sonu, aktivistički roman je gotovo isključivo usredotočen na neprekidnu potragu glavnog junaka. Za razliku od junaka tradicionalnog romana, aktivistički junak ne traži konačni izlaz iz specifične situacije već je uključen u besciljnu potragu za vlastitim identitetom, vlastitim nekomformističkim Ja.[11]

Mnogi američki kritičari svrstavaju Rotha u pisce aktivističkog romana. H. Weinberg naglašava utjecaj aktivističkog junaka Bellowa na suvremeni američki židovski roman pa čak i spominje »Školu Saula Bellowa« koju čine Mailer, Salinger, Malamud, Gold i Roth. Ne možemo se složiti s mišljenjem H. Weinberg da je aktivistički roman Philipa Rotha pod utjecajem Bellowa. Roth unosi u američki aktivistički roman novu dimenziju – izraženu potrebu junaka za afirmacijom vlastite ličnosti u društvenoj stvarnosti suvremene Amerike. Time se Roth izdvaja iz suvremene literarne tradicije a naročito pisaca američkog židovskog romana.

Ovaj tekst dio je šire studije pod naslovom »Philip Roth i zaokupljenost Kafkom«.

1. »Together these pieces reveal to me a continuing preoccupation with the relationship between the written and the unwritten world... It is more useful to me than the destination between imagionation and reality, or art and life, first, becausa everyone can think through readily enough to the celar cut differences between the two, and second, because the worlds that I feel myself shuttling every day couldn't be more succintly described. Back and forth, back and forth, bearing fresh information, detailed instructions, garbled messages, desperate inquiries, naive expectations, baffling new challenges,... in all, cast somewhat in the role of the courier Barnabas, whom the Land Surveyor K. enlists to traverse the steep winding road between the village and the Castle in Kafka's novel about the difficulties of getting through.« (Roth: *Reading Myself and Others*. New York, 1975, uvod)
2. »The ways in which Kafka allowed an obsession to fill every corner of every paragraph, and the strange grave comedy he was able to make of the tedious, enervating rituals of accusation and defense, furnished me with any number of clues as to how to give imaginative expression to preoccupations of my own.« (»In Search of Kafka and Other Answers«. *New York Times Book Review*. February 15, 1976, 6 – 7)
3. »Not until I had got hold of guilt as a comic idea, did I begin to feel myself lifting free and celar of my last book and my old concerns.« *(Reading Myself and Others*, 20)
4. »Looking for Kafka's landmarks, I had, to my surprise, come upon some landmarks that felt to me like my own.« (»In Search of Kafka and Other Answers«. *New York Times Book Review*. February 15, 1976, 6 – 7).
5. Martin Green: *A Philip Roth Reader*. New York, 1980, uvod.
6. »It is as though the American public, having for a decade been cast in one painful or degrading role after another – Kennedy's orphans, Johnson's patriots, Nixon's patsies – has now been assigned to play the part of the Land Surveyor K. in Kafka's *Castle*.« *(Reading Myself and Others*. New York, 1975, 173).
7. »I had read somewhere that he used to giggle to himself when he worked... My students may have thought I was being strategically blasphemous or simply entertaining them when I began to describe the movie that could be made of *The Castle*, with Groucho Marx as K. and Chico and Harpo as the two assistants.« (ibid., 19)
8. »Sheer Playfulness and Deadly Seriousness are my closest friends ... I am also on friendly terms with Deadly Playfulness, Playful Playfulness, Serious Playfulness, Serious Seriousness, and Sheer Sheerness«. (ibid., 101).
9. »Kafka's questions are not only unanswerable but also unquestionable. This is one of the secrets of his art: he wields the magic by which to remove the question mark from the questionable. Where he succeeds, the questions have been transformed into an undisputable giveness, something as affirmative as trees or mountains or oceans or odradeks«. (Erich Heller: *Kafka*, Glasgow, 1977, 31)
10. »Kafka was the spiritual pioneer of the territory explored by the novelists of the fifties and sixties (Bellow, Mailer, Salinger, Malamud, Roth, Gold, Styron, Casill), the territory of the quest for meaning, of the quest for access to the spiritual world, and of the human assault on the divine.« (Helen Weinberg: *The New Novel in American Fiction*, (thaca, 1970, predgovor).
11. »The activist novel is postabsurd and starts with a disavowal of the absurdist world and itd destructive terms. Whether the absurd terms of a rationalistic and materialistic world still govern that world or not is not at issue in the activist novel«. (ibid.)
12. Albert Camus: *Mit o Sizifu*, Sarajevo, 1963,125.
13. »He is a very particular consciousness but without static characteristics: we know him only by his choices and actions. He is a particular process of continuity that defines the Kafkan view of human condition.« (Helen Weinberg: *The New Novel in American Fiction*, 17).
14. »Its major concern is with the active self-consciousness, the active self-awareness, of characters full of high energy who are intellectual migrants from the norms of domestic morality and ambition in a closed, money making society ... In substance, this activist fiction is almost wholly concerned with the details of a central hero's energetis quest... His real concern is with his privately hoping, socially nonconforming, existential self.« *(Daedalus*, 1963).

razmisli, pokušaj

dragan kolarević

NJIH, VETROKAZ

navlačim rukavice
na uši
iza uma
kaput u jeziku
u kaputu duva
zarđao
škripi
»kroz mene prolaz u grad patnje vodi«
svuda tvoji plameni tragovi
vrati se (pesmo)
u kuću, u stih,
zapiši
»ipak se okreće«
putokaza

TVRDOGLAVI PITON

u izvesnim O Kolnostima
objektivnim vidi
kaže
čita
(samo što ne) piše

SUNCOBRAN!

u već pomenutim O. K.
suncobran podvlačim ———— podvukao
znači O. K. D.
u daljem tekstu
dušek!

KAMION!

ukratko polovan teret
u tim okolnostima
na plaži noge
papir na ramenim
frotir usoljen peva:
»čuj kako nežno šapuće
frižider vagone
da li da je
lokomotiva oplodila
ah« (završen citat)

Eh vez!nici (uzvici)

funkcija njihova u pesmi
u snošaju pod tvojim prozorčetom
da znači ne mora
tri puta
oblačno je upotrebljena (reč
pigment) gricka mrkvu
otkačala skretničara u šećerlemi
u rokovniku
ozračeni pitonci

RAZMISLI, POKUŠAJ

butine listaju stranice
nemoralne štamparije
ćelavu glavicu ukrašenu kudeljom

neka zmija (po)kuša
kad već šapće
bilo koja jabuko
u osvetljenom prozoru
vrata (vrat. visok tlak)
jesu otključali

prvi put
logično
disciplinovano razmisli.

pokucaj,
otkucaj iz lovišta
infanta vodi
naš duhoviti otac
gertruda se kikoće prodornim
piskavim nogama