

Prof. Dr. Kornelija Kuvač
University of Zadar / Univerzitet u Zadru
Department of the Croatian Language and Literature /
Odjel za kroatistiku
klevac@unizd.hr

UDK / UDC 82.09

Izvorni naučni rad / Original scientific paper

Primljeno / Received: 16. 07. 2024.
Prihvaćeno / Accepted: 31. 01. 2025.

**EMOTIONS AND LITERARY ENGAGEMENT IN THE
REPRESENTATION OF SOCIAL REALITY (THE FUNCTION OF
FEAR IN DAMIR PILIĆ'S NOVEL
AS IF EVERYTHING IS NORMAL)**

**The relationship between emotions and literary engagement in the
representation of social reality (the function of fear in Damir Pilić's
novel *As If everything is Normal*)**

**EMOCIJE I KNJIŽEVNI ANGAŽMAN U PRIKAZIVANJU
DRUŠTVENE STVARNOSTI (SVRHA STRAHA U ROMANU
DAMIRA PILIĆA *KAO DA JE SVE NORMALNO*)**

**Odnos između emocija i književnog angažmana u prikazivanju
društvene stvarnosti (svrha straha u romanu Damira Pilića
Kao da je sve normalno)**

Summary

*Considering the importance of the cultural coding of emotions and the number of current studies that investigate the expression, representations and functions of emotions in literary texts, and starting from J.P. Sartre's theses on human emotions and engagement presented in his essay *Engaged Literature*, this paper will connect these two phenomena by investigating representation and the function of fear in the novel by the contemporary Croatian writer, Damir Pilić, *Kao da sve je normalno (As If Everything's Normal)* (2018). Sartre defines emotion by anticipating contemporary constructivist and cultural approaches when claiming that emotion is always an expression of a certain way of life and worldview common to a class or an entire age. Thematizing the post-war reality in Bosnia and Herzegovina and Croatia and dealing with the consequences of the traumas left on citizens by war crimes, Pilić represents fear as the central emotion of his novel on the levels of its content, symbolism and genre. After explaining the relationship between emotions and literary engagement in the representation of social reality (according to J.P. Sartre), the analysis of the text in question will develop the hypothesis that Pilić posits fear as Sartre's "synthetic unity of affectivity", meaning that every feeling and every form of psychic life is*

actually a manifestation of the individual's social position and is closely related to the feeling of the collective. This paper will also consider how the author's intentions affect form and creative process (the genre hybridization of the political and social novel with elements of narrativized photo reportage and horror).

Key words: *emotions, emotionology in literature, literary engagement, representation of social reality, fear, post-war trauma, genre-hybridization of novel, J. P. Sartre, D. Pilić*

Sažetak

*S obzirom na važnost kulturološkog kodiranja emocija i brojnost aktualnih studija koje istražuju ekspresiju, reprezentacije i funkcije emocija u književnim tekstovima, a polazeći od teza koje je o ljudskim emocijama i angažmanu iznio J. P. Sartre u eseju *Angažirana književnost*, rad će povezati ta dva fenomena istražujući reprezentaciju i funkciju straha u romanu suvremenog hrvatskog književnika Damira Pilića *Kao da je sve normalno* (2018). Sartre emociju definira anticipirajući suvremene konstruktivističke i kulturalne pristupe kada tvrdi da je ona uvijek izraz izvjesnog načina života i pogleda na svijet koji su zajednički jednom staležu ili čitavom dobu. Tematizirajući poslijeratnu zbilju u Bosni i Hercegovini i Hrvatskoj te se suočavajući s posljedicama trauma koje su na građanima ostavili ratni zločini, Pilić kao središnju emociju svoga romana reprezentira strah. Čini to na sadržajnoj, simboličkoj i žanrovskoj razini. Nakon što se objasni u kakvom su odnosu emocije i književni angažman u reprezentaciji društvene stvarnosti (prema J. P. Sartreu), analizom predmetnoga teksta razradit će se hipoteza da Pilić postavlja strah kao sartreovsko „sintetičko jedinstvo afektivnosti“ unutar kojega je svaki osjećaj i svaki oblik psihičkoga života zapravo manifestacija pojedinčeva društvenoga položaja i da je u uskoj vezi s osjećajem kolektiva. Pritom će se razmotriti i kako autorove intencije utječu na formu i stvaralački postupak (žanrovska hibridizacija političkog i socijalnog romana elementima narativizirane fotoreportaže i horora). Radom se dokazuje da Pilić konstruira totalni strah ne samo kao psihološki, nego i ideološki sadržaj teksta, stoga on postaje nezaobilazan u tvorbi romanesknoga angažmana.*

Ključne riječi: *emocije, književna emocionologija, književni angažman, reprezentacija društvene stvarnosti, strah, poslijeratna trauma, žanrovska hibridizacija romana, J. P. Sartre, D. Pilić*

1. Introduction

Contemporary cognitive-constructivist approaches to the emotions prove that they are an important part of cognitive processes and that they are socially, culturally, and not only biologically and psychologically determined entities. Social reality is the moving force of human culture. The concepts of emotion, as elements of social reality, are learnt during childhood and the course of one's life (e.g., when one moves from one culture to another). Social reality is thus a channel

of transfer of behaviors, preferences and meanings from ancestors to descents through natural selection. Emotional concepts are not simply the social layer added to biological determinants, but a biological reality which is built into the brain through culture (Barrett, 2017:145) Yet, despite the actuality of the thusly termed „affective turn“ in the Humanities and in the study of literature, as well as the acknowledged importance of communication in the formation of emotional concepts, there are few works which approach the topic of social engagement in literary texts from an emotionological aspect. The theoretician of narrative empathy¹, Suzanne Keen, when speaking of the empathetic effects of narration, indirectly touches on engagement when stating that an author's empathy and narrative technique can be dedicated to social goals and a moral codex of which a reader's emotional reaction does not approve (Keen, 2006: 215). Martha Nussbaum also touches on engagement when she claims that among the reader's emotional reactions there are emotions toward the implicit author, the world-view embodied in the text in its entirety, sharing this world view and its emotions through empathy, as well as reacting to them, either with sympathy or critically. She claims that emotions function on more levels of specificity and generality (Nussbaum, 2019:262).

In this work the representations of fear as the dominant emotion in the engaged novel² *Kao da je sve normalno (As If Everything's Normal)* (2018) by the Croatian writer and journalist Damir Pilić are taken into consideration.³ The

¹ „Narrative empathy is the sharing of feeling and perspective-taking induced by reading, viewing, hearing, or imagining narratives of another's situation and condition. Narrative empathy plays a role in the aesthetics of production when authors experience it (...), in mental simulation during reading, in the aesthetics of reception when readers experience it, and in the narrative poetics of texts when formal strategies invite it. Narrative empathy overarches narratological categories, involving actants, narrative situation, matters of pace and duration, and storyworld features such as settings. The diversity of the narratological concepts involved (addressed in more detail below) suggests that narrative empathy should not simply be equated with character identification nor exclusively verified by readers' reports of identification.“ (Keen, 2013)

² Despite the approximative nature of this concept, it will be maintained the definition according to which engaged literature is that which reflects the artist's active stance toward social and political reality, a definiteness toward actuality and the will to change the circumstances that hinder the improvement of a society. (According to: *Rečnik književnih termina*, 1985:25)

³ Damir Pilić, MSc (1969., Šibenik) graduated psychology at the Faculty of Philosophy and journalism at the Faculty of Political Sciences at the University of Zagreb. At the same university he completed a Magister scientiae degree in the field of psychology. He has published more than three thousand new articles, reportage, interviews, essays, feuillets, and commentary in many Croatian and foreign periodicals: „Vjesnik“, „Slobodna Dalmacija“, „Feral Tribune“, „Novi list“, „Star(t) nove generacije“, „War-Piece Report“ (London), „Ost-West Gegen informationen“ (Beč) itd. His travel writings from Europe and the world (Siberia, Tibet, the Middle East, the Balkans, Vietnam, Cuba...) have been published in „Slobodna Dalmacija“. His stories have been published in „Arkzin“, „Godine“

novel has the post-war reality in Bosnia and Herzegovina as its theme also engaging with the effects of trauma of the war crimes in the 90's on its citizens. The plot of the novel takes place in two narrative currents, as narrated by two characters: Jakov, a photographer for Reuters, and the Croatian journalist D. Jakov works on a photo-report on the growth of radical right-wing groups in Europe and one day receives D.'s manuscript titled „As If Everything's Normal“. D. is an old schoolfriend of Jakov's and Jakov has been specifically chosen by D. to read of D.'s experiences in 2009 when he was tasked to write a report on the death of Vedran P., a supporter of the soccer club Sarajevo (from that city). Colleagues from the Bosnian Federation were to arrange an interview with fans from the 'Horde zla' ('Hordes of Evil') soccer fan club, to which Vedran belonged, but this does not happen and D. had to spend a night in Sarajevo. While haunted by memories of his earlier visit to Bosnia (in the 1980's and 1990's), he experiences a series of encounters with people long dead, while those who are living (a taxi-driver, passers-by etc.), transform and their faces appear distorted. D. is now hyper-aware of an omnipresent evil, rooted in the trauma of war experienced by generations of citizens in Bosnia and Herzegovina (which can be read as metonymy of the entire space of the former Yugoslavia) and which could, as the wounds have not healed, be repeated.

At the level of narrative strategies and procedures, the two fabular currents, although set in different time frames and in different places, are on the one hand (pseudo)documentary (in narrativized photo reportage in Jakovlje's story about Europe in the 2000s, and excerpts from D's reportage about crimes in Busovača and Ahmići that he investigated in 1992). On the other hand, the novel moves towards Horror in terms of genre, within D.'s narrative sequence, with which the author emphasizes the gruesomeness of war, so that the genre characteristics become symbolic at the same time.

By analyzing the formation and function of fear as pertaining to the levels of content, symbolism and genre, the influence of the author's intentions on the formal and creative procedure will be traced, while also investigating the literary-aesthetic effect of textual emotion. J. P. Sartre's „Engaged Literature“ provides the impetus for the direction of this research: Sartre wrote

and „Nova Istra“. He has written three novels: „Đavo prvo pojede svoju majku“ (First the Devil Eats His Mother) (Dalmagrad, Split, 2001., second edition 2004., third prize in „Arkzin's“ competition for best prose work from the region of the former Yugoslavia); „Splitting: Kako sam tražio Srbe po gradu“ (Splitting: How I Searched the City for Serbs) (Durieux, Zagreb, 2014.), „Kao da je sve normalno“ (As If Everything's Normal) (novel, Sandorf, Zagreb, 2018.) and a polemical work „Marx nije mrtav“ (Marx Is Not Dead) (Arkzin, Zagreb, 2016.) (<https://hrvatskodrustvopisaca.hr/hr/clanstvo/clan/damir-pilic>). At this time Damir Pilić lives and works in Split and New York.

the aforementioned work as an introduction to the newly-established journal *Modern Times* (*Les Temps Modernes*), in 1945, where he provided a significant place to this very relation between emotion and engagement in the representation of social reality.

2. Sartre's Reflections on Emotions and the Artist's Social Engagement

Satre had already reflected on emotions several years before this essay⁴ as “experiential episodes that are prompted by the perception of difficulties. During these episodes the world is magically transformed, often through the use of one’s body, in an attempt to overcome such difficulties“) (Elpidorou, 2016:210). „Emotional consciousness“ is an important concept for Sartre⁵, which is primarily a „consciousness of the world“, „a way of our conscious existence, one of the ways in which the consciousness understands Being-in-the World“ (Elpidorou, 2016:211). Emotions can change our world by changing our consciousness of it. By changing our expectations, worldview, beliefs or desires, we change the world in which we live; thus, emotions are not incidental modifications of consciousness or superfluous markers of human existence, but quite the opposite: they are constitutive for our human existence. With them we embody and experience our mundane and interhuman existence (Elpidorou, 2016:211).

Thus it is not surprising that for Sartre an artist’s social engagement is in itself incited by emotion. In more concrete terms, engagement originates in the feeling of responsibility that writers, simply being who they are, feel in special circumstances during their lives (cf. Sartre, 1988:252). Thus, when the form and the nature of engagement is in question, he gives precedence to those who „will have fought passionately within our own era“, and not to ideas or „emaciated principals“...„empty and null to make the transition from one century to the next“ (Sartre, 1988:255). Furthermore, he claims that a feeling

⁴ Sartre’s 1939 essay *Esquisse d’une théorie des émotions* (Herman & C, Paris) specifically.

⁵ Emotional consciousness, according to Sartre, “lives the new world it has thereby constituted—lives it directly commits itself to it, and suffers from the qualities that the concomitant behavior has outlined” (Elpidorou, 2016:212). During emotional episodes, consciousness is “caught in its own [emotional] snare” (Elpidorou, 2016:212). This concept can be brought into relation to Damasio’s „conscious emotional state“ or „core consciousness“ which comes as the third degree of the processing of emotions and emotions. According to Damasio, to feel something or to have an awareness of this feeling are not equivalent states. For Damasio this difference is key when defining the relation between the emotions, feelings and consciousness, and which is manifested in their connection to the body (Ćorlukić, Krpan: 2020:53).

is always an expression of a certain way of life and world-view, both of which are shared by an entire class or entire epoch and that its evolution is not the result of some internal mechanism, but of historical and social factors (Sartre, 1988: 259). Sartre, thus, besides an existential approach to the emotions, assumes the tenets of a social constructivist⁶. He does not claim that emotions are a skillfully calibrated machine, but an organized form, and thus proposes a dialectical understanding of the development of emotions (Sartre, 1988:259). One person's different feelings do not exist comparatively, but as a „synthetic unity of one's affectivity“ and every individual moves in his own world of affectivity. Every feeling and every form of the life of the psyche manifests an individual's social position (Sartre, 1988:260)⁷. For Sartre people do not have a common nature, but a certain metaphysical position in which the total of constraints which restrain are taken as a given (the necessity of birth and death, the immanence that they be complete, finite and that that they exist among other people) (Sartre, 1988:260). Man is only one situation: a worker does not have the freedom to think or feel as one of the bourgeoisies does. For this situation to be truly ‘man’, it must be experienced and overcome. In itself this situation is meaningless until some human freedom provides it with some definite meaning (Sartre, 1988:264). Sartre imagines a total man as totally engaged and totally free. The worker, although determined by his position, even to the level of his feelings, still decides on the meaning of his position and the position of all workers whether his position is one of someone indifferent or revolutionary. He is not free not to choose, he needs to choose. Choosing his fate, he chooses the fate of all men. This for Sartre means the defense of autonomy and the rights of the person, but also explains the function of artistic engagement. It is not the social and political program in literature, but its ideological content and these new intentions that can also influence the form and creative procedure in the production of the novel. Sartre also proclaims an attempt to define the literary techniques which best

⁶ In the aforementioned study, Sartre opposes two of the most influences theoreticians of emotions from the beginning of the 20th century. These are the theories of William James and Sigmund Freud, about which Robert C. Solomon wrote in the 4th chapter of his book *Dark Feelings, Grim Thoughts: Experience and Reflection in Camus and Sartre* (2006) under the title „Sartre on Emotions: A Reading of His 'Sketch' of 1939“ (93-113). When he considers the phenomenology of emotions and proposes his idea that ideas such as love – passion is not some substantive feeling of the human spirit, but that it is a historical relation to Christian ideology, Sartre precedes the theory of cultural coding of passion which the sociologist Niklas Luhman represented in his study *Liebe als Passion: Zur Codierung von Intimität*, Frankfurt: Suhrkamp (1982)

⁷ „(...) origin, class, environment, and nation of an individual are simple accessories of his emotional life...A worker who receives a salary, who does not own the instruments of his craft, whose work isolates him from material reality' cannot feel like a bourgeois.” (Sartre, 1988:260)

correspond to his aspirations (Sartre, 1988:266). Yet, in engaged literature in no instance should engagement overpower literature, writers should also serve literature, „infusing it with new blood, even as we serve the collectivity by attempting to give it the literature it deserves“ (Sartre, 1988:267).

Artists of a postmodernist bent, among whom Pilić also belongs, are aware that reality in literature can no longer be expressed in an ideological way, so they develop various post-ideological strategies (Oraić Tolić, 2001:41). One can recognize in Pilić's entire novel: intertextuality (the establishment of the parallelism of D.'s story with the plot Orhan Pamuk's novel *Snow*); documentary and pseudo-documentary (as part of the poetics of the experience of war, according to Oraić Tolić, 2001:42), and finally a metonymic nostalgia based on pain, due to the impossibility of return as a former identity is now unattainable (Oraić Tolić, 2001:44), which is formed with eidetic images, the revivification of nonstandard language, nostalgic memory and nostalgic typography. And yet, due to our methodological inclination we will maintain our focus only on those that represent fear within the representation of social reality and the inscription of the author's engagement in three textual layers.

3. The Formation and Function of Fear at the Level of Motif and Content in the novel *Kao da je sve normalno* (*As If All's Normal*)

Sartre's somewhat older contemporary, the psychologist John Dewey, when discussing the place of emotions within the experience of art, claimed that the emotions are not private but conditioned by context and that they belong to the security of the Self, but a Self which is concerned with the movement of an occurrence toward an outcome which is either desired or is not. Fear, in itself, is an automatic reflex, but in order to become emotional it must become part of an including and lasting situation under which a concern for objects and their problems are understood (Dewey, 1934:41, 42). Paul Ekman cites that fear, as one of the primary emotions, has been the one of the most thoroughly researched. Threat of injury, either physical or psychological, characterize all catalysts of fear, their themes and variations. The theme of fear is the danger of physical harm, while the variation can be anything from which we can learn what may harm us in any way. The function of fear is to prepare the organism for flight from a dangerous situation or for defense (Ekman, 2003:169).

Fear as a theme and effect appears in both the narrative sequences of which Pilić's novel is constituted. Jakov, a photographer for Reuters, narrates the first narrative sequence. This character is also a focaliser. The second one is

narrated and focalised by another character, journalist D., within a manuscript sent to Jakov.

Jakov's narration is built upon the technique of the photographic framing of the fragments of reality which thematize the threat of Neo-Nazism in Europe. He photographs right wing rallies, meetings among politicians and the severity of individuals and groups toward migrants, while preparing a photo-report titled »The Rise of the Extreme Right and the Crisis in Europe« in Europe 2016. Narration in these excerpts attain the form of photo-reportage:

„FOUR

Date: September 9, 2015.

Tags: #asylumcenter Roszke, #franticwomanjournalist.

A camerawoman for Hungary TV kicks a Syrian girl fleeing from the police. (...) The little girl has her hand in her father's hand, she probably didn't fall, at least I hope so, as it seems that her father is holding her firmly. He doesn't see that the journalist is hitting his child, as his head is turned to the other side, toward the Hungarian police from which he's fleeing. In her other hand she's holding a plastic bottle and a pauper's red bag: this is all they have. He's looking to the side, she at the camera, the camerawoman is photographed from the back: three perspectives, one composition.“ (Pilić, 2018:14)⁸

The reduced description of details on the photographs creates the impression of an entire occurrence of which only one frame has been caught by the lens. The narrator's comments on the composition of frames, as well as the textual preparations of the motifs selected for publication, are part of a documentary strategy. This documentary nature, yet, contextualizes a fear of extremism and Nazism, as well as a fear of the Other and the Different in Europe in the 21st century, making the reader aware that this emotion does not only belong to a fictional omnipresent and real „model of the world“, but that it is part of the actual experience of European citizens (in Poland, Slovakia, France, Finland, Hungary, Germany and Spain), confirming that its construct functions as part of the author's engagement. Scenes of Neo-Nazi iconography in mass rallies

⁸ „ČETIRI

Datum: 9. rujna 2015. godine.

Tagovi: #prihvatni centar Roszke, #mahnitna novinarka.

Mađarska TV snimateljica nogom udara sirijsku djevojčicu koja bježi od policije. (...) Mala jednu ruku drži u očevoj ruci, zato vjerojatno nije pala, bar se nadam, jer čini se da je otac čvrsto drži. On ne vidi da mu novinarka udara dijete, jer mu je glava okrenuta na drugu stranu, prema mađarskim policajcima od kojih bježi. U drugoj ruci drži plastičnu bocu vode od litre i sirotinjsku crvenu torbu: to je sve što imaju. On gleda ustranu, ona u kameru, novinarka je slikana s leđa: tri perspektive, jedna kompozicija.“ (Pilić, 2018:14)

and violence toward migrants function as a catalyst for fear of the repetition of a criminal history, as a threat:

„ONE

Date: May 5th, 2013.

Tags: #Budapest, #neonazis, #Jobbik.

A formation of men in black uniforms and with the red-white flags of Horthy's WWII Fascist nation. Bald men captured on film from behind, with tattooed swastikas on their necks, holding the flag of Greater Hungary: there are enough reasons on the flag, in all honesty, for four wars. The note underneath the photograph states that neo-Nazis from the Jobbik party on the square at the parliament building are protesting because of the World Jewish Congress in Budapest. It is written underneath that members of Jobbik want all Jews in Hungary to be noted in a special registry.“ (Pilić, 2018:13)⁹

Jakov's story presents a frame in which the second narrative sequence will be narrated, and this is D.'s (his colleague from school) story of his trip to Sarajevo in 2009, titled *Kao da je sve normalno (As If All's Normal)*.

D.'s manuscript reaches Jakov without any announcement or reason, even without the identity of the sender. Yet D. is a character who is haunted by eidetic images of his memories from the fall of Yugoslavia (metonymic nostalgia), his memory is photographic and never stops traumatizing him. The first motif that represents D.'s fear is a panic attack during the commemoration of the 5th anniversary of the massacre committed by the Chetniks in Škarbnja in 1996, which Jakov remembers as he had witnessed it. In Jakov's narrative sequences (without excessive detail) we find Jakov unreliably narrating about D. as well as, with external focalization, a narrative of emotion:

„It was in fact Simone who first understood that D. was unwell. She gave him water and led him from the graveyard. Later on he told me, while were sitting in a cafe in Zadar, that he then felt sick as he hadn't eaten anything, something like that. Simone was convinced that he had a panic

⁹ „JEDAN

Datum: 5. svibnja 2013. godine.

Tagovi: #Budimpešta, #neonacisti, #Jobbik.

Formacija postrojenih muškaraca u crnim uniformama i s crveno-bijelim zastavama Hortyeve fašističke države iz WW2. Čelavi muškarac uhvaćen s leđa, s tetoviranom svastikom na vratu, drži zastavu Velike Mađarske: na zastavi je dovoljno razloga za, brat-bratu, četiri rata. U natuknicama ispod fotografije piše da neonacisti iz stranke Jobbik na trgu kod zgrade parlamenta protestiraju zbog održavanja Svjetskog židovskog kongresa u Budimpešti. Ispod toga piše kako članovi Jobbika traže da se svi Židovi u Mađarkoj popišu u poseban registar.“ (Pilić, 2018:13)

attack. Impossible, I told her: I've known him since childhood, he's not like that. Believe me, she said, I know what I'm talking about." (Pilić, 2018:16)¹⁰

D.'s narrative sequence (in which he is both narrator and focalizer) begins on a strange day in October 2009, when Bosnia was surprised by snow, and D. was travelling there named to write a report on the fans of the Sarajevo soccer club named the 'Hordes of Evil'. The motif is a real occurrence (in extra-fictional reality) when Croatian fans in Široki Brijeg killed a Croatian member of Hordes of Evil, named Vedran Puljić, thinking that they were shooting at Muslims. While travelling D., recollects his earlier travels in Bosnia; one in high school in 1985 or 86, one in 1998 and the aforementioned in 2000, when he wrote a report from Ahmići and Busovača in Bosnia and Herzegovina. The aim of the actual trip was never attained, D. does not succeed in talking to the fans, yet briefly stays in Sarajevo attempting to write a report about a different topic. At night, while searching for the coffeehouse 'Balkan' in the Baščaršija, D. notices the eerie deformation of the faces of random passers-by, as well as of his interlocutors, and also meets personages from Bosnian-Herzegovinian and European history, where the novel changes genre and becomes a horror story.

On the level of the representation of the emotions, D.'s story begins with his sense of surprise at snow in October, but with his affirmation that it is good because he brought his jacket because it was „Only (...) an eternal fear of Bosnia that led“ (Pilić, 2018:22)¹¹ him to do so. Immediately after, contrary to fear, he recalls

„(...) wonder and disbelief of foreign journalists and sportsmen at that which they called the Spirit of Bosnia and Herzegovina, thinking of the hospitality of Bosnian people: much later I imagined that Spirit of Bosnia and Herzegovina as some supernatural being that sleeps in the Bosnian hills, and had risen from its dreams for the Olympics“ (Pilić, 2018:24)¹².

¹⁰ „Upravo je Simone prva shvatila da D.-u nije dobro. Ona mu je i dala vode i izvela ga s groblja. Meni je poslije, dok smo sjedili u nekom kafiću u Zadru, rekao da mu je pozlilo jer nije ništa jeo, tako nešto. Simone je bila uvjerena da je imao napad panike. Nemoguće, rekao sam joj: znam ga od djetinjstva, nije taj tip. Vjeruj mi, kazala je, znam o čemu govorim.“ (Pilić, 2018:16)

¹¹ „Samo (...) vječni strah od Bosne natjerao“ (Pilić, 2018:22).

¹² „(...) čuđenja i nevjerice stranih sportaša i novinara pred onim što su zvali Duh Bosne i Hercegovine, misleći na gostoprimstvo bosanskih ljudi: dugo poslije zamišljao sam taj Duh Bosne i Hercegovine kao neko nadnaravno biće koje spava u bosanskim planinama, a ustalo je iz sna samo zbog Olimpijade“ (Pilić, 2018:24)

He had the opportunity to experience Bosnian hospitality earlier as a high school pupil in the 1980's in the form of a waiter from Kupres, having seen his dedication and sacrifice for children entirely unknown to him. Thus, the Spirit for the narrator always represents the „essence of Bosnia and Herzegovina“ (2018:26). The emotions inscribed in his metaphorical construct are given as an antithesis to fear. The initial representation of Bosnia, therefore, is marked by emotional ambivalence (fear – wonder).

Fear is further represented by a documentary strategy in the inserted parts of the text: this being D.'s reportage from 2000, which in the moment at hand „haunts“ him (2018:31). The title of his first article is „Fear Scourges Busovača“ („Strah hara Busovačom“) and relates to the collective feeling of Croats after the indictment of war crimes in Ahmići and the collective emotions of Muslims before the indictment. For Croats, the indictment represents a threat and an imposition of collective guilt, while for Muslims relief. Fear here is mixed with anger, while war crimes perpetrated by one's on another ethnic group become taboo:

„And when, among nine interlocutors, not one will give you his name or be photographed, you might think that the Croats in Busovača are a very shy people. Meanwhile, if you follow the truth, you'll know that neither one nor the other is correct, but because a horrible theme has Lašvanska Dolina in its grip, as horrible as horrible can be: Ahmići. (...)

(...) Neither did Mrs. Jelena say her name, but we heard what the men called her: - The next census of Busovača's population will be in the Hague, we'll all be going there. And what did they do to us? Write about that, and not just against us Croats – Mrs. Jelena angrily said.“ (Pilić, 2018:32)¹³

D.'s reportage documents fear in interethnic relations as the result of wartime trauma:

„Semira Ahmić says that she doesn't know what to say, other than that she now breathes and walks more freely, while Džemila Ahmić adds:

- We are relieved, we thought that you might harm us.“ (Pilić, 2018:35)¹⁴

¹³ „A kad ti od devet sugovornika niti jedan ne pristane dati ime ili fotografirati se, možeš misliti da su Hrvati u Busovači iznimno stidljiv narod. Međutim, ako ćeš po istini, znaš da ni jedno ni drugo nije točno, nego da je sve to zato što je gadna tema pritisnula Lašvansku dolinu, gadna da gadnija ne može biti: Ahmići. (...)

(...) Ni gospođa Jelena nije rekla ime, ali smo čuli kako je muškarci zovu: - Sljedeći popis stanovništva u Busovači bit će u Haagu, svi ćemo otić tamo. A šta su oni radili nama? Pišite o tome, a ne sve po Hrvatima – ljutito veli gospođa Jelena.“ (Pilić, 2018:32)

¹⁴ „Semira Ahmić govori da ne zna što da kaže, osim da sad lakše diše i slobodnije hoda, a Džemila Ahmić dodaje:

- Lakše nam je, mislili smo da će nas možda još dirat.“ (Pilić, 2018:35)

One may state the fact that it is actually fear, and not some mythic collective hate, which represents the cause of the war. And yet, both hate and fear can remain as the persistent results of wartime trauma (and thus become the cause of new wars), which is apparent from D.'s conversation with a taxi-driver in Sarajevo:

„- People have gone bad– he continued in a resigned tone. – Hate dominated among peoples, that’s why it’s like this.

I don’t know if the people in Sarajevo are rotten, I thought at one moment: urban legends say differently. But this was before the war, and now it’s 2009. Maybe things have changed drastically. In fact, it would be unreal if they haven’t.“ (Pilić, 2018:43)¹⁵

„ – Fourteen years have passed since the war– he said – and even today I know which fellow at the station would butcher me. I am, if you’d excuse, a Moslem.“ (Pilić, 2018:43)¹⁶

It is at this very moment that the structure of the genre of this novel begins to change with the motif of the deformation of the taxi-driver’s face: now Horror, and with this the textual representation of fear changes as well. Thus, in the following chapter we will continue our analysis on the level of genre and the level of the relation toward extra-literary reality.

4. The Formation and Function of Fear within the Determinants of Genre and the Representation of Reality

Pilić’s novel can be characterized by its hybridity as a social, political and anti-war novel with elements of reportage, essay and horror. Sartre himself singled out reportage as a genre of engaged literature due to its „ability to grasp meanings instantly and intuitively, and a talent for regrouping them in order to offer the reader immediately comprehensible synthetic wholes“ (Sartre, 1988:267). Such an effect is particularly clear in photo-reportage. Oatley¹⁷

¹⁵ „- Pokvarili se ljudi – nastavio je taksist rezignirano. – Zavladała mržnja među narodima, zato je vrijeme ovakvo.

Ne znam jesu li ljudi u Sarajevu pokvareni, pomislio sam u tom trenutku: urbane legende govore drukčije. Ali to je bilo prije rata, a sada je 2009. godina. Možda su se stvari drastično promijenile. Zapravo, bilo bi nestvarno da nisu.“ (Pilić, 2018:43)

¹⁶ „ – Od rata prođe evo četrnaest godina – rekao je – a ja i danas znam tko bi me klao od kolega na stanici. Ja sam, da prosti, Musliman.“ (Pilić, 2018:43)

¹⁷ „There is a genre for each of these basic emotional themes, romances for feeling happy and overcoming difficulties, action stories for feeling anger, thrillers for feeling anxious, weepies for sadness, satires for contempt, as well as erotic stories for sexual arousal.“ (Oatley, 1994:69)

spoke of the connection between emotion and literary genre, yet here we will focus on fear as the basic emotion of Horror and its twofold representation in its relation to reality.

On this level, the novel is polarized between the mimetic and the non-mimetic, the realistic (documentary) and the fantastic. Regarding its temporal-spatial determinants and the causality of its action, in the part in which the author introduces a fantastic reality, the author, as Renate Lachmann would say, deforms the category of time and doing so disturbs the categories of appropriateness and similarity (Lachmann 2002: 10). And yet, despite the different spatial and temporal determinants of the two narrative sequences, the reader has the impression of a temporal synthesis. We interpret this in a Sartrean sense as Pilić constructs the narrative structure of his novel so that he is „always seeking to discover a common meaning“, and it is ostensibly clear that Pilić's efforts „clearly demonstrate the interrelation of the collective and the individual“ (Sartre, 1988:266). In the text, D.'s narrative sequences establish a unity of narrator, main character and focalizer. The course of D.'s actions are temporarily halted by documentary interventions: a) Jakov's photographic fragments as a form of commentary on D.'s content; b) Jakov's notes with ideas which he has formed on the basis of D.'s text and c) the documentary parts of D.'s reportage from Bosnia in 2000, after the indictment for war crimes.

In order to represent fear on both levels of the relation to reality, and thus to show how both are vectors of common meaning, we will briefly return to the documentary nature of Jakov's photo-reportage as the author's post-ideological strategy of an answer to reality (and as a reflection of the poetics of critical mimeticism). Furthermore, fear on the mimetic, realistic and documentary levels (in Jakov's photographs as part of the poetics of testimony) is inscribed by representations of neo-Nazi meetings and rallies. Emphasis is on the concealed face:

„AUSTRIA (...) A flagstick exactly covers the middle of a face on a t-shirt, so that one cannot exactly recognize who that man is. A careful observer notices under the flagstick a man's specific moustache: it is the face of Adolf Hitler.“ (Pilić, 2018:52)¹⁸

„UKRAINE (...) Motherfucker, this is Berlin 1933, only without uniforms. A group of men even have uniforms and camouflage masks

¹⁸ „AUSTRIJA (...) Štap od zastave prelazi točno preko sredine lica na majici, pa se ne razaznaje dobro tko je taj čovjek. Pažljiviji promatrač uočava ispod štapa specifične čovjekove brčiće: to je lice Adolfa Hitlera.“ (Pilić, 2018:52)

over their faces, only their eyes are visible. This is a night-march: a mob with burning torches walks the wide street of a city, probably Kiev.“ (Pilić, 2018:52)¹⁹

And on the fantastic, non-mimetic level, the motif of deformation is again focused on the human face:

„(...) the taxi-driver's moustache slowly began to the move toward the right, toward me, like a typewriter's leaden cylinder, and started to vibrate up and down – like a jumper on a trampoline, while his right ear, the only one I could see, seemed to lengthen and sharpen at the tips, like Spock from Star Trek.“ (Pilić, 2018:44)²⁰

„(...) because I found his jaw fascinating, which started to lengthen like in some comic-strip, out of proportion with the rest of his face, while on the edges I noticed little shiny spots, like the man could no longer contain his spit. I could see his breath in the cold, which turned into short red shots of light, before they would drown in the dark. I looked at him like I looked at the fireworks in a circus: I saw a young dragon like from some children's picture book. I felt like something was tightening in my throat: as if my body recognized horror before reason, that refused to accept this terrifying scene. (...) and I also managed to see how both of his ears became really sharp, like with that taxi-driver who drove me from the hotel to the 'Dan' (*Day*) newsroom. (...) for a moment he looked like a monster from a b-grade horror movie which found itself in a different genre by mistake. I think that I did not still feel panic at that moment.“ (Pilić, 2018:82)²¹

¹⁹ „UKRAJINA Jebem ti mater, ovo je Berlin 1933., samo bez uniformi. Dio muškaraca čak ima neke uniforme i maskirne kape preko lica, jedino im oči vire. Ovo je noćni marš: gomila s upaljenim bakljama hoda širokom ulicom nekog grada, vjerojatno Kijeva.“ (Pilić, 2018:52)

²⁰ „(...) taksistov brk počeo se kretati lagano udesno, prema meni, kao tromi valjak pisaće mašine, te stao vibrirati gore – dolje kao skakač na trampolinu, a desno uho, jedino koje sam mogao vidjeti, naočigled mu se izduživalo i postajalo šiljasto, kao kod Spocka iz Zvezdanih staza.“ (Pilić, 2018:44)

²¹ „(...) jer me fascinirala njegova vilica, koja se počela izduživati kao u stripu, neproporcionalno s ostatkom lica, a na njenim rubovima zapazio sam sitne svjetlucave točkice, kao da čovjek više ne uspijeva zadržati pljuvačku. Iz usta mu je od hladnoće izlazila para, koja se pretvarala u kratke crvene rafale svjetla, prije nego bi se utopila u mrak. Gledao sam u njega kao da gledam pirotehničku točku u cirkusu: vidio sam mladog zmaja iz dječjih slikovnica. Osjećao sam kako me nešto steže u grlu: kao da je moje tijelo prepoznalo užas prije razuma, koji je odbijao prihvatiti zastrašujući prizor. (...) a uspio sam vidjeti i kako su mu oba uha postala bitno šiljastija, kao od onog taksista što me vozio od hotela do redakcije Dana. (...) za trenutak mi je izgledao kao čudovište iz horora B produkcije koje se zabunom našlo u drugom žanru. Mislim da u tom trenutku još nisam osjećao paniku.“ (Pilić, 2018:82)

„ (...) so his face took on the molten and broken appearance of a crumpled child's ball that someone emptied of air, just like the deformed figures from Picasso's cubist phase. The lower part of his face still had its sharp masculine outline, but the upper part no longer had any kind of connection to his jaw: he looked like a high-caliber bullet hit right in the root of his nose.“ (Pilić, 2018:83)²²

„ (...) his face, squashed and straight like dough flattened for bread: without a nose, without any bulges or indentations, without a third dimension, without depth. So much was missing on this face that I instinctively recoiled, like people who don't work on themselves unconsciously recoil from an invalid, because they're overcome by the evolutionary fear of the asymmetry of a human body.“ (Pilić, 2018:84)²³

The narrator calls these people with deformed faces (which recalls biblical demons, to be more exact, introducing mythopoetic representations of fear) Legion: „If Legion had decided to attack me, I realized in that instinctive second, that they can only enter me through my bellybutton.“ (Pilić, 2018:88)²⁴ Fear overwhelms D.: this is enunciated by a gradation in narration (with the occasional ironic distancing) and is cognitively conceptualized by the metaphor „dangerous country“, which is actually a reflection „(...) of the hero's unpreparedness to accept the very reality of that city and country, which is marked by national disunity and hate, lack of perspective, conditions of life far from the ideal and desired“ (Alajbegović, 2019).

„When I realized that my memories of the taxi-driver recalled memories of Nena from Ahmići, for the third time I thought how Bosnia and Herzegovina was a dangerous country for me, full of terrifying memories that live with people.“ (Pilić, 2018:96)²⁵

²² „ (...) pa mu je lice popimalo vrlo razliven i izlomljen izraz zgužvane dječje lopte iz koje je netko ispuhao zrak, baš poput deformiranih likova iz Picassove kubističke faze. Donji dio lica još uvijek mu je imao oštre muževne crte, ali gornji dio više nije imao nikakav odnos prema vilici: izgledao je kao da ga je metak velikog kalibra pogodio točno u korijen nosa.“ (Pilić, 2018:83)

²³ „ (...) njegovo lice, spljošteno i ravno kao razvaljano tijesto za kruh: bez nosa, bez ikakvih ispupčenja ili udubljenja, bez treće dimenzije, bez dubine. Na tom licu nedostajalo je toliko toga da sam instinktivno ustuknuo, kao što ljudi koji ne rade na sebi nesvjesno ustuknu od invalida, jer dopuste da ih obuzme evolucijski strah od asimetrije ljudskog tijela.“ (Pilić, 2018:84)

²⁴ „Ako me Legija odlučila napasti, shvatio sam u toj instinktivnoj sekundi, mogu prodrjeti u mene samo kroz pupak.“ (Pilić, 2018:88)

²⁵ „Kad sam shvatio da mi je sjećanje na taksista dozvalo sjećanje na nenu iz Ahmića, po treći put sam pomislio kako je Bosna i Hercegovina za mene opasna zemlja, puna strahovitih uspomena koje žive s ljudima.“ (Pilić, 2018:96)

From such a conceptualization of fear, construed on the mimetic and non-mimetic levels of the text, its symbolic effect, an aesthetic effect in fact, of objective emotion is developed.

5. The Formation and Function of Fear in the Symbolic Layer of the Text

The protagonist's phantasmagorical visions of people with demonic characteristics is interpreted by B. Alajbegović in the following way: „unreliability in the reality of that which is experienced in the Bašćaršija, in fact, the unreliability of the journalist's senses and perception“ as well as citing that they „symbolize the destroyed normalcy of the post-war reality of Bosnia and Herzegovina, and Sarajevo respectively (...)“ (Alajbegović, 2019).

And yet, the motifs with which a fictional reality fantastically unravels by using the genre characteristics of Horror, showing that the representation of fear has received symbolical characteristics and that what is at hand is the procedure of the symbolization of Sartre's concept of emotional consciousness. Thus, exactly with its distancing from mimeticism, a fantastically transformed reality represents the individual's and collective's emotional consciousness creating an estranged „living new world“ founded on fear. The protagonist no longer believes his own perception: „This I explain by the fact that the frenzy of my own perception as greatly frightened me, so that in such a state I could not rely on my own senses“ (Pilić, 2018:97)²⁶. The protagonist also analyzes, cognitively conceptualizes his fear. Using animal symbolism, he provides his visions with meaning:

„I remember that it firstly became clear to me that I understand the principle of deformity: for me people became animals. I could still tolerate this, but the following realization demoralized me: no one was deformed to the state of a tame animal (...) but they all transformed into predators, animals who prey and scavengers: like a wolf, like a fox, like a rat, like a rat, like a hyena, like a vulture. I intuitively comprehended that this must have been related to the war.“ (Pilić, 2018:91)²⁷

²⁶ „To objašnjavam činjenicom da me divljanje vlastite percepcije prilično prestrašilo, pa se u takvom stanju nisam mogao pouzdati u svoja čula“ (Pilić, 2018:97).

²⁷ „Pamtim da mi je najprije postalo jasno da razumijem princip izobličavanja: ljudi su mi postajali životinje. To sam još dobro podnio, ali me naredna spoznaja ipak demoralizirala: nitko se nije izobličavao u neku pitomu životinju (...) nego se redom pretvaraju u predatore, grabežljivce i strvinare: kao vuk, kao lisica, kao štakor, kao hijena, kao lešinar. Intuitivno sam shvatio da to mora biti povezano s ratom.“ (Pilić, 2018:91)

„I thought that what was happening to me must be related to something in the very heart of Sarajevo, like some kind of supplementary reckoning between murderers and victims.“ (Pilić, 2018:98)²⁸

This is why we recognize fear in Pilić's work as total, as a Sartrean „synthetic unity of one's affectivity“ within which every feeling and every form of mental life is actually a manifestation of the individual's position and in close ties to the collective's feelings:

„That which confused me – and that which also now, at this absent moment, still confuses me – is this: why are people becoming deformed in front me as well as people like the taxi-driver who should be a victim (...) Has the Spirit of Bosnia and Herzegovina, damaged by foreign hate, taken on some of the markings of the butcher?“ (Pilić, 2018:98)²⁹

„I looked at Mirza: I know that great pain changes people, not always for the better. If the Spirit of Bosnia and Herzegovina because of great pain has taken on some of the markings of the butcher, then all is lost.“ (Pilić, 2018:99)³⁰

The author's engagement is clear in that the protagonist interprets the reasons himself, as well as the meaning and message of such a transfigured reality, interpreting them with the symbolism of the demonic Legion:

„In the following flash of knowledge, which took place within the same second, I clearly felt what Legion wanted from me: relax the abdominal wall and let it enter through my bellybutton, like a malignant virus of contrition, so that we share the dreams of twelve thousand dead citizens of Sarajevo. (...) they wanted to take out my heart and get inside, so that I also become a zombi, yet this was something I couldn't give them, because I didn't kill anyone in Sarajevo, and besides, my heart is not only my own.“ (Pilić, 2018: 91-92)³¹

²⁸ „Pomislio sam da to što mi se događa mora biti povezano s nečim što je u samom srcu Sarajeva, kao neka vrsta naknadnog obračuna između ubojica i žrtava.“ (Pilić, 2018:98)

²⁹ „Ono što me zbunjivalo – a što me i sada, u ovom odsutnom trenutku, još uvijek zbunjuje – jest ovo: zašto mi se izobličavaju i ljudi koji bi trebali biti žrtve, poput onog taksista (...) Zar je i Duh Bosne i Hercegovine, oštećen tuđom mržnjom, poprimio neka obilježja krvnika?“ (Pilić, 2018:98)

³⁰ „Pogledao sam Mirzu: znam da veliki bol mijenja ljude, ne uvijek nabolje. Ako je Duh Bosne i Hercegovine zbog velikog bola poprimio neka obilježja krvnika, onda je sve izgubljeno.“ (Pilić, 2018:99)

³¹ „U narednom bljesku spoznaje, koji se odigrao unutar iste sekunde, jasno sam osjetio što Legija želi od mene: da opustim trbušni zid i da mi uđu kroz pupak, kao zloćudni virus

According to Dewey, emotions hold the elements of experience together, while experience harmonizes them (1934:42). The emotion which is thematized in this novel is an individual's and collective's posttraumatic state, the loss of multiculturalism in Bosnia and Herzegovina after the war, the interethnic conflicts which left traces in the everyday coexistence of citizens, as well as a parallelly increasing intolerance toward immigrants in European countries. All are connected by an experience of a politics of incitation; in Bosnia on the eve of war, at the beginning of the 90's, and in Europe closer to the present moment, that could lead to the same outcome. Fear is an emotion which unites all these temporally and spatially distanced experiences on the thematic and symbolic level, but also on the level of the inscription of emotion. A fantastically transformed reality represents a change in the extraliterary reality of Bosnia and Herzegovina which D. experienced before the war in relation to its post-war reality.

The emotion of fear which the citizens of Bosnia and Herzegovina feel toward one another, yet live „as if all's normal“, thus, in a false reality, transformed the protagonist's experience and experience of reality, while on the formative level this transformation occurs on the level of procedures in genre and symbolism and the author's conceptualization of reality (from the documentary to the fantastic). Emotion is underlined with elements of horror, and in such a frightening reality, the protagonist D. still participates directly, like all the other characters which represent the citizens of Bosnia and Herzegovina. This model of the world was constructed, thus, by its collective emotional consciousness which is enunciated by symbols which reveal the unconscious and repressed (fear of the Other, guilt and sadness, which are not uttered „as if all's normal“). For the protagonist fear is a Sartre-like episode of experience in which his world is magically transformed with the aid of one's own (symptoms, panic, paranoia), but also with that of other bodies (deformations), in an attempt to overcome it.

The protagonist is bound by this schizophrenic world of total fear, is seized by it and, as Sartre states, „suffers from accompanying characteristics“ which are made manifest in the text with people being demonized. The frightening deformations of people's faces and the visions of the deceased during „emotional episodes“ are an appendage to Sartre's thought on a conscious „caught in its own (emotional) trap“ (cf. footnote 6). This is why we can interpret the protagonist and his world as figures of this and such an emotional

kajanja, da podijelimo snove dvanaest tisuća mrtvih građana Sarajeva. (...) željeli su mi izvaditi srce i useliti se unutra, da i ja postanem zombi, a to im ipak nisam mogao dati, jer ja nisam nikoga ubio u Sarajevu, a osim toga, moje srce nije samo moje.“ (Pilić, 2018: 91-92)

consciousness, and can apply to the fantastical distancing from reality Oatley's interpretation of *mimesis* as simulation, and not as imitation or representation³², which is crucial for the understanding of the emotional effect of the text on the reader, and thus of the literary engagement here itself. In his work on the taxonomy of literary responses and the theory of identification on the fictional text, Keith Oatley proposes a new interpretation of Aristotle's *mimesis*, no longer as „imitation“ or „representation“ but as simulation. The human mind possesses the possibility of simulation, the creation of new models of the world (Craik, 1943, cit. in: Oatley, 1994:66). Literary texts work so that they lead the process of simulation in the reader. The core of this simulation is an identification with one or more readers where the reader controls the character's actions according to his own processes of planning, assuming the characters aims and experience of emotions when his plans change (Oatley, 1994:66). The reader's mind forms mental models of imagined worlds, accepts the speech acts with which the writer accosts him and integrates all these various elements when creating a new, unique experience (Oatley, 1994:53).

6. The Representation of Total Fear and literary engagement – conclusion

This research has confirmed that Pilić, in his novel *As If All's Normal*, constructs total fear on a Sartrean foundation, not only as the psychological but as the ideological content of the text. The relation between the textual constructs of the emotion of fear and literary engagement in the representation of social reality has been considered here: this social reality is temporally organized in several different excerpts (pre-war, post-war time in Bosnia and Herzegovina and Croatia, the year 2000 in Europe), and is thus represented with the strategy of nostalgic memory, and of the traumatic on the other.

The core of the artistically relevant and inscribed in literary engagement would enact what Oatley cited as the procedure of the great writers: this being that, when they've offered matter for the enactment of the aforementioned functions of simulation, which makes it possible for the reader to react creatively, that he/she feels as if they he/she has been touched emotionally, that he/she understands some of the relations between the work and the emotions, and occasionally undergoes a cognitive transformation (Oatley,

³² „'Imitation' and 'representation' are too empirical as translations of *mimesis*. They imply copying, and it is just this sense that photography, photocopying, video recording have appropriated. They imply one-to-one correspondences between the movements and speech of (say) an actor and real life.“ (Oatley, 1994:66)

1994:53)³³. The last point here certainly does not mean that the writer of engaged literature must sow his/her ideological world-view in the reader, but it can mean that the emotions in the text will not represent only psychological, but also ideological content by expressing the author's stance toward the object which arouses emotion.

By the simulation of a frightening post-war traumatic reality, Pilić's novel achieves the effect of surprise – it presents total fear as the synthetic unity of the protagonist's, writer's and reader's affectivity. This total fear overgoes the representation of a mere reflex, and thus conveys emotion in accordance with those with which Oatley characterizes other profound emotions in everyday life (happiness due to love, sadness due to loss, anger due to injustice). Fear of the Other and Different is one of such as, like those note prior, it can incite thoughts on our very selves and can change us (cif. Oatley, 1994:60), thus, its thematization necessarily invokes questions of identity.

Pilić, in his representation of fear, consciously used a symbolic transposition of reality, having used the determinants of the genre of horror. Such symbolization can be related to therapeutic procedures when encountering trauma. Namely, in as much as we interpret this symbolically transformed, frightening reality as the protagonist's elaboration of trauma, to be more exact, as an aid when encountering its effects (by way of the projection of fear into symbols), then one more level of the interaction of the emotional constructs of the writer's engagement in the literary text reveals itself. A similar process with literary simulation could even take place in the reader, yet the reader in the text encounters the emotions which the author has inscribed into his cognitive constructs and one legitimate reaction to it may be rejection. And yet, as emotions emerge unexpectedly, when we have unprepared answers, they encourage us to overcome the skills we have thus far mastered: they stimulate our creativity (Oatley, 1994:61).

When meditating on and evaluating the author's engagement in the novel at hand and the eternal question of tendency and aesthetics, Oatley's claim that „Art proper is produced when an artist goes beyond stock responses to express an emotion creatively in a particular medium (words, paint, music or life) can be applied. Emotions are potentially transformative for us readers when we too can respond creatively“ (1994:61). This is exactly what the engaged text

³³ On the plane of the literary text a simulation occurs, yet the emotions are the reader's. Some can be incited by sympathy and memory, and some by the influence of occurrences to the aims and plans of the character with which we identify. And all of these belong to his and Johnson-Laird's taxonomy of basic emotions from 1987 (Oatley, K. and P.N. Johnson-Laird, 1987. Towards a cognitive theory of emotions. *Cognition and Emotion* 1, 29-50) (Oatley, 1994:69)

asks of the reader. And yet, the problem of every, and especially the engaged text, is that not all readers will experience an identification with the characters, nor will feel sympathy with a character or connect the action with his/her memories/experience, whereby the lack of the same should not influence the evaluation of the literary and aesthetic qualities of the text, first of all the innovative models of the representation of the emotions with which engaged literature appeals to the reader's consciousness, and which, as have been proven here, are present in the novel at hand by Damir Pilić.

Bibliography

1. Alajbegović, B., 2019. Potraga za »duhom Bosne i Hercegovine« (Damir Pilić: Kao da je sve normalno, izd. Sandorf, Zagreb, 2018.). *Kolo*, 3. [online] Dostupno na: <https://www.matica.hr/kolo/589/potruga-za-duhom-bosne-i-hercegovine-29570/> [14. 6. 2024.].
2. Barrett, L. F., 2017. *How Emotions are Made. The Secret Life of the Brain*. [e-knjiga] New York, Boston: Houghton Mifflin Harcourt. <https://jyotsnabooks.wordpress.com/wp-content/uploads/2017/12/how-emotions-are-made-the-secret-life-of-the-brain.pdf> [15. 6. 2024.].
3. Čorlukić, M., Krpan, J., 2020. Što su emocije? – Suvremene neuroznanstvene teorije / What Are Emotions? – Contemporary Neuroscientific Theories. *Socijalna psihijatrija* 48 (4), pg. 50-71.
4. John Dewey (1934) *Art as Experience*, New York: Minton, Balch & Company
5. Ekman, P., 2003. *Emotions revealed : recognizing faces and feelings to improve communication and emotional life*. New York: Times Books. <https://zscalarts.wordpress.com/wp-content/uploads/2014/01/emotions-revealed-by-paul-ekman1.pdf> [11. 7. 2024.].
6. Elpidorou, A., 2016. Horror, fear, and the Sartrean account of emotions. *The Southern Journal of Philosophy*, 54 (2), pg. 209–225
7. Keen, S., 2006. A Theory of Narrative Empathy. *Narrative*, 14 (3), pg. 207-236
8. Keen, S., 2013. Narrative Empathy. U: Hühn, P., Pier J., Schmid, W., Schönert, J. *The living handbook of narratology (LHN)*. [online] Dostupno na: <https://www-archiv.fdm.uni-hamburg.de/lhn/node/42.html> [14. 6. 2024.].
9. Lachmann, R., 2002., *Phantasia/Memoria/Rhetorica*, Zagreb: Matica hrvatska
10. Nussbaum, M. C., 2019. *Izdizanje misli. Inteligencija emocija*. Zagreb: Sandorf & Mizantrop
11. Oatley, K., 1994., A taxonomy of the emotions of literary response and a theory of identification in fictional narrative, *Poetics* 23 (1994) 53-74
12. Oraić Tolić, D., 2001., Suvremena hrvatska proza. Izazov zbilje. *Republika*, 57 (5-6), pg. 39-51

13. Pilić, D., 2018. *Kao da je sve normalno*. Sandorf, Avantura: Zagreb
14. Škreb, Z. i dr., 1987. *Rečnik književnih termina*. Beograd: Nolit
15. Sartre, J. P. 1988. Introducing Les Temps modernes. U: Sartre, J. P. *"What Is Literature?" and Other Essays*. Cambridge, Massachusetts: Harvard University Press, pg. 247-268
16. Solomon, Robert C., 2006., *Dark Feelings, Grim Thoughts: Experience and Reflection in Camus and Sartre*. Oxford: Oxford University Press