subtext are false (Oraić Tolić, *Teorija* 19). Vacant citations are, it seems, the most dominant type of citation according to the degree of their match (Oraić Tolić, *Teorija* 18), and in Russell's short story they can be noticed in the following examples:

“She gave up music. What was the good of playing?” (Flaubert 103)

“Emma quit playing the piano.” (Russell 99)

Or:

“Aren't our destinies now bound together?” (Flaubert 142)

“Our destinies are united now, aren't they?” (Russell 107)

Or:

“Now how to sign it?” he wondered. “Your most devoted? . . . No. Your friend?... Yes, that's it.” (Flaubert 181)

How shall I sign it? “Devotedly”? No... “Your friend”? (Russell 108)

Perhaps it should also be noted that there are numerous translations of *Madame Bovary* into English, and it is not possible to determine with certainty which of them Karen Russell used to build her story. That said, it is possible that there would be greater degree of match between some other translation and the short story. It is also possible that the author did not use the translation at all, but the original in French, but this can only be assumed.

### 3.3.2.3. Citations According to the Type of Subtext

Oraić Tolić suggests a division according to which, depending on the type of subtext, citations are divided, in the most general sense, into intrasemiotic, intersemiotic and transsemiotic citations. Intrasemiotic citations are citations in which the subtext belongs to the same type of art as the text. The example for it are precisely the novel *Madame Bovary* and the short story “Madame Bovary’s Greyhound” (literature – literature). The second type is intersemiotic citation, i.e., citation in which the subtext belongs to some other type of art, which means that citational relation is established, for example, on relation literature – music, or literature – painting. Finally, the last type is a transsemiotic citation, where the citational relation is established between art and non-art (Oraić Tolić, *Teorija* 21).

### 3.3.2.4. Citations According to their Function

According to the semantic function, citations can be referential and auto-referential. While referential citations are subtext-oriented, auto-referential citations are text-oriented. The former refer to the meaning of the subtext and is mostly associated with science, and the latter refer to the meaning of the text in which they are included and are mostly associated with art. In literature, referential citations are more common in prose, while auto-referential citations mostly concern poetry (Oraić Tolić, *Teorija* 30).

### 3.3.3. Illustrative and Illuminative Citationality

In addition to the division of citations, Oraić Tolić also proposes a division of citationality into two types: illustrative and illuminative (*Teorija* 43). This very division could

clarify the relationship between Karen Russell's and Gustave Flaubert's texts. Namely, in the case of the first type of citationality, or illustrative type, the dominant principles in terms of semantics are the principles of mimesis, analogy, metaphoricity, and assimilation, i.e., citation imitation (Oraić Tolić, *Teorija* 43). When it comes to syntax, we find the principle according to which one work is subordinated to another (Oraić Tolić, *Teorija* 43). On the level of pragmatics, the author states, we come across a static orientation to the reader's experience (Oraić Tolić, *Teorija* 43) – the trust that the author places in the readers and their familiarity with the text she or he is referring to, while the last one is the level of cultural functions or the principle of representation of someone else's text and culture (Oraić Tolić, *Teorija* 43). Illustrative citationality cites the subtext in a way that it imitates its meaning. These citations are more important than the parts of one's own text (in terms of their position) and text in general has a function of representing a subtext, foreign culture and is oriented towards different a reader and their conventional knowledge on the subject (Oraić Tolić, *Teorija* 45).

In contrast to the illustrative type of citationality, the illuminative type of citationality takes a foreign text and its citations as well as its cultural tradition only to create its own unpredictable meanings and provoke estrangement (Oraić Tolić, *Teorija* 45). It does not have a hierarchical ranking in the entire cultural system – it uses cultural tradition and foreign texts so that, with the help of their meaning, position, and their presence in the reader's experience, it illuminates itself by seeking equalization with the predecessor text or occupation of its position (Oraić Tolić, *Teorija* 45). This could be said for the short story written by Russell – her text offers a new, unpredictable meaning of a subtext and different outcomes for its characters and possible prolongation of the story without depending on it. She leads an intertextual dialogue and is orienting the cited text towards the original experience of the author and the readership (Oraić Tolić, *Teorija* 45)

### 3.4. Djali, the Hound of Fate

The short story is divided into seven parts that show gradual deterioration of two female characters with an emphasis on the greyhound. But not only Karen Russell saw the potential that the dog has in the novel. In his essay “The Hound of Fate in *Madame Bovary*”, Michael V. Williams points out that critics may have missed the importance of allusions to the dog in Flaubert’s work: “What has gone largely unnoticed is that in both appearance and behavior, the blind man is depicted in language that invites an association of man and beast – or more precisely, of man and dog” (55). The author points out that the blind man, which in the novel seems to foreshadow the bad things that will happen, often characterizes dog-like behavior, and that it is only one of a series of “canine images which recur throughout much of the novel” (55). Williams believes that very often these images function as signs, predictions, for example, howling in the background or barking that act as commentary on events, all to point out the inevitability of the accident that will follow (55). In addition, Williams notes Djali, the greyhound, and its importance in the work:

Ironically, it is a dog that later prompts in Emma a full awareness of her marital dissatisfaction. After settling with Charles in Tostes, Emma is given a small greyhound as a pet, which she sometimes takes walking to escape the boredom of her home, and which she enjoys watching run freely about in circles. (56)

Williams also notices the exact same thing that Russell is building her own story on, and that is the similarity between the greyhound and Mrs. Bovary:

In a subtle way Emma’s canine functions as a kind of mirror image of Emma herself. The dog, a beautiful bitch, is an animal bred for the aristocratic chase and possessed a natural craving for rapid motion. Emma seems to identify with her pet, and confides in it as she never does in Charles. (Williams 56)

Although it is not very likely that the author used this essay as a reference, even though there is a significant number of overlapping images and ideas, it confirms that the importance of dogs in the novel *Madame Bovary* is certainly not to be ignored.

### 3.5. “Madame Bovary’s Greyhound” and Translation

Although “Madame Bovary’s Greyhound” is part of the *Orange World* collection of short stories, other stories have nothing to do with Gustave Flaubert’s *Madame Bovary*, so even though the selected story seems to be able to stand on its own, it subtly directs the reader toward the starting point of the text. In a way, Russell relies on the reader’s awareness and ability to relate her story to its subtext. There are well-justified reasons to do so, one could say, because beside the fact the selected work that served as inspiration is very well known, the author is, by the use of the title of the subtext, indicating the borrowing. The author also made sure that in case that the reader is not familiar with the work, this does not stand in the way of understanding the story when reading it. Actually, not only that the story stands on its own, but it also gives the character, the greyhound Djali, a new life and narrative, that she does not have in Flaubert’s novel.

However, this raises a series of questions: Are the readers who are familiar with the source text at an advantage? Is it the task of the translator to be familiar with the original text? According to the advocates of special intertextuality, this is certainly the case because it is precisely based on recognizable and hidden traces of other people’s texts that operate on all levels of the literary text, from the thematic-motive layer through semantics to the genre and cultural codes written into the text (Oraić Tolić, *Citatnost* 57). This question was present in the translation of this story into Croatian. Is a translation more successful after the analysis in which the source text and the short story were compared? In addition, the question arises whether a

translator should use the existing Croatian translation of the subtext for the parts that are complete and incomplete citations. These questions are connected to the question of authorship in translation which will be discussed in the following chapters.

## 4. The Question of Authorship

### 4.1. Authorship in Translation

When it comes to the concept of authorship in translation, the most prominent figure that wrote numerous works on the topic certainly is Lawrence Venuti. That particular topic is at the core of *The Scandals of Translation* as well as the *Translator's Invisibility*, both of which are of the utmost importance to translation studies because they address the problems of translators' marginality and express Venuti's efforts to change or improve their status. Therefore, it is crucial to revise what Venuti saw as these so-called scandals in this discipline and how they led to the marginal status of translation, which could be said is still present today. The aims are to change the view on translators as rewriters and to allay "fears of error, amateurism and opportunism" or, in other words, the fear of abusively exploiting originality (Venuti, *The Scandals* 31). Venuti wants to make a difference in how translation is perceived and taught as well as to explore the question of authorship and how translation redefines it in both literature and law. This part is especially interesting to the thesis – the questions that are to be answered here are: what defines the author, what is the status of translator and finally how is that in any way connected to intertextuality.

### 4.2. Translation at the Periphery

At the very beginning of the chapter on authorship, Venuti states that the most probable reason behind the fact that translation studies stay at the periphery lies in "the offense against the prevailing concept of authorship" (*The Scandals* 31). While the most frequent definition of authorship is something original, that is, self-expression in a unique text, the same is usually not said for translation which is more often perceived as contaminated, distorted, and as something that provokes a fear of inauthenticity (Venuti, *The Scandals* 31). Not only that, but



translation is very often viewed as an exercise of decoding the meaning of the work, i.e., searching the traces in the text that point to another text, or deciphering word plays and hidden meanings.

However, as Valéria Silveira Brisolara states, just as writing cannot be viewed exclusively as coding the meaning or “putting” the meaning in the work, translation cannot be as simple and trivial as understanding and deciding what the meaning is (109). In her article, Silveira Brisolara also questions the position of the translator as *other*, a position that she thinks, “is not made clear enough and has to be reinforced” (109) which she does through the exploration of the origins of the use of the term *originality*. The author cites two meanings of originality, one being connected to its etymology, i.e., the Latin word *origo* which means beginning or source, while the other meaning is related to the very fact that a work displays something different and new, something that has not been done before (Silveira Brisolara 110, 111). The question that arises from this is whether the translators should strive to be the new authors and reinvent the literary creation, or should they keep their invisibility, stay at the margins, and let the original work say what it has to say through the translation.

Moreover, the problem of the invisibility of translators also lies in the fact that, in practice, the original text is very often adapted for the target readership in such a way that linguistic and cultural differences are suppressed – and while this certainly results in a greater fluidity of the translated text, this adaptation of the text results in a lack of foreignness and strangeness, and it makes the text seem untranslated (Venuti, *The Scandals* 31).

Translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the

foreign text – the appearance, in other words, that the translation is not in fact a translation, but the “original.” (Venuti, *Invisibility* 1)

Due to that kind of domestication, the translated text passes as the original (Venuti, *The Scandals* 31). And text passing as the original, and not translation deletes the idea of translator’s existence, the idea of translation as “original” work and strengthens the position of the author which is dominant in English-language translation (Venuti, *Invisibility* 2). According to the author, the domination of fluent and domesticated translations has supported translation that “invisibly inscribes foreign texts with English-language values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other” because of its economic value – this kinds of texts being more readable and because of that also more consumable (Venuti, *Invisibility* 15, 16)

Another reason for the continuing cultural marginality of translation as well as the economic disadvantageous position of translators, as Venuti says, is the fact that present-day copyright law only lets the author have the exclusive right to copy the work and determine its circulation (*Translation* 1). This limiting control that translators have over the translated text does not go hand in hand with the question of authorship because according to the current laws, translators are not considered equal to authors which is reflected exactly in this limiting control. Since authors of the original text have the exclusive translation right, which means that they are the ones who initiate translations – in Venuti’s words, that means that to create more literary space for their work, authors have to reach foreign markets and audience, and to that, they are directly approaching foreign publishers whose task is to commission translators (*Translation* 2). However, this limits translators even more because their power to negotiate is prevented or, in other words, the law makes sure that publishers are the ones who are in charge of translation projects (Venuti, *Translation* 2). That said, another issue could be observed. If the publishers have the power to control translation projects, choose what is published, how it is published,

who translates it, and the way and when it will be presented to the target audience, they have more control than the translators alone. This power is not only imposed through their abilities to decide about the formalities of the translated work, but also through the strict deadlines and low fees. They are certainly not motivating to translators, and are just another argument in favor of the fact that they are underestimated on almost all fronts.

### 4.3. Translation and Intertextuality

“Any translating is obviously intended action,” states Venuti adding that the aim of a translator is to reproduce a source text in another language by imitating its specificity to the extent that differences in culture and target audience permit (*Translation* 99). Therefore, it is not only an intention of the translator that determines the result, but also various other agents such as linguistic usage, traditions in translation, literary canons, institutions, publishers, etc. (Venuti, *Translation* 99). These conditions, the interpretation that the translator inscribes in the source text, also overdetermine the translation and the final product is never the literal reproduction of the source text, but it rather “establishes a ratio of loss and gain through an interpretative inscription” shaped by those agents, or those conditions (*Translation* 99, 100). This means that the original work is decontextualized and again recontextualized in the process of translation and for this reason, according to Venuti, “foreign intertexts are rarely recreated with any completeness or precision in translation” which was also the starting point of his view on how translation studies and studies of intertextuality are connected (qtd in Wegener 54).

That being said, what happens when the author decides to cite a text that is actually a translation? The translator is, in that case, in a way, citing a translator, not an author, considering that the foreign intertext in translation is rarely complete or precise. By the use of translation as

intertext, an author is creating more citational relations formed between two works, which could result, or maybe should result in strengthening the position of a translator and give rise to further reconsiderations regarding translator's status.

When applied to the Russell's short story, there are several questions that arise one of which is who did she cite? Did Karen Russell translate parts of Flaubert's novel from French by herself? That is not very likely. However, in case of reading and citing a translation (English has more than fifteen translations of *Madame Bovary*), how to know which one was it and what was the reason behind it? Was the choice random or did the author read all the available translations and decided for the best? Highly improbable. Is that even important? Considering the fact that Russell's text falls more under the category of illuminative intertextuality and that citations, and their position are irrelevant, at least in a sense that their role is not to accentuate the subtext and that they are, for that same reason, not more important than Russell's text itself, indicates that it might not be. What is important is that it creates an intertextual dialogue (Oraić Tolić, *Citatnost* 45). However, there certainly is the reason for producing as many translations, "Because retranslations are designed to challenge a previous version of the source text, they are likely to construct a denser and more complex intertextuality so as to signify and call attention to their competing interpretation" (Venuti, *Translation* 104). Will, therefore, the "next" translation always necessarily be the better one? And the choice that retranslations represent for authors also complicates things for translators. Should an existing translation be used in translation of a text operated by citationality? And while the original work, although woven from countless texts and ultimately, inextricable, is one and final, the translations are not and in case of the existence of several translations, which is a characteristic of works belonging to a literary canon, which one should it be? Should translator mimic the author and borrow translations in cases where foreign citations are present? And, ultimately, is that question even

valid if the fact that citational relation between the subtext and translation in one language is not the same as citational relation between the subtext and some other language?

These questions, and many others regarding the choice of an approach that translators have to make in translating citations, but also in translating in general, were raised throughout researching the questions of intertextuality, citationality and authorship. They mostly remain unanswered due to their complex nature and diversity of examples in which they occur. The fact that a translation never fully corresponds to the original text, and that the translator is the one who decides which methods will be used and in which way he or she will present the work to his or her audience, speaks in favour of his/her authorship. The translator, in fact, creates a new text, and offers a new reading, not a text rewritten in another language. Because “just like reading is what happens in the space between the pages and the reader, which is not an empty, but rather, a social space, translation is the result of what happens between the source text and the translator/writer/reader” (Silveira Brisolara 120). And although among the translator’s tasks is to decode the meaning and recognize the presence of intertextuality, or citationality, these are certainly not his/her only tasks.

## 5. Karen Russell's Orange World and Other Stories: Madame Bovary's Greyhound – Hrtica gospođe Bovary

### I. PRVA LJUBAV

Obično su šetale do bukovog gaja u Bannevilleu, u blizini napuštenog paviljona. Pustikara i karanfili, bež lišajevi srasli u jednu debelu zavjesu koja plazi oko zahrđalih prozora. Noćni su leptiri treptali krilima, polumjesecima plave i crvene i tigar-žute, poput očiju uhvaćenih u mrežu.

Emma je sjela i vrhom suncobrana stala kopkati po travi, kao da pokušava oslijepiti svaku njezinu vlat.

„Oh, *zašto* sam se uopće udala?“ jadovala je naglas, iznova i iznova.

S njom je cvilila i hrtica, ojađena njezinim jadima. Ponekad, u izdajničkim bjekstvima, kujica bi zaboravila biti nesretna pa bi odjurila loviti ljubičaste leptire ili ubijati rovke, ili veselo mokriti po ukrasnom grmlju. Ali općenito, kada bi plakala njezina gospodarica, plakala bi i kujica. Ime joj je bilo Djali, a mladoj ju je ženi poklonio suprug, dr. Charles Bovary.

Što je godina više odmicala, a temperature padale, to je Emma sve gorče plakala, odavala se bijeloj monotoniji drveća, srastala s ogoljelim deblima. Kujica bi stajala na stražnjim nogama i lizala snijeg koji je Emmina ramena stopio s grubom korom, kao da pokušava otpustiti skoreno lijepilo, a cijela bi šuma podrhtavala i složno uzdisala u suosjećanju s tom ženom i njezinim fantomskim ljubavnicima i Djali.

U Banneville je vjetar puhao ravno s mora i njih dvije omotao plaštem plavičaste soli. Hrtica je najviše voljela kada su ona i Emma bile vani, kao sada, sputane opnom oluje. No kako se sumrak spuštao tako se Djali ponovno zarazila neimenovanim strahovima svoje gospodarice.

Narančasta i crvena, kao da se cijede iz drveta, tako se činilo. Djali nije nanjušila ništa uznemirujuće, ali ljubav joj je srušila imunitet na unutarnje mijene Emme Bovary.

Krvavocrvena izmaglica pretvorila se u srebrno-plavu svjetlost, a Emmu je najednom prošla jeza kao da sluti opasnost koja vreba u grmlju. U Tostes su se vratile cestom.

Hrtica u mnogošto nije bila upućena. Nije imala pojma, primjerice, da je hrtica. Nije znala da njezina vrsta potječe iz južne Italije, da je bila prastari ljubimac u Pompejima, najdraži izbor uštogljenih engleskih plemića i plemkinja, niti je znala da su je doživljavali umiljatom, pametnom i privrženom. Ono što jest znala, ono od čega bi joj srsi prošli cijelim tijelom, bila je glazba njezine gospodarice koja je zove u šetnju, vrtoglava eksplozija parfema pri naglom otvaranju vrata. Znala je kada je gazdarica bila njome zadovoljna, a njezina joj je pohvala bila ishodište radosti.

„Vikonte! Vikonte!“ jecala je Emma u snu. (Rodolphe će se pojaviti u sljedećoj sceni, nakon hrtičinoga leta, a jadni Charlie B. nikada nije imao ulogu u ženinom nesvjesnom teatru. Djali bi zatim ustala i ukočenih nogu koračala kroz napuknutu zdjelu hladne sobe kroz koju su curili snovi njezine gazdarice, načuljenih ušiju zureći u sjene. Čudan je sklad povezivao ženu i psa: zbog propuha su se njihovi ružičasti i sivi trbusi u istom trenutku uvukli. Raspoloženje se s jedne prenosio na drugu, užitak i melankolija. U plavoj atmosferi sobe, njih su dvije bile gotovo (no nikad sasvim) jedno biće.

Čak i dok je spavala, mala je hrtica pratila svoju gospođu kroz pletivo zelenih zvijezda i plinskih svjetiljki, niz pariške bulevare. Tako zamišljenog ne bi ga prepoznao ni jedan njegov stanovnik – na jastuku glava Emme Bovary, njegove arhitektice. Njezin je Pariz bio grad vodiča sa zastarjelom mapom i romana koje su pisali Balzac i Sand i grad Emminih životopisno-kaotičnih sjećanja na vikontov bal u La Vaubyessardu s mirisom cvijeća koje vene, zapaljenih baklji i tartufa. (Zanimljivo je da su mnoge četvrti unutar drhtavih granica grada mirisale kao i

vikontova blagovaonica.) Roza i zlatni sjaj pao je na uličnu stranu prozora, a zvona katedrale neprekidno su zvonila dok su tamarale pored četiri stalne znamenitosti: drhtavog mosta nad burnom Senom, butika boje vanilije, blijede fasade opere – doduše presvučene zlatnom svjetlošću – i grubih obrisa kazališta. Cijelu su noć tako šetale, sudružice u Emminu sablasnu labirintu, zaustavljene njezinim magličastim nadama, a svaku bi se zoru kujica budila u trenutku kad i gospođa Bovary, žena koja tiho hrče na madracu, očiju sakrivenih iza maske za spavanje s paunovima. Noćima su, pod pokrivačem, Charlesove zdepaste noge omotavale Emmu u dovitljiv perec, uzaludan pokušaj da je zadrži u bračnoj postelji.

## II. OBRAT

Postoji li ljubav neumorna poput one psa u potrazi za gospodarom? Svaki put kad bi Emma otišla na tržnicu po nugat ili u crkvu u posjet Bogu, njezina bi odsutnost izludjela Djali. Uzaludna potjera kroz kuću pretvorila bi je u manijaka, kanibala: grebla bi si krzno sve dok ne bi postalo mokro i tamno. Jurčala je niz hodnike, a stala bi samo da oglođe prednje šape. Félicité, prestrašena služavka gospođe Bovary, morala ju je s posudicom za vodu zatvoriti u ormar.

Obrat u kujičinom srcu dogodio se u rujnu, nekoliko tjedana nakon što se gospođa Bovary vratila iz La Vaubyessarda gdje se poput derviša vrtjela u rukama drugog muškarca i zauvijek odustala od projekta da zavoli Charlesa. Moglo bi se doći u iskušenje i zaključiti da joj je Emma nekako prenijela svoju želju za lutanjem, no možda je to tek i sentimentalni impuls, želja pripovjedačice za sinkronizacijom dvaju ustreptalih srdaca.

Jednog su se dana Emmine mirisi počeli ustaljivati. Počela je mirisati ustajalo, obično, stopila se s otrcanom atmosferom kuće sve dok žena životinji nije postala gotovo nevidljiva. Djali je lizala prah badema s Emmineh prstiju. Gurala je glavu gospodarici pod ruku i čekala da



je obuzme nekadašnja strast, no to nije zapalilo nikakvu iskra u njezinoj glavi. Ruka je postala beznačajan pritisak, vlažna toplina. Dok ju je Emma mehanički češkala između ušiju, a njezina zlatna burma strugala po oguljenom mjestu u krznu, žigosajući tako psa svojom rastresenošću, iz Djali nje nije sijala nikakva radost. U spavaćoj sobi, zajedno, a ipak same, gledale su kako pada kiša.

Krajem veljače, u isto vrijeme kada je Charles Bovary svoju mladu ženu počeo kljukati valerijanom, kuja je počela odbijati janjeće kotlete. Emma je ispijeno lice prestala odmjeravati u ogledalu, ostavljala je mrtve muhe da plutaju u plavim, staklenim vazama. Kuja je zaboravila lajati na svog zakletog neprijatelja, pijetla. Emma je prestala svirati klavir. Kuju je napustio žar za ubijanjem po šumama. Pod staklastom bi vodom u kadi, naga tijela mirna i svijetla poput kremenja u kamenolomu, Emma puštala sate da joj ispune nosnice zastrašujućim spokojstvom utopljenice. Prstima je kružila oko pupka u potrazi za izlazom. Buhe su izvodile divlje akrobacije po Djalinim leđima, a ona tek nepomično ležala ispred kamina dok dvije divovske cjepanice nisu dogorjele, ne mogavši skupiti snagu da im se usprotivi stražnjom nogom. Uši su joj klonule uz lubanju.

Charles je rukom pohlepno prošao između Emminih nogu, a ona ga je odgurnula; Emma je pomilovala kujičin vrat na što se Djali ukočila i uzmaknula. Preneraženom dr. Bovaryju činilo se da je i ženu i životinju obuzela tuga.

Ta napetost zarazne bijede, prestanak zaljubljenosti, kod pasa i ljudi izazivala je drugačije simptome, jedinstvene razdore.

Kuja je, primjerice, posvuda srala.

Emma je, s druge strane, po gradu kupovala tkanine.

Petog tjedna kujičinog sloma Charles je podigao prekrivač i naišao na hrticu kako mirna i umrtvljena pogleda dahće prema njemu. Nadao se da će pronaći svoje omiljene visoke čarape od plave vune koje mu je Emma nevješto zakrpala. Vrisnuo je.

„Emma! Kako ono zoveš tu svoju kuju? Nešto s njom nije u redu!“

„Djali“, promrmljala je Emma s madraca, na što je kujica, nemoćna odazvati se glasu svoje gospodarice – pa ako više i nije bila zaljubljena u gospođu Bovary, još je uvijek robovala ostacima te ljubavi – ustala i polizala gospodaričina gola stopala.

„Dobra cura“, prošaptala je Emma.

Suhi jezik životinji je ispao iz usta. U njezinu se tijelu predosjećaj stvrđnjavao u činjenicu. Preobražaj njezine odanosti u ništavilo više se nije mogao zaustaviti.

### III. ŠTO AKO?

„Ako ne prestaneš kakati po salonu“, zarežala je Félicité na kujicu, „više te neću hraniti.“

Šestog mjeseca njezina života u Tostesu, dok joj se ružičasti trbuh opajao narančastim, rešetkom sputanim plamenovima, kuja je natmureno ležala na podu i umirala od dosade. Emma je ušla u spavaonicu, na što je životinja podigla glavu sa svojih izbrušenih kandžica samo da bi je, trenutak poslije, ponovno spustila.

„Kad bih barem mogla biti ti“, žalila se Emma. „u *tvome* životu nema briga i boli!“ i umirivala kuju jednoličnim grgotom kao da govori samoj sebi.

Zviždajući nakon još jednog uspješnog dana na selu s pijavicama i puštanjem krvi dr. Charles Bovary vratio se kući k nezadovoljnim ženkama:

Emma je gradila piramidu od zelenih šljiva.

Hrtica si je lizala genitalije.

Uskoro su grubi, nepromjenjivi šavovi tepiha u Emminoj sobi postali nepodnošljivi. Kujičin se um ispunio mirisima kojima nije znala podrijetlo, zvukovima koji nisu bili izazvani trenjem. Nestvarna prostranstva. Zatvorila je oči i oprezno koraknula kroz visoku ljubičastu travu kakvu nikada prije nije vidjela.

Pitala se nije li možda moglo biti drugačije, uz neke druge okolnosti, s nekom drugom ženom; i pokušala je zamisliti te neostvarene događaje, taj život iz sjene. Njezin je vlasnik mogao biti čovjek u krvavoj kuti, bariton, mesar koji po džepovima uvijek ima vrećice kostiju. Ili možda neko dijete, recimo, mesareva kći, djevojčica koja miriši na svinjske kotlete i voli bacati štapove. Djali je promatrala kako neki naduti malamut za sobom kroz park tegli svog ostarjelog vlasnika, činilo se kao da je jedna životinja potpuno opijena drugom. Plave pudlice, incestuozno debele, samodopadno uvjerene da ih vlasnice obožavaju. Vidjela je proćelava pomeranca kako se važno vozi u dječjim kolicima dok ga kraljev sin obasipa pažnjom. Nisu svi ljudi bili poput Emme Bovary.

Iz navike je zavijala staru udvorničku pjesmu Emminim stopalima na što se Emma smeteno sagnula i onako usput počela kujičine uši. Sjedila je za stolićem za šminkanje i detaljno pregledavala neki prištić, izrazito zaokupljena, jer joj je u četiri sata gospodin Roualt dolazio na kekse, osudu i žele.

Pseća je ljubav vječna. Od ljudi očekujemo nevjernost; čudimo se nečijoj sposobnosti da pedeset, šezdeset ili više godina zadrži nečiji interes; neki od nas možda čak osjećaju i tajni prijezir prema monogamiji premda je veličaju, priželjkujući oslobođenje njezinih izmorenih sudionika. No psi ne zavrjeđuju naše suosjećanje i sumnjičavost – od pasa drsko očekujemo vječno obožavanje

U čudnovatom slučaju hrtice gospođe Bovary, „zauvijek“ je, međutim, bio napeti mišić koji se sada počeo tresti. Za božićnih je praznika svakog dana ispred kamina imala napadaje, cvokotala je na crvenom svjetlu poput klimava zuba. Odanost je bila položaj koji više nije mogla držati.

U međuvremenu je Emma zatrudnjela.

Obitelj Bovary planirala je selidbu.

Jednog od posljednjih poslijepodneva u Tostesu, kuja je prestala drhtati i osvrnula se oko sebe. Iza redova kupusa, pred njom su se beskrajno rastvarale zelene trave, dozivale je. Protegnula je stražnje noge. Oštar joj se svrbež proširio tijelom, a posljednje niti ljubavi iskliznule su kao omča s vrata. Više je ništa nije posjedovalo. Valjala se, jaukala, trbuha okrenuta prema crvenom suncu, dok se kralježnicom trla o hrpu zemlje.

„Oh, Bože“, promrmljao je kočijaš, gospodin Hivert, promatrajući psa u dvorištu. „Gospođo, čini se da vam je nešto napalo psa. Pčele, kladim se.“

„Djali!“ prekorila ju je Emma, posramljena svojom ljubimicom i njezinim lošim ponašanjem pred gospodom. „Nebesa! Kao da te nešto opsjelo!“

#### IV. SLOBODA

Na putu do Yonvillea hrtica je odlutala pedesetak metara od kočije Bovaryjevih, a nakon toga bacila se u trk.

„Djaliiii!“ vrisnula je Emma, na što je jato šampanjac-žutih ptica s obližnjih topola prasnulo u let. „Stani!“

Kuja je utrčala u šumu lagana poput zraka.

„Stani! Stani! Stani!“ dozivali su je ljudi, njihove naredbe, poput metaka, promašujući cilj. Njezina je prijašnja gospodarica, žena koja je sada vikala, bila strankinja. Hrtica je iskoraknula, zajahala je greben vlastite sjene obasute zelenim pjegama.

U kasno je poslijepodne stala kako bi popila vodu iz velikih šalica mahovinastog korijenja nepoznatog drveća. Bila je daleko od svog starog života. Nad glavom hrtice letjele su čaplje, krila širokih i plosnatih poput palma, milujući je od glave do repa na velikoj udaljenosti, dok joj je um postajao prazan i poravnan. Neba su joj prolazila prsima; bezgranično plavetnilo bilo je obavijeno njezinim malenim prsnim košem i željezno-sivim krznom. Bila je slobodna.

Na vrhu brda, u blizini obale rijeke, kroz azurnu je maglu ugledala dva stvorenja užarenih lica koja su šapama grabila vodu. Najveće mačke koje je ikada vidjela, šiljastih lopatica i ležerno divlje. Risovi, supružnici. Suviše sjeverno za ovo doba godine. Bili su tri puta veći od seoske mačke Bovaryjevih, a opet, anatomija im je bila podrugljivo ista. Odgovarajuće zlatne oči. Gostili su se lovinom koja je izgledala kao da je iz nekog drugog svijeta – u komadu su gutali bezokusne, isprebijene živote.

Pas tragač, lovkinja – hrtica se počela prisjećati što je bila prije nego što se rodila.

Zima je još uvijek svojim kandžama grebla po šumi; te je godine proljeće bilo odgođeno. Ogoljeni prsti na mjestu grana. Ni traga listu ni pupoljku zelenila. Kuja je tražila sklonište, ali ovako daleko, sklonište je bilo kamenito i hladno, uvijek negostoljubivo. Nimalo nalik utočištu od toplih tijela koje je napustila.

Jedne se noći hrtica našla na nepoznatom teritoriju, u dubokoj dolini kilometrima daleko od rijeke. Pojavile su se zvijezde, a ona je osjetila kako je lagano obasipa panika. Sove su se probudile. Blijeda im je glad sjala s kljunova, petljajući im nad plamenim glavama poput užadi. U Tostesu je njihovo huktanje zvučalo poput smijeha koje dolazi iz drveća. Ali tamo, bez krovnih greda spavaće sobe koje bi je zaklonile, promatrala je kako se grane rascjepljuju

otkrivajući noćne oči izbečene s bijelih lica; čula je neobične pjesme koje izranjaju iz šupljih usta. Smrtni hropac, prastari vjetar bez doma ili podrijetla jahao je na frekvencijama nad njom.

Zgusnuta tama zaškripala je i izronila joj kraj glave, a onda iznova, pa je kujica potrčala. Do svitanja je bilo još šest sati.

Iz doline se otisnula prema višoj razini i konačno pronašla usku pukotinu u vapnenačkoj stijeni. U mraku je tapkala poput ključića u previsokoj bravi. Kad je uspjela ući, preplavio ju je poznati miris, koji ju je zbunio i uznemirio. Njezina ravna, šiljasta lubanja i uvučeni trbuh osvijetljeni mjesecom bacali su na valoviti zid siluetu nalik hijeroglifima.

Hrtica je provela sljedećih nekoliko dana istražujući svoj novi dom. Tlo je tamo bilo poput ogromnog, hladnog nosa – mokro, disalo je, teklo. Kako bi se prehranila, morala je pretraživati golemu mrežu udubljenja u kojoj su se krile crvene vjeverice, voluharice. Mreža od kostiju i krzna uskoro se utkala u sjene špilje kamo je vukla sav svoj plijen. U ranim danima udvaranja, kad je živjela s Bovaryjevima, Emma bi kujici dala da s mekog dlana liže žutanjke i zlatni šećer.

Nehotice, odriješena žalovanja i namjere, kuja je zaboravljala gospođu Bovary.

Dok je jednog popodneva blizu rijeke glodala nečiju bedrenu kost, nakostriješila se i okrenula. Iz srebrnih rogoza, kao da je nekom neiskazivom nesrećom odvojena od tijela, pomno ju je promatrala jelenja glava. Vrat joj je završavao u metežu crnih muha koje su plazile, u izljevu truleži od dragulja nalik uzavrelim brusnicama. Jezik je visio mlitavo poput zastave predaje. Kukci su jeli koštano tkivo između žutih jelenjih ušiju, bijelu izbočinu promjera kamenice. Neki bijedan, neispravan osjećaj nagnao je kujicu da ode.

## V. ŽALJENJE

Žaljenje koje je proživljavala kuja bilo je strašno dezorijentirajuće – okretala se u krugovima i prelazila po istom mjestu u nastojanju da ponovno osjeti miris svog doma. Jedan organ nikada nije prestao sa svojim beskorisnim izlučivanjem, čak i bez Emme koja bi ga izazvala. Ognjište i povodac, grubi glas, janjeći kotlet, nježan udarac – sve je to poželjela iznova.

Dogodilo se da je slučajno prolazila blizu grada Airainesa, jedva petnaest kilometara od novog doma Bovaryjevih u Yonvillu, a da su baš u tom trenutku vjetrovi zapuhali drugačije i donijeli joj miris znoja i jorgovana te jedne žene, ova bi priča možda završila drugačije.

Jedne ponoći, tek što se, kasno u travnju, sve otopilo, kuja se probudila i ugledala velikog vuka kako stoji pred otvorom špilje besramno je odmjeravajući kao lovinu. A čak ni pod tim čvrstim pogledom nije uzmaknula, tim više, osjećala se oplemenjeno, s nekim je primitivnim vrstama divljenja vibrirala prema tom čišćem biću, usamljenom i u potpunosti prepuštenom sebi. Vuka su preplavili nagoni koji su bili drevni, jasni – glad u trbuhu koju je noću trebalo zadovoljiti. Stara se rana krila ispod hrskave kraste njegovog lijevog ramena, a krv mladog vepra curila mu je u potocima iz sjajne čeljusti. Hrtičin rep počeo je zamahivati kao da se prištekao na neku struju, lavež joj se popeo do sredine grla. Predator se tad okrenuo. Uzdišući –ha-ha-ha-, polizao je zelenu sluz sa zida špilje, usitnivši tornjiće sićušnih jantarnjaka. Vuk se još jednom pogledom preletio udubljenje prije nego što se otisnuo na istok. Za njim je kroz šiljaste jele lutala zora, oslobađajući sunce; a vjetar je počeo zavijati, kao da jadikuje, pozivajući zvijer natrag.

Rastrgana između dva jednako neispravna načina života, hrtica se uspavljivala jecajima, ne znajući da Emma u Yonvilleu u crnim najlonkama guta ocat i rida istim tonom. Jedna je drugu potpuno zaboravila, a opet, obje su u svojim tijelima sačuvale iste neobične praznine i

proganjali su ih isti snovi ispunjeni užasom. Ljubav se vratila i bezizlazno se pokvarila unutar njih.

U ljeto je kuja prešla posljednju granicu kušavši masnu jetru ubijenog medvjeda na otvorenom. Velika je ženka bila nastrijeljena u trbuh za sportsku rekreaciju dvojice ruenških mladića koji su bili odviše užasnuti pijanim, jezovito produljenim smrtnim patnjama tog stvorenja da bi ostali gledati kako se gasi. Medvjedica se za kraj srušila preko reda mladica, iz njuške joj je pjenušala crvena pjena. Hrtica po prirodi nije bila strvinar sve dok je tog poslijepodneva priroda nije natjerala na to. Tri su medvjedića čučala na deblu poput oborena totema i promatrali sve teškim kestenjastim očima, njihova su sirota srca jednoglasno kucala.

S druge strane, bilo bi netočno tvrditi da je hrtica sad divlja ili da je potpuno ukorijenjena u ove šume. Kao bjegunka, kujica je postigla prolazan uspjeh, ali kao pas, bila je poput otpuhane spore koja je plutala posvuda i nikuda, nesposobna izliječiti svoju potrebu za čovjekom ili svoj užas izazvan nedostatkom njezinog jedinog tijela.

„Naše su sudbine sada isprepletene, je li tako?“ šapnuo je Rodolphe u blizini plavog, zaparenog jezera u šumi izvan Yonvilla koja je mogla biti i stoljećima daleko. Vrane su preplavile nebo. Emma je sjedila na kamenu, sva rumena od dugotrajnog jahanja, gurala je vlažne komadiće drva vrškom čizme. Konji su zorno žvakali lišće dok joj je Rodolphe zadizao suknju, cijeli je svijet šuštao od gladi.

U špilji je kujica usnula neobičan san.

S jednog od brežuljaka daleko iza šume začuo se dugotrajan, spor, nejasan krik; s Emminom se tišinom miješao poput glazbe.



## VI. SLOM

Kujica se tresla. Bez prestanka je podrhtavala koliko već ono dana i noći? Sva je čarolija prvih tjedana nestala, zamijenila ju je sumorna i odana bol. Studen joj se izdignula iz šupljina. Potresala ju je.

Mučena upalom koja joj je ušla u mišiće, izvukla se iz špilje prema blatnom obronku gdje je zakopala zalihu lasičjih kostiju. Kiša je nagrizla puteljak, a u želji da pobjegne od vlastite figure u raspadu, nijemog preživljanja pulsirajućeg kostura, kuja je potrčala punom brzinom. Zatim je proklizila na blatu, uzaludno strugajući kandžama po glatkoj površini; ne mogavši povratiti ravnotežu, hrtica je upala u jarugu.

Ironija:

Slomila je nogu.

Kroz nju je cijelu odjednom odjeknula posljednja naredba Emme Bovary: *Stani*.

Zalazak sunca poskočio je iznad nje, toliko daleko od izvijenog tijela poput otkucaja srca koji preskaču. Krv joj je navrla na oči. Okolno je drveće plivalo. Potonula je još dublje u hrpu gnjecavog lišća dok se pištanje crnih muha podizalo u oblake.

Negdje drugdje u svijetu, ispod impresivnog trofeja jelenje glave, Rodolphe Boulanger sjedio je za pisaćim stolom. Dvije su debele svijeće dogorijevale. Pustio je da ga njihovo umiruće svjetlo obasjava melankolijom – gotovo kao iz romana. Poruka ispred njega okončat će njegovu aferu s Emmom.

Kako bih se trebao potpisati? „Tvoj odani“? Ne...“Tvoj prijatelj“?

Mjesec se, tamnocrven i savršeno okrugao, podigao nad obzorom.

Duboko u jarku nostalgija je natapala hrticu kroz mirisne halucinacije: pahuljice, kvasac koji se diže, izdubljena utroba tikve, lak za cipele, nasapunana konjska koža, divljač na žaru, eksplozija ženskog parfema.

Umirala je.

Zakopala je njuškicu u otpalo lišće gušeći te vizije sve dok nisu oslabile i iščeznule.

Slučajno se dogodilo da je lovočuvar, nekoliko sati ili dana kasnije, lutao tim dijelom šume. Pogled mu je uhvatilo nešto u jarku, nisko do zemlje, bljesak neočekivanog srebrnastog. Kleknuo je kako bi bolje vidio.

„Oh!“ uzdahnuo je, razdvajajući lišće žuljevitim rukama.

## VII. DVOJE HUBERTA

Hrtica je živjela s lovočuvarem u kolibici na samom rubu grada. Nije bio baš kreativan pa je kujici nadjenao svoje ime: Hubert. Brinuo joj se o ranama kao da se radilo o ljudskom mladunčetu, toplim oblozima i zavojima. Ona je spavala sklupčana oko noge njegovog kreveta, a jutrom se budila uz novu nijansu zelene milijuna pupoljaka koji su provirivali iz panjeva, nebesko-plavog cvrkuta ptica, isjeckanog klorofila.

„*Bonjour*, Hubert!“ dozvao bi je Hubert, zapadajući u histeričan smijeh, a Hubert, kujica, skočila bi mu u zagrljaj – i njihova je ljubav bila upravo takva, šala koja ne prestaje biti smiješna. A tako su proveli pet godina.

Jednog dana rano u prosincu Hubert je otpratila Huberta u Yonville, kako bi posjetio grob svoje majke. Snijeg je prekrpio spomenike, a samo su se najkrepkiji ožalošćeni odvažili na takav sumorni podvig. Među njima je bila Emma Bovary. Zaogrnuta grimiznim plaštem opazila je lik koji hita kroz pahulje – sivi duh koji klipsa s usnama prevučenima preko crnih desni.

„Oh!“ kriknula je. „Kako si lijepa! Dođi ovamo –,,

Njezin je zvižduk proparao kujičina prsa, rascijepavši ih u suprotstavljene želje:

Trči.

Ostani.

I u toj je nevolje kujica susrela sebe, osjetila blistavu preteču svijesti – komešanje isto onome koje joj je ježilo dlake na vratu svaki put kad bi pogledala u ogledalo ili kada je pronašla malog, bezmirisnog psa u jezeru.

Zvižduk je postao prodorniji i tad se sjetila: Ponoć u Tostesu. Šetnje kroz razrušeni paviljon. Vrane u suton. Trzaj kožnatog povodca. Zvuk klavira. Žutanjak u namirisanoj ruci. Tužni, nestrpljivi prsti koji joj češkaju uši.

Nešto je u srcu tog stvorenja nabreklo i prsnulo. Emma je gazila kroz gusti snijeg prema nesvjesnom lovočuvaru s jednim raspuštenim tamnim pramenom kose koji leprša u sumrak.

„Oh, *monsieur!* Ja sam također imala hrticu!“ Zatvorila je oči i čeznutljivo uzdahnula, kao da se napreže ne samo da dozove sjećanje već i samog psa.

I gotovo je uspjela.

Hrtičin je rep bespomoćno stao mahati.

„Ime joj je bilo Deeeaaa... Dahhh...“

Kujica se također prisjetila, ruke pune žuljeva četkaju otpalo lišće iz njezinog krzna, vade naslage mušica iz njezinih očiju i nosnica, podižu je iz jarka. Njihovi krupni prsti čvrsto stegnuti oko njezinog trbuha dok leti večernjim zrakom. Muškarčev ju je užegao, gomoljast miris omotao, vatra u očima njezinog spasitelja. Preko njegovog ramena nazrela je plitku presliku kujičinog tijela u blatu.

Uz dražestan, zaboravan osmijeh, Emma Bovary i dalje se nije mogla sjetiti imena svoje hrtice. A svaki tihi zvuk koji je protisnula, vukao je psa dublje u prošlost.

Trenutak je bio nemoguć, a bol koju je životinja proživljavala prebacujući pogled sa starog, zgužvanog Huberta na blijedu Emmu koja se rasplinjavala, doimala se poput sjekire koja joj propada kroz krzno mokro od snijega, cijepajući joj kralježnicu i kobno je razdvajajući.

„Moj se pas zove Hubert“, rekao je Hubert gospođi Bovary onako glupo iskreno. Pogledao je Huberta pun ljubavi, a hrtičine trzaje u nanosima na groblju pripisao je uobičajenim krivcima: vrtoglavici ili buhama. Previjala se u agoniji pa ustala. Prešla je mali, nevjerojatno gladni snježni ponor između sebe i svog gospodara. *Sjedi*, zapovjedila je zatim samoj sebi i poslušala.

## 6. Conclusion

The desire to present the new and yet untranslated author, Karen Russell, to the Croatian literary scene through the translation of her story “Madame Bovary’s Greyhound” unexpectedly gave rise to numerous questions and dilemmas that the translator may encounter. The obvious referencing of Flaubert’s *Madame Bovary* indicated intertextuality, while further analysis confirmed the overlapping of texts, which led to associating the short story with one of the phenomena of intertextuality – citationality. The works of the Croatian author, Dubravka Oraić Tolić, were used to lay out the historical overview of intertextuality, whereas her theory of citationality and categorization of citations served as the basis for the analysis of selected examples from the short story. Additionally, Oraić Tolić proposes a division of citationality according to which the story about the greyhound belongs to a text characterized by illuminative citationality. That was important to establish for further course of the discussion.

An overview of authorship, based on the works of Lawrence Venuti, partly answers the questions behind the invisibility of translators and excludes the approach of translation in which the translator tries to make the text as fluid and passable as possible. Moreover, it excludes the translation in which the translator hides behind the author and accentuates her/his presence. Instead, the translator should try to become author herself/himself, that is, strengthen her/his position and status in favor of authorship. Although the translator does not have an absolute influence on all the conditions and the choice of approach in general, transparency does not in any way benefit the translator’s status as author.

Out of all questions that arose, perhaps the most interesting one is whether the translator should use existing translations of the work that represents the subtext of the work being translated. Such instance can be, to some measure, found in the short story “Madame Bovary’s Greyhound”, which, as already mentioned, is characterized by illuminative citationality.

According to it, the text acquires a new and unexpected meaning and does not treat the subtext as a cultural tradition or a “treasury” of citations, but conducts a mutual intertextual dialogue (Oraić Tolić, *Teorija* 45). The insignificance of citations’ position and the lack of hierarchical ranking indicate that in such cases a translator could decide to independently translate the borrowed parts. Otherwise, it could happen that the translator not only adopts the citations, but also takes over the characteristics of the translation of the subtext. Each translation is different, and when the authors use foreign intertexts, they themselves use the translation and create citation relations with the translation, not with the original text. While adopting the translation, the translator has to be careful not to forget the role that a certain translation plays in the text as a whole. Perhaps in the case of illustrative citationality and direct, complete citations, one could discuss the borrowing of already translated parts of the texts, while in this case, it does not seem necessary.

As Graham Allen puts it, “intertextual reading encourages us to resist a passive reading of texts from cover to cover” (7), which should also be a principle that translators follow. All the choices in translation should be made based on informed decisions, and, in order to enable the translators to do so, it is necessary to strengthen their status and working conditions. Possible omissions, elseways, should not be blamed solely on them.

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## **8. Author – Text – (Author – Text – Translator) – Reader (Intertextuality and the Question of Authorship in Translation): Summary and Key Words**

The translation of the short story “Madame Bovary’s Greyhound” from the story collection *Orange World and Other Stories* served as introduction of the author Karen Russell to the Croatian literary scene, and also as a starting point for presenting the phenomenon of citationality from the perspective of Dubravka Oraić Tolić. Moreover, the paper provides an overview of intertextuality throughout history, deals with citations on the examples of a selected short story, and ultimately brings intertextuality into connection with translation and authorship based on the works of Lawrence Venuti. Some of the questions that arise accordingly are: should translators cite foreign intertexts from existing translations of subtexts and does this strengthen the idea of the translator as an author?

Key words: Karen Russell, intertextuality, citationality, authorship, literary translation

## 9. Autor – tekst – (autor – tekst – prevoditelj) – čitatelj (Intertekstualnost i pitanje autorstva u prevođenju): Sažetak i ključne riječi

Prijevod kratke priče “Hrtica gospođe Bovary“ („Madame Bovary’s Greyhound“) iz zbirke priča *Orange World and Other Stories* poslužio je kao uvođenje Karen Russell na hrvatsku književnu scenu, a isto tako kao polazište za predstavljanje fenomena citatnosti iz perspektive autorice Dubravke Oraić Tolić. Uz to, rad donosi pregled intertekstualnosti kroz povijest, bavi se citatnošću na primjerima odabrane kratke priče, te u konačnici dovodi intertekstualnost u vezu s prevođenjem i autorstvom na temelju djela Lawrenca Venutija. Neka od pitanja koja se shodno tome javljaju jesu: trebaju li prevoditelji citirati intertekstove iz već postojećih prijevoda podtekstova te osnažuje li to ideju prevoditelja kao autora?

Ključne riječi: Karen Russell, intertekstualnost, citatnost, autorstvo, književno prevođenje