

**Tijana Parezanović\***  
Alfa BK University, Belgrade

## TRANSLOCALITY AND THE FOREIGNER'S LANGUAGE IN ALEC S. PATRIĆ'S *BLACK ROCK WHITE CITY*

**Abstract:** Referring to the literary work of Serbian migrants in Australia, and in particular to Alec S. Patrić's 2015 novel *Black Rock White City*, this paper deals with language and space as two important aspects of the migrant experience. The novel is analysed from the theoretical prism of translocality, which, according to Brickell and Datta, describes the sense, frequently experienced by migrants, of being situated simultaneously across two different locales. This theoretical prism is complemented by Julia Kristeva's description of foreigners. Presenting an unusual thriller story on the surface, *Black Rock White City* in fact revolves around the translocal life of its protagonist Jovan Brakochevich, who emigrated to Melbourne with his wife Suzana after the war in the former Yugoslavia. Close reading of the novel suggests that the language used by the main characters reflects, through the selection of lexical and grammatical categories, the experience of translocality, with characters using either English that sounds like Serbian or Serbian that reads like English; additionally, translocality is also manifested as unspoken words of the art produced by the characters. Establishing language as one of the arenas where translocality is effectively enacted paves the way for further research into the socio-stylistics of migrant literatures.

**Keywords:** Australian literature, Serbian migrant writers, A.S. Patrić, translocality, language, foreignness.

### 1. INTRODUCTION

One of the greatest challenges that international migrants face is certainly language. Many move to a foreign country not knowing its official language; some spend years, even decades, not mastering it, gradually

---

\* [tijanaparezanovic@gmail.com](mailto:tijanaparezanovic@gmail.com), [tijana.parezanovic@alfa.edu.rs](mailto:tijana.parezanovic@alfa.edu.rs)

forgetting their native language in the process, or at least starting to pronounce it awkwardly. Distancing from one's place of origin seems to imply an increasing distance at least from the standardised version of one's mother tongue (Ćuk 2020: 51). Language barriers can often pose an obvious challenge to international migrants, and yet another equally obvious is posed by the perception and experience of new places. As Julia Kristeva, herself an immigrant, writes in *Strangers to Ourselves*, "[n]ot belonging to any place, any time, any love ... The space of the foreigner is a moving train, a plane in flight, the very transition that precludes stopping" (Kristeva 1991: 7–8). Conceiving space in this way implies the lack of rootedness in either the place one originally comes from or the place one moves to. The foreigner/migrant is in a permanent state of semi-connectedness to at least these two different places. Since their relationship with language is similarly twofold, it is of some interest to explore how place and language interact in migrant literature. To this effect, this paper deals with the literature of the writers of Serbian origin in Australia, more precisely, with Alec S. Patrić's 2015 novel *Black Rock White City*. The analysis of the novel relies on the theoretical concepts of translocality and translocal geographies, as presented in the 2011 study by Katherine Brickell and Ayona Datta. Bearing in mind the importance of language and space to migrant writing, this paper aims to explore to what extent language used by characters, who are first-generation Serbian migrants in Australia, reflects the experience of translocality, that is, of being in two places at the same time.

## 2. SERBIAN IN AUSTRALIA

The first literary echoes of the Serbian diaspora in Australia date back to the 1950s work of political refugees, who wrote in Serbian and were therefore marginalised in Australia, where they remained inaccessible to the wider readership, as well as in Yugoslavia, where their work was unwelcome (Kampmark 2017: 40). Authors who found themselves among the economic migrants of the 1960s, 1970s, and 1980s were the first to write in both languages, English and Serbian, and most of their work was published not independently but in prose, poetry, and drama anthologies. An exception among them was Sreten Božić Wongar, probably the most successful and today best-known Australian – or, perhaps more accurately, Aboriginal – writer of Serbian origin. His work, however, has never been

properly recognised in Australia, where “the titles of his books are almost unheard of” (Živković 2011: 94). The absence of recognition can perhaps partly be accounted for by the fact that he barely spoke English when he started writing; additionally, numerous reasons may have made Wongar “alien, eccentric, or unpopular, as well as a politically suspicious, subversive, and undesirable dissident” (Gorunović 2020: 218). What attention Wongar received was largely due to the literary hoax his name evokes, which focused on the ever-important issue of authenticity in the Australian context, and which gave rise to debates centring on whether Wongar, as an “outsider,” that is, an immigrant, was “in a position to criticize settler Australians for their treatment of Indigenous Australians” (Nolan 2007: 130), or delve into taboo topics from the national history of Australia (Gorunović 2020: 218–219). General opinion was that Wongar was in the position of “double unbelonging” (Gorunović 2020: 218), a state that was and remains reflected in the language of his books as well as in the places with which his life and career have been associated. The case of Sreten Božić Wongar, in any case, shows the lasting significance of language and space in migrants’ lives.

The 1990s wave of migration from various places of the then dissolving Yugoslavia brought more writers to Australia, most of whom were war refugees, and most of whom, like their predecessors, wrote in both languages. Examples of bilingual authors include poets Sanja Kačar and Jelena Dinić. Thematic interests of all the authors of Serbian origin writing from Australia certainly include the sense of place and dislocation, and their problematic relationship with language is also evident. For instance, Sanja Kačar retains the Serbian language as her primary medium, but “expressing herself in English becomes equally important in the context of her new environment in which her son grew up with English as his first language.” (Kampmark 2017: 46). On the other hand, there is a group of first-generation migrant writers, including Toda Matić Medić (see Kampmark 2016), who persist in writing in Serbian although they have been living in Australia ever since the 1970s. This persistence to a certain extent prevents them from obtaining international recognition, while at the same time their dislocation from their mother country and its great geographical distance from Australia make these authors’ presence on the literary scene in Serbia less conspicuous than it deserves to be.

An exception, particularly as regards the problem of international recognition, is Alec S. Patrić. Born in Zemun, Patrić migrated to Australia in the 1970s, when he was a child, with his family, who were economic

migrants. His oeuvre includes four collections of short stories: *The Rattler and Other Stories* (2011), *Las Vegas for Vegans* (2012), *Bruno Kramzer: A Long Story* (2013), and *The Butcherbird Stories* (2018), as well as two novels – *Black Rock White City* (2015) and *Atlantic Black* (2017). Having arrived in Australia at a young age, Patrić has lived with English as his first language and Australian as his native culture (Kampmark 2017: 50–51). While he is knowledgeable about Yugoslav and European cultural heritage, he writes in English only, and his work has so far not been translated into Serbian. What is particularly interesting about Patrić's oeuvre and significant for this research is the fact that *Black Rock White City* won him the most prestigious Australian literary award in 2016, the Miles Franklin, awarded to the novel of the highest literary merit which, additionally, depicts *Australian life in any of its stages*. Bearing in mind what Benedict Anderson put forth in his 1983 book *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, that nation as an imagined community is shaped by, among other things, songs and anthems, language and anthologies of literature, we might go on to claim that canonising authors through affirmative critique and award-giving is a similar practice, and that Alec S. Patrić is the first Australian writer who was welcome to introduce elements of Serbian culture into fiction which is supposed to represent *Australian life*. While the writer himself obviously has no problems with the English language, the protagonists of *Black Rock White City* struggle with it, the struggle reflecting their precarious position across different locales, including Sarajevo, Belgrade, or White City, and Melbourne.

### 3. MELBOURNE-BELGRADE

*Black Rock White City* is a combination of a migrant and mystery story. It is set in the year 1999, and the protagonist, Jovan Brakochevich, works as a janitor in a Melbourne hospital; his wife Suzana cleans private houses. Back in Yugoslavia before the 1990s wars both were professors of literature at the University of Sarajevo. The couple was already traumatised when they fled the war-torn city, but on their way to Belgrade, Suzana's hometown, their son and daughter died of food poisoning, which deepened the war trauma and left permanent scars on the spouses. As migrants in Australia, they are trying to rebuild their lives, but they hardly even communicate. Suzana finds some comfort in her only friend, Jelka from Croatia, and her attempts to

write a novel, while Jovan tries to forget his problems by having extramarital affairs. Another thing that occupies his mind is the mystery that breaks the hospital routine when someone, to whom the staff and the police refer as Dr Graffito, starts leaving curious artistic messages in the hospital, using medical equipment and organic material. Instead of destroying Dr Graffito's works as he should, being the janitor, Jovan secretly collects them in his garage because he is fascinated with Dr Graffito's creative expression.

Language is obviously one of the leitmotifs of the novel: Suzana is using it to write her novel, Jovan used to do the same, and Dr Graffito now uses it as a tool to create his strange art and shock people. It seems, moreover, that language is primarily used in its aesthetic or poetic function, with the single purpose of presenting words and sentences as linguistic artefacts (Leech 1974: 69). The narrative of the novel, however, demands that characters use the English language phatically or informationally. Jovan particularly has to cope with this demand: his time is split between the hospital, where he is constantly, voluntarily or not, involved in small talk with his colleagues, and his home, similarly filled with a kind of small talk that beneath the surface hides numerous questions and the suppressed genuine need for communication and information exchange. Being a migrant, and not yet at ease in the English language, Jovan uses it in a distinct way or, more precisely, two distinct ways: one at home, the other at the hospital. Home and workplace are the two locales featured most prominently in the novel, and both reflect the protagonist's attachment to not only here and now but, simultaneously, to different times and faraway places. In other words, the protagonist's experience transcends them in an attempt to reach his home country.

The concept of translocality is often used to describe transnational migrants' lives or diasporic space. Translocality is a concept rather different from that of national space or transnationalism (Greiner and Sakdapolrak 2013: 373). It is a "space in which new forms of (post)national identity are constituted" (Mandaville 2002: 204), and as such it is often primarily considered as regards migration and diasporas. It is a dynamic concept which refers, quoting the authors of *Translocal Geographies*, to "the personal experience and narratives of migrants during their movements across nations, cities, neighbourhoods, homes and regions" (Brickell and Datta 2011: 6). Apart from being dynamic and related to movement, translocality is also frequently reflected on a scale smaller than that of national space. Translocality implies that the hybrid transnational identity of migrants is manifested not globally but locally, that

is, it implies that “transnational connections [are] only possible through local-local connections across national spaces” and national boundaries (Brickell and Datta 2011: 9). Translocality implies “being identified with more than one location” (Oakes and Schein 2006: xiii). It perhaps suffices to use the title of Patrić’s novel to illustrate this since the title merges the name of a Melbourne suburb (Black Rock) and Serbia’s capital (White City as the literal translation of Serbian Belgrade) into a single phrase. The two localities, Belgrade and Black Rock, can only be joined together in this phrase give the name of the protagonists’ home. “Home as a concept is primarily understood both as a physical location of dwelling as well as a space of belonging and identity” (Brickell and Datta 2011: 13), and since the Brakochevich family has lost one home (which they were supposed to have in Belgrade with their children) and is still in the process of building another, the only way for them to express their identity and belonging is by the hybrid toponym Black Rock White City. They dwell physically in Black Rock, but memories of their past lives pervade their house. Not just memories, though. At a certain point, the Brakochevichs’ house echoes with the radio news reporting on the bombing of Belgrade, which has specifically disturbed animals in the Belgrade Zoo, whereby “[m] any of them have aborted their young in the latter stages of pregnancy” (Patrić 2015: loc. 2496 73%), some have killed their cubs, and some are on the other hand trying to hurt themselves. While the news of the plight of these animals evokes Suzana’s painful past, an abortion and later death of her children, it does not only carry her across time. The news on the radio effectively brings the Belgrade atmosphere into Suzana and Jovan’s Black Rock home, reminding Suzana of what home really is: their house is not home without news from Belgrade; Belgrade and Yugoslavia do not belong to any past or distance – they are instead part of the Brakochevichs’ everyday lives.

#### 4. LANGUAGE AS LOCALE

The English language, in which the novel is written, is noticeably different depending on the context in which the main character uses it. As has been mentioned, the two locales most prominently featured in the novel are the hospital where Jovan works and his house – these two kinds of places are to a certain extent naturally contrasted, the former pertaining to the public, the latter to the private realm. Many hospital employees come from different parts of the world, and this locale therefore depicts the working

day routine of the immigrant worker. Readers may assume that many of these workers do not speak grammatically proper English. In some of the sentences uttered by Jovan in conversation with his colleagues there is the obvious interference of Serbian word order, grammar, or phrasing. This can be seen in the following selection of examples:

1. "*What is hard to speak Yo-vahn? Jovan. The sounds all in English*" (Patrić 2015: loc. 54 2%) – the first question is a word-for-word translation of the Serbian sentence, which makes it ungrammatical in English;
2. "*He sings all the time. Can be funny hundred times?*" (Patrić 2015: loc. 60 2%) – no subject is given in the second sentence;
3. "*You reporter – you job to make the theories.*" (Patrić 2015: loc. 269 8%), and
4. "*What's wrong with you legs?*" (Patrić 2015: loc. 780 23%) – "you job" and "you legs" could be mistranslations of the Serbian dative case, transferred as a personal pronoun where it should have been a possessive adjective;
5. "*This word. Ogre? Do you know what means?*" (Patrić 2015: loc. 435 13%) – a subject is missing in the second sentence;
6. "*It waste my time,*" *Jovan tells him.* (Patrić 2015: loc. 41 1%), or
7. "*He still want to eat people. Monster want to be real.*" (Patrić 2015: loc. 612 18%), or
8. "*As well as the eye charts, she find the body with the message cut in chest. Maybe this have effects*" (Patrić 2015: loc. 833 24%) – ungrammatical use of tense;
9. "*More graffiti. I had to clean this words other day.*" (Patrić 2015: loc. 124 4%), or
10. "*No one here can do this thing. Maybe anyone, everyone, as well, does this things.*" (Patrić 2015: loc. 279 8%) – ungrammatical use of adjective and noun;
11. "*Why you ask me?*" (Patrić 2015: loc. 277 8%), or
12. "*What you think?*" (Patrić 2015: loc. 835 25%) – absence of the auxiliary verb which can be explained by the interference of Serbian word order.

There are at least as many similar examples of this immigrant worker's linguistic expression, which reflect the fact that he is from elsewhere, that while he speaks, he may be physically present in the Melbourne hospital, but

his mind instructs him to form sentences that belong to a different language and a different space. From the following example we can gain additional certainty that Jovan uses Serbian:

13. “*Dovi gen ja, Joe,*” he [Mr X-Ray] says before leaving. “*Dovidjenja,*” Jovan says. (Patrić 2015: loc. 45 1%)

While his colleague from the X-ray department tries to imitate the Serbian word, Jovan pronounces it in his mother tongue, as is seen from the transcription of both versions. Any verbal exchanges that are related to his workplace, including conversations about Dr Graffito, reveal that Jovan’s use of English reflects his state of translocality, and being simultaneously in two different locales influences his daily communication.

Such use of English stands in contrast to the language attributed to Jovan at the second locale that has narrative importance – his Australian home. The sentences he exchanges with Suzana are properly and perfectly English:

14. She asked Jovan whether he remembered what he hated most about the university they both had taught at in Sarajevo.  
*He said, “I think the staff rooms filled to choking with tobacco smoke would be close. Winters were always unbearable. It made me think about how in Scandinavian mythology Hell was a place of ice and cold and how we should have had that kind of idea for Hell in our part of the world as well. The devil could be some sinister version of the Snow Man. Good old Frosty with horns”* (Patrić 2015: loc. 232–236 7%).

Here the reader perceives no problems with complex grammatical structures (“should have had”), lexical choice (“sinister”), or cultural references (“Frosty”). However, at a certain point in the narrative it is indicated that Jovan and Suzana actually communicate with each other in Serbian:

15. “*Don’t read into it, Joe.*” She uses the name they gave him in the hospital, speaking to him in English.  
 Jovan replies, “*The next thing, I’m putting you in a cage. Is that the metaphor you’re using?*” *Resolutely in Serbian* (Patrić 2015: loc. 2066 61%).

What appears to be Jovan’s perfect English is in fact Serbian; the reader might from the narrator’s comment (“Resolutely in Serbian”) assume that the couple usually converse in Serbian. Again, this is a linguistic



expression of translocality. Being at home in Australia is manifested as speaking grammatically proper English, unlike the language the protagonist speaks at work, but this proper English is in fact Serbian presented to the English-speaking readership. This is how home through language becomes, quoting again from *Translocal Geographies*, merely one locale in “a range of connections to other homes in other localities” (Brickell and Datta 2011: 14). In the present case, the broken English spoken in the hospital indicates a broken identity in pretty much the same way as translated Serbian spoken at home does.<sup>1</sup> Additionally, both can be viewed as acts of unconscious translation: Jovan translating from Serbian in the former case, Patrić pretending to be doing so in the latter. The motif of translation and its process in the context of *Black Rock White City* deserve special attention and research; for the purposes of the present paper, it should perhaps be stressed that translation is in some way important to every character. Suzana, for example, writes her novel by making a draft version in Serbian and translating it into English, and this process also serves to highlight the aesthetic function of language, which receives its finest description in the work of the murderous Dr Graffito.

## 5. MIGRANTS' ART

Apart from being a professor of literature, Jovan was also a poet back in Yugoslavia. *Black Rock White City* is interspersed with segments of his poems, for example:

---

<sup>1</sup> Serbian translated into English does not only appear when the narrative depicts Suzana and Jovan's Australian home. Suzana's first encounter with her best friend Jelka is described in the following way:

“Jelka got Suzana a housecleaning job after they met on a Frankston bus one day. Realising they spoke the same language because one swore at the other, saying ‘fuck your bitch of a mother’, the other responding ‘watch your mouth, fat slut.’ The bus had swerved and braked, dumping Jelka into Suzana's lap. Or it was the other way around. Annoyance and embarrassment instantly turned into laughter and banter all the way home. They still call each other fat sluts in happy greeting” (Patrić 2015: loc. 222 7%).

Language is here used a means of identification and recognition, which again has the purpose of transferring one from a foreign to a domestic place, and thus making the foreign more homelike. Suzana and Jelka remain close friends precisely because of the language, albeit swearwords, that they share.

16. *“There is an entry. There is an exit. There is the escape of cold pierced skin. There is the seal of flushed flesh...”* (Patrić 2015: loc. 420 12%).

Most of his poetry, however, remains in the realm of silence – hence the italics in all similar examples. Jovan is unable to produce art in English, the language with which he is still not at home: “In Australia he never commits a word to paper. He finds himself recalling phrases, some old, some new, playing them over and again in his head” (Patrić 2015: loc. 50 1%). He suffers from the usual malady of all foreigners, which is “[n]ot speaking one’s mother tongue. [...] the melody of your voice comes back to you as a peculiar sound, out of nowhere [...] between two languages, your realm is silence” (Kristeva 1991: 15). The malady has a name, as Kristeva puts it, “polymorphic mutism” (1991: 16). Instead of saying, of speaking, the foreigner often turns to doing – “house-cleaning, playing tennis, soccer, sailing, sewing, horseback riding, jogging, getting pregnant, what have you” (Kristeva 1991: 16). Jovan cleans the hospital and, significantly, thoroughly cleans the mess made by Dr Graffito; Suzana also cleans people’s homes, and both will by the end resort to healing the silence by conceiving a child. Beneath the foreigner’s armour of the “tireless ‘immigrant worker’,” the foreigner is hypersensitive (Kristeva 1991: 6) and conceals this hypersensitivity by avoiding to speak.

Unspoken poetry becomes yet another manifestation of translocality in Jovan’s encounter with Dr Graffito. When Dr Graffito’s first work of vandal art is introduced – “The/Trojan/Flea” on X-ray screens, Jovan immediately recalls some of the verses he had written and published back in Yugoslavia: he says “Dovidjenya” to the X-ray man and his thoughts move to his poetry as he starts washing away Dr Graffito’s words from the screens:

17. *If I was washed away, if I was faded by the sun until my text was as vague as the tracery of veins below your blushed skin, if I was breathed in and out and whisper gone, if I evaporated with the thought you have just forgotten, and weighed as much as the word love weighs on your tongue* (Patrić 2015: loc. 45 1%).

The occasions when chunks of poetry from Jovan’s Yugoslav life come to his mind increase with the frequency of Dr Graffito’s work. The two kinds of poetic work become juxtaposed. For instance, Dr Graffito’s message, transcribed in a different font (which, like Jovan’s italics, indicates the silence and anonymity of the artist), reads:

18. *The dead will not bother you. The dead have left you a world. The dead will welcome you. The dead have slept here [...]* (Patrić 2015: loc. 148 4%).

The message is localised, written on a hospital wall; after reading it carefully, Jovan steps out and the words cross his mind:

19. *The air that breathes me, the air that moves my life, that evaporates my soul, the air that kisses me and kisses me [...]* (Patrić 2015: loc. 157 5%).

The anaphoric style at least forms a connection between his own thoughts and Dr Graffito's words to such an extent that, bearing in mind the thriller or mystery level of the story, one might easily think that Dr Graffito and Jovan are the same person. This also works on the level of the immigrant story, where the two could be interpreted as halves of a split identity, Graffito the poet from Sarajevo and Jovan the janitor from Melbourne. Example 16 can be compared to the following lines by Dr Graffito, written on back of the hospital newsletter, in terms of the almost brutal carnality of expression as well as the cryptic, associative, and obscure style:

20. *Dog eat dog eat dog  
Every man for himself  
Winner rapes all  
The last man standing  
Dog eat dog eat dog* (Patrić 2015: loc. 264 8%).

As Jovan thinks, "There's a space in his life these messages fill" (Patrić 2015: loc. 372 11%) and gradually the hospital space that he cleans starts evoking the war hospital in a refugee camp, where he nearly died of the same food poisoning that killed his children. It is a place that Jovan has deliberately been trying to forget in his Australian life, but Dr Graffito's appearance triggers his memory by veiling the hospital with scenes of horror similar to those during and in the wake of the 1990s Yugoslav wars. On another occasion, using the hospital toilet Jovan thinks of the bloody bathtub in a Belgrade apartment where Suzana tried to kill herself by cutting her veins; his thoughts are interrupted when he suddenly spots the new graffiti, sprayed red, in the form of a poem:

21. *A river of Waste  
Just below Your skin  
your Bones rot in  
history's flowing Shit* (Patrić 2015: loc. 1814 53%).

Dr Graffito's poem indicates that Jovan, whom it affects most, transcends the space of the hospital toilet only to be, in his memory at least, in the Belgrade bathroom. The poem's words – language in its pure aesthetic function – have the ability to form and present this link between two different locales, whereby they come to stand themselves, in the spatial organisation of lines and through emphasis on certain words, as the point of translocality. Finally, not a locale per se but the larger space of Yugoslavia, or perhaps Yugoslavia localised as Bosnia, where “the loveliest illusions of Yugoslavia were most thoroughly destroyed” (Patrić 2015: loc. 218 6%), is effectively recreated in Jovan's hospital with Dr Graffito's drawing of dead bodies' contours, with the words “Ethical Cleansing” written as a title across the wall.

## 6. CONCLUSION

Regardless of the function language may have, of whether it is used as a means of providing information, expressing one's creative impulse, or in any other way, it can serve as the platform for representing the spatial aspect of the migrant experience, as this brief analysis of the language of *Black Rock White City* has shown. While migrants tend to confuse the two most important languages they live with, the novel presents characters whose linguistic confusion generates further relationship with places. Using English which sounds like Serbian becomes a reflection of the protagonist's simultaneous association with the present and former workplace; using Serbian that reads like English forms a link between an Australian and Yugoslav home, and writing poetry, however gruesome, can transcend rootedness in any single locale. Language in migrant literature has the potential to become a point in which at least metaphorically images and memories of different places can come together – of places situated across borders and nations. Any conceivable problems posed by immigrant writers' precarious position between two languages during the seventy years over which Yugoslav and Serbian migrants have been writing in Australia could find solution in the protagonists of *Black Rock White City*: one does not need to be “a foreigner from within” (Kristeva 1991: 14) – foreigners can on the contrary feel at home everywhere, relying on the power of translocality and the ability of language to express it.

## REFERENCES

- Anderson, B. (1983/2016). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London/New York: Verso.
- Brickell, K. and A. Datta (eds.) (2011). *Translocal Geographies: Spaces, Places, Connections*, Farnham: Ashgate.
- Ćuk, M. (2020). *Kultura, nacija, naracija: Književnost srpske dijaspore u Kanadi*, Beograd: Alfa BK Univerzitet.
- Gorunović, G. (2020). „Književno delo i život B. Vongara u svetlu etnologije i antropologije”, *Etnoantropološki problemi*, 15/1, 199–238.
- Greiner, C. and P. Sakdapolrak (2013). “Translocality: Concepts, Applications and Emerging Research Perspectives”, *Geography Compass*, 7/5, 373–384.
- Kampmark, N. (2016). “The Topos of Australia in Contemporary Serbian Language Writing of First-generation Serbian Migrants to Australia”, *The Journal of the European Association for Studies of Australia*, 7/2, 70–83.
- Kampmark, N. (2017). “From Literary Orphans to Award-winning Authorship: Serbian Migrant Writers in Australia”, *Transcultural Studies: A Journal in Interdisciplinary Research*, 13, 35–55.
- Kristeva, J. (1991). *Strangers to Ourselves* (L.S. Roudiez, Trans.), New York City: Columbia University Press.
- Leech, G. (1974). *Semantics: The Study of Meaning*, Harmondsworth: Penguin.
- Mandaville, P. (2002). “Reading the State from Elsewhere: Towards an Anthropology of the Postnational”, *Review of International Studies*, 28/1, 199–207.
- Nolan, M. (2007). “The Demidenko Affair and Australian Hoaxes”, in: N. Birns and R. McNeer (eds.), *A Companion to Australian Literature since 1900*, Rochester, New York: Camden House, 127–138.
- Oakes, T. and L. Schein (2006). Preface in: T. Oakes and L. Schein (eds.), *Translocal China Linkages, Identities, and the Reimagining of Space*, London: Routledge, xii–xiii.
- Patrić, A. S. (2015). *Black Rock White City*, Melbourne: Transit Lounge.
- Živković, M. (2011). “Does B. Wongar Write as a Migrant Writer?”, *Reči*, god. 3, br. 4, 93–103.

Tijana Parezanović

TRANSLOKALNOST I JEZIK STRANACA U ROMANU  
ALEKA S. PATRIĆA *BLEK ROK BEO GRAD*

**Sažetak:** Rad analizira književnost pisaca srpskog porekla u Australiji, tačnije, roman *Blek Rok Beo Grad* Aleka S. Patrića iz 2015. godine, poseban po tome što je autoru doneo Nagradu „Majls Frenklin” i time uneo život srpske/jugoslovenske (izbegličke) porodice u spisak tema relevantnih za književnost Australije. U radu se posmatra kako roman tematizuje dva bitna aspekta iseljeničkog iskustva: jezičke barijere i promenu prostora i okruženja. Romanu se pristupa kroz teorijsku prizmu koju pruža koncept translokálnosti, definisan kao osećaj istovremenog bivstvovanja na dvama različitim mestima. Ovaj osećaj često se javlja kod iseljenika, a kao teorijska osnova za rad dopunjen je mislima Julije Kristeve o strancima/migrantima. *Blek Rok Beo Grad* čitaocima pruža naizgled kriminalističku priču, ali se ispod površine bavi translokálnim životom Jovana Brakočevića, univerzitetskog profesora književnosti, koji je sa suprugom nakon rata u Jugoslaviji emigrirao u Melburn, gde sada radi kao domar u bolnici. Pažljivo čitanje romana ukazuje na to da jezik koji glavni likovi koriste, kroz izbor leksičkih i gramatičkih kategorija, održava iskustvo translokálnosti. Likovi koriste engleski koji zvuči kao srpski, ili pak srpski koji se čita kao engleski. Osim toga, translokálnost se manifestuje u vidu neizgovorenih reči u umetničkim delima koja protagonisti stvaraju. Uspostavljanje jezika kao jednog mogućeg poprišta na kojem translokálnost može doći do punog izražaja otvara put za dalja istraživanja sociostilističkih karakteristika iseljeničke književnosti.

**Ključne reči:** australijska književnost, srpski iseljenički pisci, A. S. Patrić, translokálnost, jezik, stranci.