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## RESPECTUS PHILOLOGICUS Nr. 26 (31)

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*Research interests: Theory of fiction and drama; Philosophy of literature; Religion and literature; Existentialism in literature; Jewish culture in Latgale; Culture of Latgale*

### IMPLIED AUTHOR IN PHILOSOPHICAL NOVELS

*The present article falls within a number of papers about research on specification of philosophical novels. The aim of this article is to analyze author's function as a narrative category in classical philosophical novels (Franz Kafka "The Trial" (1925) "The Castle" (1926), Jean-Paul Sartre "Nausea" (1938), Hermann Hesse "The Glass Bead Game" (1943), Albert Camus "The Plague" (1947)) and a novel of Latvian prose writer Ilze Šķipsna „Neapsolītās zemes” [Un-Promised Lands](1970)). The analysis is based on theoretical ideas of structural narratologists Gerard Genette, William Labov, Seymour Chatman, Wolf Schmid, as well as philosophers Edmund Husserl, Jean-Paul Sartre, Paul Ricoeur and semioticians Yuri Lotman (Юриi Лотман) and Umberto Eco.*

*The real author can "enter" the text only indirectly—as an image, with the help of the storyteller, and the way how this "entry" happens is determined by the narration of the real author or narrative (communication) skills of the author. Thus, the author and implied author are functionally different concepts: author as a real person develops the concept idea, his intention is to define the concept under his original vision; narrator, in its turn, communicates with the reader, representing the concept, and his aim is to select appropriate means of communication with regard to reader's perceptual abilities.*

*KEY WORDS: implied author, philosophical novel, narrative, timespace.*

#### **Introduction**

At a definite period of his creative work while making up the narrative of his literary work, the biographical author or the real writer achieves an unplanned and even unwished effect—the illusory presence of the author in the narrative, in its timespace. In such a way the image of the either abstract or implied author becomes real in the text resulting from reader's perception and refers only to the stage of interpretation. Implied author emerges when the text is perceived and it merges all the periods of text creation and its representative instances: the real author, narrator, storyteller and character.

In order to grasp the meaning of the text, the reader focuses on a generalized author's image and circumvents the instance of the narrator—the labour-consuming and relevant strategist of communication. The analysis of narrator's skills makes it possible to look inside the process when the author is created, to participate in the reconstruction of his work of fiction which seems to be more helpful than to analyze fiction—manifestations of the implied author in text composition (narrating subject's system of values, life expe-

rience, etc.). In philosophical novels it is an implied author who is properly involved in making conceptually important hints.

In philosophical novels the narrating subject overlaps with one or more subjects which may come from within or beyond the timespace of the literary work. As a result a peculiar interference of viewpoints is achieved. In philosophical novels with overlapping multiple subject narration, the real author or the implied author is not the storyteller but the narrator from beyond the timespace of the literary work; in novels with zero focalization, narration acquires an indistinct perspective or poliphony where the storyteller and the image merge, the subject and object overlap in free indirect speech (German—*erlebte Rede*) which is, as Paul Ricoeur (Рикёр 2000: 98) defines, retold rather than cited monologue. In such cases the features of implied author become obvious in simultaneous manifestation of the overlapping instances.

### **1. The concept of the implied author**

Four instances are involved in text formation of fiction: 1) the real author (real person); 2) the narrator (function enabling communication between the real author and addressee); 3) the storyteller (the subject or object of speech/language); 4) the implied author or the abstract author (the construct of the real author created by the empirical reader).

The real author is a real person who has made up his mind to write a work of fiction on a definite topic or event. Further creative activities of the author involve selection of the material, its layout and sequence, hints and artistic means; at this stage the author applies his narrative skills and abilities to transform his experience into narrative time. Narrator thus creates and puts into action the strategies of text formation under its communicative experience, knowledge of the language, the source or raw material (Kolmane 2005: 118), but the storyteller who is often identified with narrator (Schmid 2008: 1) is only one of author's artistic instruments that indirectly discloses author's messages. The real author and narrator are metaliterary instances where one conceives communication but the other carries it out.

The storyteller has definite knowledge—not as exhaustive as the real author but in comparison with characters of the literary work this knowledge is deeper; the storyteller belongs to the timespace of the represented while the real author and the narrator belong to the sphere of representation. The storyteller has a definite viewpoint—that of a subject (the one who tells the story) or an object (about whom/which the story is told); the storyteller has its own inherent features, it may be anonymous, have a critical attitude towards the represented or it may be present in or absent from the event. In fact this instance is an effect of author's creativity—a character to which the reader attributes the features of the real biographical author. German narratologist Wolf Schmid and a number of other theorists of fiction view this peculiarity of perception and interpretation as fictional sender of the message—implied author or abstract author (Schmid 2008: 45). Ieva Kolmane has compared implied author to the boggy land of Latvian literary theory and philosophy (Kolmane 2005: 118).

The storyteller constitutes a part of timespace of the literary work irrespective of how much personality he demonstrates or even if he is only a neutral observer and recorder of

events. As a subject of the narrative it acquires the functions of the fictional sender and thus might be identified with the real author and takes up the role of an implied author within the reception of the text. As the object of the narrative he becomes one of the characters of the literary work—not only participating in the described events but also neutrally and anonymously functioning as an eye-witness; at the same time, narration shows a more or less intentional disclosure of the character, worldview and attitude, a kind of unpredicted self-revelation which should not be seen as appearance of the author of the work but as his literary role play. Theorists distinguish between intentional, un-planned and unintentional manifestation of an implied author.

Using indices of intermediary communication the reader wishes to get to know the author as a real person, therefore implied author that can be traced in the subject of the narrative, is often taken for the writer himself and thus two facts are mixed: firstly, the artistic imaginary world of the represented (to be represented) and, secondly, the real world—that of representation. One's inclination to find the features of the real author, to reconstruct or construct the author can be explained via peculiarity of the viewpoint or perspective of the narrative—the inadequately wide horizon of the storyteller, even though it accurately coincides with the timespace of the represented world. Besides that, the addressee often involved in conversation, is the reader who is beyond the represented world. Such a narrative perspective shows implied author's intermediary status and its place on the verge of the world about which the story is being told and that which is telling the story and interpreting it.

The choice of the narrative subject and object depends on the aim of the strategic activities of the narrator determined by the real author's intention. The position of the subject or object of the narrative is called the viewpoint or the focus of narration. Endowment of the storyteller or a character of the story following narrator's strategies of text forming is called *focalization* (a concept introduced by Gerard Genette). Focalization is in charge of the number of viewpoints (zero or omniscient focalization), layout and adherence, sequence and possible interference as a result of which the storyteller(s) is/are placed at a definite viewpoint—as a subject or object, having definite features or he may be anonymous with or without a critical approach, participating or not in the event. Focalization makes it clear in what way (as to the choice of the components of the narrative, e.g., description, dialogue, reproduction) and to what extent the timespace and character will be described.

At a definite stage of his creative work the real author reaches the status of a narrator, carrying out his own practical communication plan which helps to make the storyteller or author (most often unwished) present in the narrative.

Implied author in his own turn does not belong to the narration, it is a part of a text as an artistic whole (it is the result of the selection of material for the literary work, refinement, sequencing, choice of language means), and it belongs to the time of interpretation. Paul Ricoeur who often identifies the real author with the storyteller and the storyteller with the narrator, sometimes mentions implied author but he does not analyze this concept in his extensive research on time and narrative, arguing that this concept characterizes the external communicative function of a narrative but he is more interested in the concepts *viewpoint* and *voice* (Рикёр 2000: 190). At the same time, voice—according to some other

conclusion of this researcher—differs from viewpoint by its being part of communication sphere because it is aimed at the reader (Ibid: 106). Obviously, Ricouer interprets voice as communication between implied author and the reader. In any case the viewpoint of the ever dominating narrative subject and his more or less perceptible participation in the text (notes, comments, any voicing) enables the reader to shape author's character which can also be seen as a side effect of the mutations of narrative means in the process of text perception.

## 2. Narrative peculiarities of philosophical novels

The structure of philosophical novels reveals that author's intention and narrator's aim is to create the illusion of documentation of events, accurate layout resembling a chronicle which is widely analysed by Ricouer in his fundamental three-volume research *Time and Narrative (Temps et récit, 1983–1985)* with emphasis upon narrative means which create credibility effect in historical and fictional story (in French—*récit de fiction*). Each of the novels under discussion, hence fictional stories, has a similar fable: cognition of the order of the world (not unique) in the experience of an individual person (the unique). Besides that the authors use allegorical means (the trial and the inaccessibility of the castle in Kafka's works, epidemic in Camus) or metaphorical devices (Sartre's nausea, Hesse's bead game, Šķipsna's un-promised lands) to transfer cognition figuratively, in the narrative of these literary works the principles of credibility and objectivity (also topicality, causality, clarity and emotions) of the represented events are strictly observed (Labov 1997).

The functioning of the mentioned narrative principles in the discussed novels is determined greatly by constant application of several narrative methods:

Presence of one or more competent and especially responsible storytellers in cases of multiple focalization (*Nausea, The Glass Bead Game, Plague*);

Narrative interference or overlapping of the subject and object in cases of zero focalization (*The Trial, The Castle*);

Detailed and scrupulous descriptions in the discussed novels.

In the introduction of Sartre's *Nausea* the role of the narrative subject is given to several publishers of the novel; this technique serves as a proof of the authenticity of the event:

“Warning of the publishers:

These notebooks were found among the papers of Antoine Roquentin. We publish them without any changes.

The first page is not dated but we have enough grounds to assume that it was written a few weeks before the real diary.

Thus it was created at latest in the beginning of January, 1932”

(Sartre 2006: 7).

Another narrative subject of the novel is the author of the diary who is the only object of the narrative having his own viewpoint; he reveals his own experience. Antoine Roquentin's story, his diary entries are not published in his own compilation, perhaps they are published without his consent. It is interesting that anonymous publishers claim themselves as compilers, moreover, they are more than one and they attempt to persuade the reader about the accuracy and precision of their work which results not in appearance of another

responsible storyteller but the birth of narrator—an instance beyond the represented timespace which takes the responsibility for the selection and organization of the material.

It is notable that a similar method of documenting his cognition is chosen by another narrative subject/object Antoine Roquentin:

“To show events in chronological order would be best. To write a diary to avoid any misunderstandings. To describe all nuances, details, even the least important and, what is most important to arrange them. It must be said what the table, people, tobacco packet are like because they have changed. The nature and extent of changes must be estimated.” (Sartre 2006: 9).

The publishers' note and the position of the author of the diary is aimed at persuading the addressee to perceive the further text as a document, a testimony where every episode is conceptually important, where accurately and without any exaggerations the features of things and phenomena are described and also the way how these features change. Current events can be represented objectively (by senders and addressees) only by scrupulous and precise interpretation of the event taking the reality in consideration:

“For example, this is my carton and my bottle of ink. I should try to describe how they looked a moment ago and now. All right, it is a rectangular parallelepiped which is seen against <...> It's stupid, nothing can be said here. There, this must be avoided—don't imagine oddities where there are not any oddities. To my mind, this may happen to a writer of a diary: he exaggerates, he pricks up his ears, he distorts reality all the time” (Sartre 2006: 9).

In the novel *The Glass Bead Game* we find a similar understanding of narration. It is the compiler of the material, narrator speaks to the reader, not the storyteller; in fact there are several narrators whose aim is to collect all the information which has been found about Joseph Knecht, who is called also Magister Ludi in the archives of the glass bead game. All this is done “not in honour to any individual person or in spite of traditions” (Hesse 1976: 23), but to serve science and truth.

Thus in the mentioned philosophical novels the phenomenological concept of the unique is embodied in the experience of an individual person and hence the illusion of credibility and objectivity of the narrative is preserved.

A similar approach is chosen by Albert Camus in *The Plague*. There are two storytellers, one of them starts the novel with a small prologue and discloses to the reader that the story about what happened in Oran will actually be told from the viewpoint of another storyteller; that person has participated in the events and his name will be disclosed later. Thus an intrigue for the reader to look for this subject among the objects of the narrative is created. The introduction of the novel emphasizes the truthfulness and documentary character of the representation of the episode, as well as the typicality of the event which is an essential feature of the historical narrative (after Ricoeur):

“Strange things described in this chronicle have happened in 194... in Oran. <...>

These several notes perhaps give a sufficient idea about our town.

We must not exaggerate. We have to emphasize only the banality of the town and life. <...>

The storyteller, whom we will soon meet, would not be competent to start this chronicle, except for a chance which let him listen to many eyewitnesses... <...>

The description of the first days must be especially accurate <...>” (Kamī 1952: 17).

As usual, in the prologue of the novel the narrating subject has taken up the competence of the narrator and discloses the duties of the anonymous chronicler which he has obviously defined himself: he should not pay much attention to contradictions, must record what has in fact happened, “if he knows that something has happened that affects the life of a whole nation and that there are thousands of witnesses who can support the truth of the said” (Kamī 1952: 19).

This storyteller, who has usurped the competence of the narrator from the first person, several times reminds the readers that the narrating subject has a number of documents at his disposal which he will use at his own discretion in the case of any necessity. The peculiar difference between the narrating subjects in Camus’ novel arouses suspicion that in fact there is only one narrating subject. Dr. Bernard Rieux, when he starts his story about what happened in Oran, gives a description of his own character from outside of the timespace of the text which is metaliterary and done for the sake of objectivity and credibility.

The genre of philosophical novels is represented also by such novels (*The Trial*, *The Castle*, *The Un-Promised Lands*) in which the principles of objectivity and credibility are carried out mainly by means of different methods of narration because in these novels zero focalization is found—the story is told by one narrating subject with no intention to change the perspective.

In the fiction of Kafka and Šķipsna the persons, timespace and situations are meticulously described; this can be observed also in the works of previously mentioned philosophical novels for the same principles of narration which were explained by Antoine Roquentin are applied. Kafka and Šķipsna merge narrative perspectives, and by means of inner monologues in the form of free indirect speech they achieve polyphony and gradation of emotions. In such cases it is not clear if it is the narrating subject or Kafka’s Joseph K. or land surveyor K., or Šķipsna’s Malva, or George Wilkinson, etc. are talking to themselves and at the same time to the reader.

Joseph K. meticulously describes the moment when two guards arrive at his place, he watches them secretly, his observations, especially the strange appearance of the guards, are described by a third person storyteller; the description is followed by a number of questions about the reasons of their arrival and about the strange trial against Joseph K. It is not clear who asks the questions; it could be either Joseph K. or the storyteller who



is speaking about this experience and is sympathetic to Joseph K. because he is a man with his heart in the right place (Burstner: 2007).

Free indirect speech carries a similar function in Šķipsna's novel:

“And yet he (Zaļcepure—O.S.) had led Malva over something, he was both the wrong path and the bridge—otherwise she would have never reached this place, she would have never learned that the mountain climber has died! Now it was clear that the news about the mountain climber was a simile. Who would have made it? Perhaps similes arise themselves—they appear and we see them, understand them and live.

Do you remember the burning tree? All similes just did not take place so suddenly and they did not appear so bright.

Now the green hat was being worn by somebody else. The Messenger had perished. They say he has died.

They say he has disappeared.

Has the message perished together with him? Trust messages of destruction—retold and unverified?” (Šķipsna 2000: 353–354).

Very often in Šķipsna's characters and the narrative subjects talk to themselves simultaneously addressing the reader. In such cases the participation of the implied author becomes double; at the same time the storyteller (*subject*) and the character (*object*) become inseparable and communicate with the reader as one. Malva often remembers a burning thunderstruck tree; the question “Do you remember the burning tree?” (Ibid: 353) is also posed to the reader and functions as a hint of how to decipher the simile of the mountain climber and his possible relation to the lifecycle of nature which is expressed via the widely interpreted symbol of the tree of life in this novel.

In philosophical novels the subject overlaps with one or more subjects coming from beyond the timespace of the text or changing its status from the object into the subject; such overlapping results into peculiar interference of perspectives. Hence, firstly, it is not the storyteller who becomes the construct of the real author but the narrator, especially in the novels with multiple focalizations. Secondly, the narrative becomes *polyphonic* (the voice of the storyteller and the character) and simultaneously the narrative is aimed at a conversation with the addressee. The narrative subject in this case is the storyteller and the person, and they overlap in free indirect speech. In such cases the features of implied author can be traced in simultaneous self-manifestation of the two instances.

To communicate with the reader and for the system of hints to function well, not only well-known symbols but also individual signs of the timespace relevant for the experience of individual characters are used; according to Ricoeur's interpretation this points out a genetic link to German formation-novel (*Bildungsroman*), its typological image gradually covers the meaning of the signs and with it also its mission in the world (Ricoeur 2000: 149).

### 3. Signs of communication between author's character and the reader in the timespace of the philosophical novel

Perception of the world and cultural awareness of individual people come through signs—symbols, metaphors, etc. Tropes and denominations of reality must be classified and generalized thus being part of a coding structure or tradition known to the cultural community.

Each individual and the community which he represents rely on knowledge acquired as a result of person's own direct experience or a stereotype borrowed from others' experience. The well-known, widely discussed scholarly writing of cultural semioticians (Umberto Eco *The Absent Structure* (1968), Yuri Lotman *The Semiosphere* (1989)) memory data bank or past experiences are only the raw material of the individual work, one of the unlimited additional means of the possibilities of programming. Cultural semioticians (Y. Lotman, U. Eco) and phenomenologists (Edmund Husserl, Jean-Paul Sartre) discuss the theme of the relationship between the old, traditional texts and the new texts in the consciousness of man. Any text may contain historical, socially accepted and sustainable, and new, unknown codes for timespace modeling. Identification and categorization of such codes can be accomplished through ideas of semiotics, phenomenology, psycho- and socio-linguistics and other scientific fields.

To include the real author of a literary text into a particular tradition of coding means to demonstrate a wish to communicate with the reader in reader's language. Every writer in his system of hints operates different types of timespace signs (philosophical abstractions, oppositions, religious rituals, authors or characters of literary and artistic works, implicit and explicit quotations, allusions, etc.), but modernists, where all the authors of the discussed novels belong, focus on the dynamics of the old and new signs. In sign selection they prefer phenomena, but they give the same importance to the tradition, to deny it and to change it for something unprecedented.

The tendency of the authors of modern philosophical novels to document scrupulously the experience of a single individual is associated with application various foundational signs (concerning the traditional, repeatable, recognizable, etc.) in the speech/language material of the narrative subject or object not only to carry out the main communicative function of the text, i.e. to provide information, but also to describe phenomena which contain the essence of ideas and are important by themselves.

Semiotician Yuri Lotman lists the main communicative functions of text which supplement to the central—informative function. These are:

- 1) maintenance of collective cultural memory (wide abstraction archetypes, images, concepts, etc.);
- 2) adapting to a particular cultural context (code or sign selection, respecting tradition, stereotypes, cultural cliches of comprehension and recognition);
- 3) stimulation of recipient's introspection, which could be described as a direct, personal knowledge and the global phenomenon of code creation or production of new signs and new contextual meanings of the traditional signs (Лотман 1992: 131).

In modernist fiction with its well-established and traditional timespace coding system society is opposed to individual who has chosen his own sign system and encourages the

addressee to do the same. The ideal recipient in such cases seeks to explore and adopt new ideas and denominations from author's experience, memory and imagination; these ideas and denominations encourage looking into ourselves and viewing the world inside and outside us as two different spaces. The concept of author's experience can be applied to both the real author and the real reader's subjective interpretation—the implied author which is most often traced in the narrative subject and object, if they entirely or partly merge together in different cases of focalization (for example, when the narrative perspective is granted for a short moment to a character of the story).

Taking into account the above mentioned definition of implied author and conditions of its functioning, it can be argued that in the modernist philosophical novels the real reader communicates with the implied author, which, though indirectly (with help of narrative subject(s)), reveals author's real biographical experience, depending on how purposefully and deliberately the real author seeks to manifest itself (as a narrator) in a structured narrative. The real reader thinks that it is the author who communicates with him through old and new texts, but the author in this case should be understood as an implied author—he is a depositor and user of certain tools for thinking and *encyclopedia* (see Eco). The timespace of fiction is filled with memories and signs of imagined fictional characters (see Ricouer) rather than selected material from his real experience.

Sign is a concept of semiotics. Information is obtained, stored and transmitted through signs. Semiotician Umberto Eco sees a fundamental world view or an interpretation act as identification of object or replacement by signs when meaning is transferred. Signs based on the transfer of meaning are classified into three groups:

- 1) Iconic or figurative, the similarity-based symbols—metaphors;
- 2) Indices, based on communication—metonymies;
- 3) Symbols based on cultural traditions when a new object is denominated or a new sign is used instead of the accepted conventional sign based on practices, similarities, analogies or community consensus (Эко 1998: 72).

According to Eco, a sign which results from transfer of meaning reflects the conditions of perception rather than the properties of the object to be represented. When we see a sign, we use our experience, knowledge or encyclopedia and select the principles of identification of signs. The same detection principle or code is at the basis of the selection of the conditions of perception and interpretation. Eco sees the coding process as a natural, inherent property of human mind independent of cultural conventions, quite different from the perception of signs. It is the competence of a semiotician to determine what is inherent to human nature and culture as to selection and creation of signs (coding) which makes up culture as a thinking tool used by the community (Eco 1984: 261). The study focuses on the process of sign perception, mechanisms and functioning of cultural conventions, taking into account the specificity of the research object—the implied author as a product of readers' perception of the text.

Selection or coding principles of cultural signs in a philosophical novel can be revealed through formula (see Table 1) that attracts reader's attention to the mechanism of selection of timespace signs and makes possible not only to be an ideal recipient, but also to play the role of a narrative organizer. Hermann Hesse's novel *The Glass Bead Game*, which

has a remarkable number of different signs in contrast with other novels, analysed in this article, is chosen for illustration.

Cultural signs are mainly selected from Hesse's timespace coding and can be classified according to their origin—coming from European and Asian cultures, most often these are names of eminent scientists, philosophers and artists (see Table 1), especially German musicians and poets and sometimes their works. The second group of the cultural signs relates to Hesse's own fictional characters, from novels such as *Steppenwolf* (1927), *Journey to the East* (1931). These characters are also brilliant examples of science or art. The writer makes a real person or his work an image of his own fiction and refers to this image in another literary work, thus creating unique polyphonic effect. However, the reader interprets the text primarily based on the contribution of a documentary person in *The Glass Bead Game* or cognition of the world order.

Cultural signs of the collective encyclopedias, irrespective of the possible categorization, reflect communication between the implied author and knowledgeable readers who perceive the relevant abstraction in coding or character selection: to serve mankind, exploring the laws of the world with the help of scientific and artistic techniques. The experienced ones have to transfer their knowledge to the young, ensuring the preservation and continuity of cognitive outcomes.

In modernist texts signs from collective encyclopedia function as safe and considerably explicit means of communication along with the new signs—the product of author's unique personal experience. The Glass Bead Game—an allegory of cognition and individual initiation of Joseph Knecht and his peers (Turu, Famulus, Dasa) gradually turning from disciples into masters illustrates the case.

Table 1. *Coding of timespace in philosophical novels: the example of Hermann Hesse's novel "The Glass Bead Game"*

UNIVERSALS/ ABSTRACTIONS	SYMBOLS/ COLLECTIVE ENCYCLOPAEDIA	PHENOMENA/ NEW CODING
Cognition	<i>Castalia school</i> Castalia (Ancient Greek Κασταλία)—an Ancient Greek mytheme, source of inspiration in Delphi. <i>Pedagogical province:</i> An educational institution in the novel by Johann Wolfgang von Goethe (1749–1832) <i>Wilhelm Meister's Journeyman Years</i> (1821).	<i>The Glass Bead Game: nature</i> (as opposition to <i>phenomena</i> —according to Edmund Husserl)—figurative allegory of a distilled, sterilized cognition.
to Live—to Serve	Science ( <i>Pythagoras, Plato, Abelar, Nikolay Kuzanski, Bengel, Ettinger, Zhuangzi, Bolzano, Franke, etc.</i> ). Art ( <i>Novalis, J.W. Goethe, Swan of Boberfeld—Martin Opitz, Zinzerdorf, etc.</i> ).	Individual experience or uniqueness in repetition: Joseph Knecht; Turu; Joseph Famulus; Dasa.
Master—Apprentice	<i>Albert the Second</i> —the author of the novel's epigraph (Hesse's fictional character) – pastiche of Thomas Aquinas' teacher Albert the Great (1193–1280), he tries to gather all notions of his time into a single system; this intention becomes a prototype for <i>The Glass Bead Game</i> .	Individual experience or uniqueness in repetition: Master of music, Father Jacobus—Joseph Knecht; Joseph Knecht—Tito; Servant—Turu; Dion Pugil—Joseph Famulus; Yogi—Dasa.

The central character of Hesse's novel himself speaks about his associations with glass bead game marking them as *legitimate*, i.e., *conventional*, and *personal* or *subjective*, further he describes the unique personal experience, impressions, which the reader can only imagine, not know: "I came across Schubert's spring song "Spring Awakening", and the first chords of the piano accompaniment brought to my memory the just felt: they smelled like blossoming elderberry—bitter-sweet" (Hesse 1976: 70).

The speech/language of the narrative subject reveals different time spaces specified by conventional signs (paganism of matriarchal time, medieval Christianity and Hinduism), but generally the story follows subject's cognitive experience. The game is always the same (conditions, selection of participants, tools), but the players change, so there are no similar games and there is no similar experience, although man repeats his predecessors' route during his life: applies his attitude towards the traditional, stable, irrevocable and new changes; he is looking for approval of the authority and later he becomes an authority himself, he sometimes loses his sense of life and then immediately begins to search for it, and finds it in his mission to serve. Game is recurrent and symbols always remind about recurrence; *symbols* are encyclopedia signs which enable the functioning of hint mechanisms in the text of fiction.

New texts verbally manifest direct sensual perception, the unique which originates from continuous recurrence of the common and non-original. This is why it is easy to find a way from a new text to an old text or a universally known and understood (or at least easy to learn) symbol. Unique experience and phenomena which make one person's life distinct from other people's lives is important for modernists. However, to communicate efficiently, message contains generally known, stereotypical signs which are easily accessible. The reader is given the opportunity to operate both the old, encyclopedic signs which enable him to relate to the experience of the mankind, and new signs which are connected with the experience of the characters and the reader himself. For a comprehensive study of a novel, analysis of both types of signs is needed to find and formulate abstract philosophical categories. This would facilitate decoding of the artistically complex allegories of the novel (which requires the reader's knowledge of the history of science and art of different countries) in order to find out the meaning of *glass bead game*:

The rules (the course of the game does not repeat); tools (symbols and codes "<...> where each symbol and each combination of symbols lead to the centre of the Universe, the mystery, a deeper meaning, to the fundamentals of all the knowledge rather than a single example, an experiment or evidence" (Hesse 1976: 110));

The participants, who honestly respect the tradition, listen to the teacher and still go their own erroneous and difficult way, searching for new solutions and finding them.

Semiotic analysis of the literary work using the provided formula of the codes of timespace (see Table 1) shows that interpretation of both abstractions and new texts is not possible without research of symbols of our collective encyclopedia, which is the precondition of successful communication between the reader and the implied author

which is created in the consciousness of the reader.

Joseph Knecht is guided by old texts in the first stage of his game: “<...> all the world’s mental framework can be played on this instrument” (Hesse 1976: 26), and “in each country (Games—O.S.) the commission has the game archives, they contain all so far tested and approved symbols and codes” (Ibid: 47), and “each symbol and each combination of symbols lead to the centre of the Universe, the mystery, a deeper meaning, to the fundamentals of all the knowledge rather than a single example, an experiment or evidence” (Ibid: 110).

Every disciple is initially in the power of encyclopedia; he sees things like an anatomist—“only schemes and forgets the unique individual reality of the body, and he is like Castalian, glass bead game player, mathematician out of place” (Ibid: 151). This is why he must find someone who can confirm the correctness of his game. Search for authority to overcome contradictions (spirit or nature) forces Joseph Knecht to listen to the Music Master, schoolmate Plinio Designori, Father Jacobus. This is the way towards his future independence.

The respect for tradition and creativity (Joseph Knecht fugue games) is the binding element of the totality of signs used as philosophical narrative means and for the author-reader communication. Character errors and accidental success of cognitive play, “transgression against the ordinances” (Hesse 1976: 99), searching for new solutions should be considered as a ritual initiation recurring in the depicted timespace of any philosophical novel.

### **Conclusions**

The reader, interpreter of the text message, tries to find real person’s attitude towards the displayed event in the selection and application of signs. Perhaps the idea of finding the expression, indices of the real author’s awareness, emotional experience, memory or imagination becomes the reason why the main narrative subject is identified with a real person, forgetting that it is only an image, artistic technique, so the bold initiative to find the real writer in the timespace of the novel is doomed to failure at the outset of such an initiative. Coding of the message pursued, loading the timespace with a certain type of signs is a parameter of the character (the author or the narrator), which, of course, is derived from the author’s biographical experience, but in fact is fictitious, imaginary experience (see Ricouer). The signs of a work of fiction must be viewed in the fictional timespace and not outside it.

In the narrative analysis, the reader focuses on a generalization—the implied author; the reader often disregards the narrator—the most responsible and labour intensive instance. Acknowledgment of the narrator in text analysis allows for a detailed reconstruction of the course writing fiction. Search for indices of the implied author in text (the system of values, life experience, etc.) is actually considered a useless toiling at ostensible reality, but with regard to the philosophical novels it is productive because the implied author as a trick of the narrator participates in the operation of perfectly thought mechanism of hints and allusions.

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### NUMANOMAS AUTORIUS FILOSOFINIULOSE ROMANULOSE

#### Santrauka

Straipsnyje analizuojami filosofinių romanų bruožai. Tyrimo tikslas yra išanalizuoti autoriaus funkciją pagal aprašomosios kategorijos bruožus klasikiniuose filosofiniuose romanuose (F. Kafkos *Procesas* (1925), *Pilis* (1926), J. P. Sartre'o *Šleikštulys* (1938), H. Hesse's *Stiklo karoliukų žaidimas* (1973), A. Camus *Maras* (1947)) ir latvių prozininkės Ilzes Šķipsna'os *Nepažadėtoji žemė* (1970). Analizė grindžiama struktūrinio naratyvo atstovų G. Genette'o, W. Labovo, S. Chatmano, W. Schmido, taip pat filosofų E. Husserlio, J. P. Sartre'o, P. Riquere'o ir semiotikų J. Lotmano bei U. Eco teorinėmis įžvalgomis.

Tikrasis autorius gali „įžengti“ į tekstą netiesiogiai – t. y. per pasakotoją kaip vaizdinys. Tai, kaip tas „įžengimas“ įvyksta, nulemia tikrojo autoriaus pasakojimas ar pasakojamieji (komunikaciniai) autoriaus

įgūdžiai. Taigi autorius ir numanomas autorius yra funkciškai skirtingos sąvokos: autorius kaip realus asmuo plėtoja bendrą supratimą siekdamas apibrėžti sąvoką pagal savo pirminę viziją; sąvoką pateikiantis pasakotojas, savo ruožtu, bendrauja su skaitytoju, o jo tikslas yra, atsižvelgus į skaitytojo gebėjimą suvokti, pasirinkti tinkamas komunikacines priemones.

*REIKŠMINIAI ŽODŽIAI*: numanomas autorius, filosofinis romanas, pasakojimas, erdvėlaikis.

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Zainteresowania naukowe: teoria literatury pięknej i dramatu, filozofia literatury, religia i literatura, egzystencjalizm w literaturze, kultura Żydów w Łatgalii, kultura Łatgalii

## AUTOR IMPLIKOWANY W POWIEŚCIACH FILOZOFICZNYCH

### **Streszczenie**

Niniejszy artykuł wpisuje się w nurt publikacji poświęconych analizie powieści filozoficznych. Celem opracowania jest analiza funkcji autora jako kategorii narracji w klasycznych powieściach filozoficznych: *Proces* (1925) i *Zamek* (1926) Franza Kafki, *Mdłości* (1938) Jeana-Paula Sartre'a, *Gra szklanych paciorków* (1943) Hermanna Hessego, *Dżuma* (1947) Alberta Camusa oraz w powieści łotewskiej prozaiczki Ilze Šķipsny *Neapsolītās zemes* (Ziemia nieobiecana, 1970). Analizę oparto na teoretycznych rozważaniach narratologów Gérarda Genette'a, Williama Labova, Seymoura Chatmana, Wolfa Schmidta, a także filozofów Edmunda Husserla, Jeana-Paula Sartre'a, Paula Ricoeura oraz semiotyków Jurija Lotmana i Umberto Eco.

Realny autor może „wkroczyć” do tekstu jedynie pośrednio – jako obraz – z pomocą narratora. O tym, w jaki sposób to „wkroczenie” się odbywa, decyduje narracja realnego autora lub umiejętności narracyjne (komunikacyjne) autora. Tak więc, autor realny i autor implikowany są różnymi funkcjonalnie pojęciami: autor jako osoba realna rozwija koncepcję ogólną zgodnie ze swoim wyobrażeniem; narrator zaś obcuje z czytelnikiem, przedstawiając tę koncepcję, a jego celem jest wybór odpowiednich środków komunikacji z uwzględnieniem zdolności percepcyjnych czytelnika.

*SŁOWA KLUCZOWE*: autor implikowany, powieść filozoficzna, narracja, czasoprzestrzeń.

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