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THE LINGUISTIC REALIZATION OF SOLIPSISM IN FLANNERY O'CONNOR'S SHORT STORY "THE ARTIFICIAL NIGGER" AND ITS ARMENIAN TRANSLATION

Language is persistently evolving, adhering to the changes of the world and human life. Often, the lingualization of solipsism in literature is regarded to be tough and challenging. Although being a psychological philosophy, solipsism is often observed in literature. Solipsism is the metaphysical belief that only one's consciousness exists for certain. Particularly, it is a viewpoint that a person holds when he/she feels that he/she is the only mind that exists or that his mental states are the only mental states.

Keywords: solipsism, racism, reverse racism, egocentrism, irony, sarcasm, isolation, aversion.

The objective of the article is to study various translation methods and strategies to ensure equivalent translation of solipsism in the Armenian language, to understand the types of solipsism language in the given short story, its relation to literature, as well as to find the main translation strategies [1].

Solipsism is entitled to a comprehensive examination because it is based on the following three commonly accepted philosophical presuppositions, which are of profound and extensive significance:

1. The contents of the person's mind, i.e. his/her thoughts, experiences, affective states, are among the most certainly recognized things for the person.
2. There is no conceptual or logical link between the mental and the physical, which implies that, for instance, there is no required link between the existence of particular conscious experiences or mental states and the "possession" and behavioral inclinations of a body of a particular type.
3. The experiences of a particular person are, as a matter of course, private to that person (Solipsism and the Problem of Other minds).

The Depiction of Solipsism in Literature. Despite the fact that solipsism is a philosophical theory, it is widely used in literature as well. One of the first pioneers and prominent figures in the world literature famous for his wide use of solipsism is Thomas Stearns Eliot. As he highlighted in his early Dante essay, "Poetry can be penetrated by a philosophic idea, but it is felt, seen and presented as a matter for inspection, not argumentation." Especially, the early poems give a phenomenology of solipsism whereby two ideas can be inferred:

- 1) the solipsistic predicament origin, which is existential and spiritual, not merely psychological;

2) the requirements to escape solipsism; in other words, a solution that should correspondingly be more than psychological (Eliot's Aesthetics of Solipsism).

The aforementioned solution consists of a transcendental function, which brings together experience. However, T.S. Eliot could not accept this solution, for the latter is aimed at resolving the problems of metaphysics. Moreover, Eliot feared solipsism and the meaninglessness of life, which is part and parcel of it, eventually pursuing a solution in religious faith, precisely in Anglo-Catholicism and the notion of community.

According to the theories of W.F. Monroe, K. Scouten and B. Dowell, as well as based on the theories of several philosophers and Flannery O'Connor's short story "The Artificial Nigger", the following aspects related to solipsism lingualization have been singled out in the short story:

- 1) *Egocentrism,*
- 2) *Racism and reverse racism,*
- 3) *Irony.*

1) *Egocentrism*

Egocentrism is considered as a state and property of a person, scientists study the features of the internal structure of the latter, its' egocentric motives and drives, self-assessment, needs, and focus. Egocentrism as a personality trait is a stable, permanent characteristic and consists of focusing on one's "Self", one's personal experiences and interests, and asserting the exclusivity of one's "Self" position [2]. Egocentrism is most clearly manifested in the orientation of the individual to himself, to his inner world. Based on this philosophical position, a solipsist views the world revolving around him, therefore the concept of egocentrism closely relates to solipsistic views.

2) *Racism and reverse racism*

Based on the philosophical position, a solipsist views the world revolving around him, therefore the concept of racism/reverse racism closely relates to solipsistic views. The idea of reverse racism is obviously expressed in many parts of the short story. Reverse racism is the concept that affirmative action and similar color-conscious programs for redressing racial inequality are a form of anti-white racism. The concept is often associated with conservative social movements and the belief that social and economic gains by black people in the United States and elsewhere cause disadvantages for white people.

3) *Irony*

Irony is a disagreement or incongruity between what is said and what is understood, or what is expected and what actually occurs. Irony can be used intentionally or can happen unintentionally. Authors frequently use irony to make

their audience stop and think about what has just been said, or to emphasize a central idea. The audience's role in realizing the difference between what is said and what is normal or expected is essential to the successful use of irony [3].

To date, there is no unambiguous interpretation of the concept of irony, which is widely used in various fields of humanitarian knowledge (cultural studies, literary studies, stylistics, rhetoric, philosophy, and linguistics). The irony is one of the types of allegory, the specificity of which is that the true meaning is hidden and contrasted with the explicit meaning. The irony is the art of paradox, through which antonymic meanings and opposite assessments collide in the same language for” [4].

Irony plays an important role in the story. By taking his grandson, Nelson, to the city to introduce him to evil, Mr. Head discovers his own “true depravity” that lies hidden in his heart. The grandfather has taught the boy that the city is evil and that the Negro is an inferior being. Ironically, however, it is while the two confront the “artificial nigger,” which they mistakenly believe to be a monument to the black race, that the severed relationship between Mr. Head and Nelson is healed. They are brought together in common defeat. And for Mr. Head certainly, the experience in the city proves to be his salvation [5].

The above-mentioned aspects of the story play an instrumental role in realizing the ideas of solipsism. For the analysis we have chosen one of O’Connor’s short stories, which is called “The Artificial Nigger”. Rather than being an abstract philosophical position, this short story signals O’Connor’s self-positioning within the postwar institutions facilitating the production and consumption of literary fiction. In particular, O’Connor’s engagement with the phenomenological tradition and her use of irony are interrelated attempts to negotiate her position within the creative writing institutions of the postwar literary marketplace. O’Connor’s story thus uses irony and philosophical self-inquiry as attempts to disentangle the narrative from the systems and norms of the program era [6].

The following excerpt is an example of racist language and its translation:

“You may not like it a bit,” Mr. Head continued. “It’ll be full of niggers.” The boy made a face as if he could handle a nigger. “All right,” Mr. Head said. “You ain’t ever seen a nigger.” “You ain’t ever seen a nigger,” Mr. Head repeated. “There hasn’t been a nigger in this county since we run that one out twelve years ago and that was before you were born.” He looked at the boy as if he were daring him to say he had ever seen a Negro.

- Հնարավոր է՝ այնքան էլ չհավանես, - շարունակեց պարոն Հեդը:

- Քաղաքը լիքն է նեգրերով:

Տղան այնպիսի դեմք ընդունեց, ասես նեգրերին ճանաչում էր:

- Դե լավ, - ասաց պարոն Հեդը, - կյանքումդ նեգր տեսած չկաս: Կյանքումդ նեգր տեսած չկաս, - կրկնեց պարոն Հեդը, - այս փարածքում նեգր չկա այն օրվանից ի վեր, ինչ այն մեկին վրարեցինք փասսներկու փարի առաջ, և դա ծնվելուց առաջ էր:

Նա այնպիսի հայացքով նայեց փղային, կարծես ասում էր.

- Դե՛, հանդգնիր ասել, թե նեգր ես տեսել:

In this example the language of racism is evident. The hatred against black people is so big for one of the main characters that it is very difficult for him to share the same city with them, even if he does not know them personally. This idea also emphasizes the hatred against black people which are frequently called niggers or negroes. One of the striking facts is that the main character hates them without even seeing them. The peculiar and non-liberal views of the character come to realize some of the ideologies of solipsism. In this respect, the racist language comes forth as a central point to be conveyed in the translation. The word “nigger” which alludes to their skin color needs to be preserved in the translation; hence the word is translated as “նեգր”. The phrase “*You ain’t ever seen a nigger*” is central in the context of the racism language. The phrase is repeated for emphasis thus making the parallel structure a means of introducing the main character’s mindset. The phrase is translated as “*Կյանքումդ նեգր տեսած չկաս*” which is repeated in the target text thus making it equivalent.

Another part in the excerpt that deserves our attention is the last sentence “*He looked at the boy as if he were daring him to say he had ever seen a Negro*” – wherein we observe satiric elements, as the comedic element in the sentence exposes the main character’s detestable attitude. The comedic element is conveyed through the verb “dare” which is transferred into the translation as “հանդգնիր”. A literal translation method proves to be effective in this part for equivalently conveying the meaning in the source text.

“*Nelson turned backward again and looked where the Negro had disappeared. He felt that the Negro had deliberately walked down the aisle in order to make a fool of him and he hated him with a fierce raw fresh hate; and also, he understood now why his grandfather disliked them*”.

Նելսոնը կրկին մեջքով շրջվեց և նայեց այն ուղղությամբ, որտեղից նեգրը անհետացել էր: Նա զգում էր, որ նեգրը դիտմամբ էր քայլել այդ ուղղությամբ, որ հիմարացներ իրեն, ուստի ատում էր նրան մոլեգին ու թարմ արելություն. նաև հասկանում էր՝ պապն ինչու չէր հավանում նեգրերին:

In the excerpt above we can find features that relate to solipsism as well, particularly the main character's isolated views of the world. As we have clarified that solipsism is mainly manifested via racist language or hate speech as the experiences of the character are private to that person. However, this in no way implies that the ideology of solipsism presupposes the above-mentioned vices.

In the given example, the main character's aversion against black people is more than evident. The author wants to express the hatred of the main character emphasizing the fact that even the simple actions of black people can have some negative effects on them. They see detestation in every single action of black people, even if there is no special one to pay attention to. And that is why they are all hated by the main character. As we have already mentioned, hate speech is a main feature of the racism language. In order to show the hatred on the part of the main character, the author uses a metaphoric epithet "*fierce raw fresh hate*", which is translated as "*մոլեգին ու թարմ արելությունք*" [7]:

They stood gazing at the artificial Negro as if they were faced with some great mystery, some monument to another's victory that brought them together in their common defeat. Mr. Head opened his lips to make a lofty statement and heard himself say, "They ain't got enough real ones here. They got to have an artificial one."

Աչքերն արհեստական նեգրին հառած՝ այնպես էին կանգնել, ասես մի մեծ առեղծվածի էին բախվել, ուրիշի հաղթանակի ինչ-որ կոթողի, որ միավորել էր իրենց ընդհանուր պարտության շուրջ: Պարոն Հեդը բացեց բերանը, որ մի վեհ արտահայտություն անի, ու լսեց՝ ինչպես է ասում.

- Իսկականները հերիք չէին, մի հատ էլ արհեստական պեղք է ունենային:

Reading this passage, one, first of all, should pay attention to the expression "*artificial Negro*". This is an **epithet**, which is used by the author to show dislike, hatred and detestation towards black people and that Mr. Head has already instilled that in Nelson.

The next point which is very significant and of great importance is that he compares black people with defeat that is to say the author thinks they can be a symbol of defence. So, in this passage the stylistic device **similie** is used. He compares "*the artificial Nigger*" with "*great mystery*". And, finally, at the end of the sentence the author describes the complaint of the main character who is very unhappy about the appearance of "*artificial niggers*". So, the idea of racism is obviously expressed in this passage through the stylistic device of metaphor.

A fierce-looking boy on a bicycle came driving down out of nowhere and he had to jump to the side to keep from being hit. "It's nothing to them if they knock you down," he said. "You better keep closer to me."

Կատարողի տեսք ունեցող մի տղա, չգիտես՝ որտեղից հայտնվեց՝ հեծանիվ քշելով, ու պարոն Հեդը հազիվ մի կողմ քաշվեց, որ իրեն չխփեն:

- Նրանց համար մեկ է՝ քեզ տակը կգցեն, թե չէ, - ասաց նա, - լավ կլինի կողքիցս չհեռանաս:

This is a bright example of racism. A closer look at the example will help us to detect it. In this scene, Mr. Head and his grandson are already in the town, in the street where black people live. He tries to find their way to the station and sees the hostile, detestation of blacks towards them. In this passage the author wants to show how dangerous they can be, and how white people always try to stay at a distance from them. The author also wants to show their cruelty, saying that they are not really interested if they will hit you or not. A lexical transformation, expansion, is used for the translation; *"knock you down"* is translated as *"քեզ տակը կգցեն"*. While translating we have added the word *"տակը"* to make the meaning clearer for the reader. *"You better keep closer to me"* is translated as *"լավ կլինի կողքիցս չհեռանաս"*. As you can see, in this passage, instead of word for word translation, modulation is used.

As we have observed several examples of racism, we should pay specific attention to reverse racism, too. First of all, we should understand what it is. Reverse racism is the concept that affirmative action and similar color-conscious programs for redressing racial inequality are a form of anti-white racism. The concept is often associated with conservative social movements and the belief that social and economic gains by black people in the United States and elsewhere cause disadvantages for white people. So, we have written out some examples of reverse racism, let's take a look at them:

The waiter wore large brown spectacles that increased the size of his eye whites. "Stan' aside then please," he said with an airy wave of the arm as if he were brushing aside flies. Neither Nelson nor Mr. Head moved a fraction of an inch.

Մատուցողը շագանակագույն, մեծ ակնոց էր կրում, որը մեծացնում էր աչքերի սպիտակը:

- Այդ դեպքում կխնդրեի մի կողմ անցնեք, - նա ասաց՝ ձեռքն այնպես շարժելով, ասես ճանճ էր քշում: Ո՛չ Նելսոնը, ո՛չ էլ պարոն Հեդը չշարժվեցին տեղից:

This is a bright example of reverse racism. This passage describes a scene in which Mr. Head wants to show his grandson a restaurant car, but since they have already eaten at home, the waiter kicks them out like a fly. And from his words, the hatred towards whites is already evident. We can say that there is a stylistic device; similitude “*ձեռքն այնպես շարժելով, ասես ճանճ էր քշում*”. He compares whites with flies. In the first sentence, while describing the waiter, we have made reduction; the word “*size of his whites*” is translated as “*աչքերի սպիտակը*”. Modulation is also used; “*A fraction of an inch*” is translated as “*չշարժվեցին րեղից*” because the attitude towards Niggers is already clear from the context.

As the procession passed them, the light from a sapphire ring on the brown hand that picked up the cane reflected in Mr. Head’s eye, but he did not look up nor did the tremendous man look at him.

Թափորն անցավ իրենց կողքով, և նրանց մեջ մի նեղր կար՝ ձեռնափայտը ձեռքին, որի շողացող շափյուղայով մատանու լույսն ընկավ պարոն Հեդի աչքերի մեջ, սակայն վերջինս հայացքը չբարձրացրեց, և ոչ էլ հաղթանդամ տղամարդը նրան նայեց:

We have already singled out a kind of an example, in which at first sight one cannot find any reverse racism, but after analyzing the passage it becomes clear that it is nothing short of it. When the black passes them, Mr. Head does not even pay attention to him, only the light of the sapphire ring falls into his eyes, but he does not even look up. In this passage the translation technique of expansion is used; “*As the procession passed them*” is translated as “*Թափորն անցավ իրենց կողքով*”. The word “*կողքով*” is added to point out the exact location and how close people can be, but at the same time to hate each other. In the following part literal translation is done because it let us convey the meaning equivalently.

Mr. Head was determined not to go into any store because on his first trip here, he had got lost in a large one and had found his way only after many people had insulted him.

Պարոն Հեդը որոշել էր քաղաքում ոչ մի խանութ չմտնել, քանի որ իր առաջին այցելության ժամանակ մոլորվել էր մի մեծ խանութում և իր ճանապարհը գտել էր մի շարք մարդկանց վիրավորանքները կուլ տալուց հետո:

This is a kind of situation in which our main character Mr. Head found himself. As we know he is not a black, he is a white man, but this does not mean that white people will always be happy and, consequently, will never face biased attitude. The idea of reverse racism is well expressed with the help of an expression “*after many people had insulted him*”, which is translated as “*մի շարք մարդկանց*

վիրավորանքները կուլ տալուց հետո”. In this case in the translated variant we have used the expression to strengthen the meaning while using the metaphor. Modulation is also made in this passage; “*People had insulted him*” is translated as “մարդկանց վիրավորանքները կուլ տալուց հետո”.

After discussing about racism and reverse racism we can turn to irony and analyze the examples which we have singled out from the short story. We should understand why the irony is used in literature. Irony can be used intentionally or can happen unintentionally. Authors frequently use irony to make their audience stop and think about what has just been said, or to emphasize a central idea. The audience's role in realizing the difference between what is said and what is normal or expected is essential to the successful use of irony. We should have a closer look at the examples of irony which **are** written out from the short story:

They walked the length of the diner but the black waiter was coming fast behind them. “Passengers are not allowed in the kitchen!” he said in a haughty voice. Mr. Head stopped where he was and turned. “And there’s good reason for that,” he shouted into the Negro’s chest, “because the cockroaches would run the passengers out!”

Նրանք քայլեցին վազոն-ռեստորանի երկայնքով, բայց սևամորթը վազեց նրանց հետևից.

- Ուղևորների մուտքը խոհանոց արգելված է, - ասաց նա գոռոզ ձայնով:

Պարոն Հեդը տեղում կանգնեց ու շրջվեց.

- Դրա համար լավ պատճառ կա, - նա բղավեց նեգրի վրա, - քանի որ այնտեղի **սև ուտիճներն** ուղևորներին դուրս կհանեն:

The idea of solipsism is evident in this passage. Mr. Head shouts at the black showing the importance of his personality. To show Mr. Head’s pride and self-love to his grandson the author uses a metaphor “the cockroaches would run the passengers out” which is translated as “*Սև ուտիճներն ուղևորներին դուրս կհանեն*”. As in the given example, there is also a lexical transformation, as expansion is made; i.e. “*Passengers are not allowed in the kitchen*”, “ուղևորների մուտքը խոհանոց արգելված է”.

“I never said I would or wouldn’t like it. I never said I wanted to come. I only said I was born here and I never had nothing to do with that. I want to go home. I never wanted to come in the first place. It was all your big idea.

Երբեք չեմ ասել՝ կսիրեմ կամ չեմ սիրի քաղաքը: Երբեք չեմ ասել՝ ուզում եմ գալ: Միայն ասել եմ, որ այստեղ եմ ծնվել, իսկ դրա հետ ես կապ չունեմ: Ուզում եմ տուն գնալ: Սկզբից էլ չէի ուզում գալ: Այս ամենը քո փայլուն մտահաղացումն էր:

In this passage the author wants to express the main character's miserable situation by using an irony. He did not want to do that but he had to. The destiny made him do that, and that is why the main character is talking with irony. He thinks he is not guilty about what happened to him. He also tries to find someone who is guilty. Here another aspect is also evident. The main character is also egocentric, all the time, in any sentence, he always uses the personal pronoun I, which proves that he thinks only about himself.

Egocentrism is yet another key element of the story. It is the inability to differentiate between self and other. More specifically, it is the inability to accurately assume or understand any perspective other than one's own. We have found some examples of egocentrism in the text.

He stared straight ahead at the women who were massed in their fury like a solid wall to block his escape, "This is not my boy," he said. "I never seen him before." He felt Nelson's fingers fall out of his flesh. The women dropped back, staring at him with horror, as if they were so repulsed by a man who would deny his own image and likeness that they could not bear to lay hands on him. Mr. Head walked on, through a space they silently cleared, and left Nelson behind.

Նա ուղիղ նայեց այն կանանց, որ կատաղած մի ամուր պատնեշ էին ստեղծել, որ թույլ չգրային իրեն փախչել:

- Սա իմ տղան է: Առաջին անգամ եմ նրան տեսնում, - ասաց նա:

Պարոն Հեդը զգաց՝ ինչպես Նելսոնի մատները բաց թողեցին իր ոտքերը:

Կանայք հետք քաշվեցին՝ հայացքները նրա վրա սևեռելով այնպես, ասես հակահարված էին ստացել մի մարդուց, ով ուրանում էր իր կերպարն ու նմանությունն այնպես, որ չկարողանային ձեռք բարձրացնել իր վրա: Պարոն Հեդն առաջ շարժվեց կանանց՝ անձայն բացած ճանապարհով՝ Նելսոնին թողնելով հետևում:

Reading this passage, one can surely see the egocentrism of one of the main characters, whose name is Mr. Head. At that moment he only thinks about himself, that is to say he forgets about Nelson. He just walks on leaving Nelson behind. In the first sentence of the translation we can observe lexical transformation modulation; *"to block his escape"* is translated as *"թույլ չգրային իրեն փախչել"* because the word *"block"* which means *"արգելել/խոչընդոտել"* does not collocate with the word *"փախուստ"* in Armenian. The next transformation that we have made is antonomic translation; *"I never seen him before"* is translated *"Առաջին անգամ եմ նրան տեսնում"* to emphasize that Mr. Head was trying to deny his grandson Nelson. Amission is also used in this passage; *"staring at him with*

horror, as if” was translated “հայացքները նրա վրա սկենելով այնպես, ասես”. So, it is clear that the word “*horror*” is omitted because the context already described the situation and it is obvious that they should have horror faces.

Mr. Head was trying to detach Nelson’s fingers from the flesh in the back of his legs. The old man’s head had lowered itself into his collar like a turtle’s; his eyes were glazed with fear and caution.

Պարոն Հեդը փորձում էր ոտքերն ազատել Նելսոնի ձեռքերից: Ծերուկը կրիայի պես գլուխը փորն էր մկրցել: Նրա աչքերը փայլում էին վախից և անզգուշությունից:

In this passage we can see the egocentrism of the main character. When Mr. Head sees the woman who has fallen because of Nelson, he thinks of approaching the crowd but something holds him back. And here his egocentrism becomes apparent. He doesn’t want the women and the police to know that he is Nelson’s grandfather to avoid the expected problems. Mr. Head tries to detach Nelson’s fingers from the flesh in the back of his legs. While talking about the egocentric behavior of the main character, the author used some kinds of stylistic devices, like similes “*like a turtle’s*” which is translated as “*կրիայի պես*”. The author compares the main character with a turtle, willing to describe the current situation.

Thus, we can conclude that the analysis of the short story "The Artificial Nigger" is quite interesting. With the help of several lexical transformations, we were able to analyze those examples that express the ideology of solipsism, the main concepts of solipsism, its relation to literature, their translation difficulties.

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Ի.Ա. ՂԱԶԱՐՅԱՆ

ՍՈՒԻՊՍԻԶՄԻ ԳԱՂԱՓԱՐԱԽՈՍՈՒԹՅԱՆ ԼԵԶՎԱԿԱՆԱՑՈՒՄԸ ՖԼԱՆՆԵՐԻ Օ՛ՔՈՆՆՈՐԻ «ԱՐՇԵՍՏԱԿԱՆ ՆԵԳՐԸ» ՊԱՏՄՎԱԾՔՈՒՄ ԵՎ ԴՐԱ ՀԱՅԵՐԵՆ ԹԱՐԳՄԱՆՎԱԾՔՈՒՄ

Լեզուն անընդմեջ զարգանում և փոփոխվում է՝ հետևելով աշխարհի և մարդկային կյանքի փոփոխություններին: Գրականության մեջ սոլիպսիզմի լեզվականացումը հաճախ համարվում է բավականին դժվարին խնդիր: Սոլիպսիզմը հոգեբանական փիլիսոփայություն է, այն կիրառվում է նաև գրականության մեջ: Սոլիպսիզմը մետաֆիզիկական համոզմունք է, ըստ որի գոյություն ունի միայն մեկ անհատի գիտակցությունը: Մասնավորապես՝ դա այն տեսակետն է, որին տիրապետում է մարդը, երբ զգում է, որ ինքը միակ միտքն է, որ գոյություն ունի, և իր հոգեկան վիճակները միակ հոգեկան վիճակներն են:

Առանցքային բաներ. սոլիպսիզմ, ռասիզմ, հակադարձ ռասիզմ, եսասիրություն, հեգնանք, ծաղրանք, մեկուսություն, հակակրանք:

И.А. КАЗАРЯН

ЛИНГВИСТИЗАЦИЯ СОЛИПСИЗМА В РАССКАЗЕ ФЛАННЕРИ О'КОННОР “ИСКУССТВЕННЫЙ НЕГР” И ЕГО АРМЯНСКОМ ПЕРЕВОДЕ

Язык постоянно развивается и меняется, следуя за изменениями в мире и жизни человека. В литературе лингвистизация солипсизма зачастую считается достаточно сложной задачей. Несмотря на то, что солипсизм является психологической философией, он также используется в литературе. Солипсизм – это метафизическая вера в то, что существует только одно индивидуальное сознание. В частности, это точка зрения, которой придерживается человек, когда он чувствует, что он - единственный существующий разум, и что его ментальные состояния - единственные ментальные состояния.

Ключевые слова: солипсизм, расизм, обратный расизм, эгоцентризм, ирония, сарказм, изоляция, отвращение.