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Some Linguistic and Stylistic Properties of The King James Bible

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Abstract: Investigations of biblical texts have always been the topic of heated discussion among theologians and linguists, as well as representatives of other scientific disciplines. Over the years, the biblical stories and testimonies have been persistently challenged by different scholars, with a particular emphasis on the language of the Bible. In this paper, we dwell upon the events preceding the emergence of the King James Version and the immense authority that the KJV gained both in the churches of England and among the common people of the British Isles. As this translation of the Bible was authorised by King James, it is often referred to as the Authorised Version, and has become the Official Bible of England. Many people still believe that the KJV is *The Bible*, since according to them, its creation was inspired by God himself. Hence it becomes essential to reveal the factors which contribute to the supremacy of its language and majesty of style.

Keywords: the Bible, the KJV, advantages, drawbacks, language and style, paraphrasing.

Introduction

The primary concern of the KJV translators was to produce a version of the Bible that would be appropriate, dignified and resonant in public reading. The act of translation itself was carried out in an absolutely unconventional manner. The translator of the KJV would attend the meeting of the committee of the translators and read out what he was suggesting verse by verse. The committee then would submit the suggested translation to the revising committee in London. Here in the congregation of the revising committee, no written text was available. The members of the committee merely sat around and listened to a person reading the text out loud to the others so that the only editorial instrument at work was the ear. The prettiness of the idea was the notion that the future Bible would be *read out* in churches. For this very reason the KJV is highly eloquent and exulted. By and large, it operates perfectly on the level of narrative prose by virtue of emulating the biblical syntax on the one hand, and diction on the other (Alter 1).

The supporters of the KJV claim that this particular version is quite literal and is nothing less than a complete word-for-word translation. The translators of the KJV used the superior technique of verbal and formal equivalence, and almost never resorted to dynamic equivalence. The usage of formal and verbal

equivalence does not only refer to words as isolated units of language or separate phrases, but it is also applied to the grammar and syntax of the language. Accordingly the translators did not take a noun and make a verb out of it, they rather brought a verb into a verb and a noun into a noun wherever possible (Brake).

In this paper, instead of bluntly agreeing with the supporters of the KJV-only movement, through the application of different methods, namely – observation, linguostylistic method of analysis, induction and deduction, we shall first and foremost consider some of the advantages that can be subscribed to the KJV. Thus, in what follows, an attempt will be made to bring out the specificities of the language use in the King James authorized translation of the Bible and spread light on the stylistic features of the KJV, drawing the attention of the target readers to the implementation of paraphrase as one of the effective tools utilized in translation, as well as emphasize the use of different stylistic means, archaisms and syntactic patterns in the KJV.

Paraphrasing

The *'declaration'* that the KJV makes no use of paraphrasing is not exactly true. It is common knowledge that all translators utilize paraphrase. It is the general law of translation. When translating from one language to another, paraphrasing is usually employed to a certain extent in order to clarify the meaning and make it more comprehensible to the readers of the target language. Hence, it is natural to believe that paraphrasing used in translations is by no means a drawback unless it is abused irresponsibly. Our considerations of some cases of paraphrasing in the KJV reveal that this technique of translation is rather widely used in the King James Version of the translation of the Bible. Let us look into some of them:

Albeit the Hebrew phrase *Let the king live* (Nehemiah 2:3) has been translated adequately in many places in the Authorized Version, however there are several cases where the translators substitute the literal translation of this Hebrew expression for the typically British phrase *God save the king* (I Samuel 10:24). This is a very vivid case of paraphrase despite all the efforts of the KJV supporters to insist that this version has been accomplished exceptionally within the frames of literal and word-for-word translation (Wallace).

Another instance of paraphrasing appears in The New Testament.

The thieves also, which were crucified with him, cast the same in His teeth. (Matthew 27:44)

The corresponding Greek word in the original texts standing for the idiom *cast the same in His teeth* is the verb ονειδέξω which actually signifies *to revile, to reproach*. In order to be totally confident in this assertion we have also resorted to the Armenian translation of the Bible. In almost all Armenian

translations of the Bible (Western and Eastern Armenian) we come up with the following rendering: *«Նրա հետ խաչուած աւազակներն էլ էին նույն ձեւով նախատում նրան»* (Աւետարան ըստ Մատթեոսի). Here we see the implication of the Armenian verb *նախատել* (reprimand) in the past form, which fully corresponds to the original Greek text. We may conveniently claim that the KJV translators made use of paraphrase, moreover, the implication of paraphrasing in some places can be regarded as out of proportion or at least, excessively liberal.

Such instances of paraphrase are not of rare occurrence in the KJV. The following example is a vivid case in point: In Genesis the KJV renders:
Then Abraham gave up the ghost (תרמל Hebrew). (Genesis 25:8)

This is a sample of an eminently conspicuous paraphrase as the corresponding Hebrew verb for the notion *to give up the ghost* in the original Hebrew text simply denotes *to die, to expire*. This characteristically English expression was merely very popular at the time of the KJV translators.

Nevertheless, we cannot claim that the KJV translators do make use of dynamic equivalence. The latter is not the same as paraphrasing which renders the meaning of the text with other words. Dynamic equivalence presupposes changing, adding or subtracting the text in a way as the translators deem to fit the given context (Nida and Taber)[1]. It should be noted that paraphrase in the KJV is not incorrect or erroneous, so as to cause any misunderstanding. As a matter of fact it cannot always be avoided and is fully acceptable, unless the meaning of the text is violated. As far as the Scripture is concerned, this so-called violation may bring incongruent and misleading concepts which are totally objectionable when the Word of God is in question. The only reason for elucidating those obvious cases of paraphrasing is merely to denounce the policy of some of the KJV supporters who relentlessly deny that the implication of paraphrase technique has ever been exploited in this version.

Archeologically and Historically-Bound Errors

Apart from the implication of paraphrase, some archeologically or historically-bound errors are also detectable in the KJV. However it is imperative to understand that the translators were working back in those days when neither large and voluminous libraries nor the Internet was available. They did not have the same amount of scientific data which is accessible at present. Moreover, many significant discoveries had not yet been made by the time of

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[1] Nida and Taber believe that translating presupposes the reproduction of the closest natural equivalent of the source-language message, first of all semantically (i.e. in terms of meaning) and secondly – in terms of style. They focus on the question of contextual meaning, analyzing and describing different processes in Bible translation (Nida, and Taber).

producing this version. As a result, the scholars engaged in translating the KJV, having faced some cases of ambiguity and uncertainty of meaning in the original texts, tried to do their best to resolve the matter, but through their lack of knowledge they inadvertently committed a good deal of archeological errors. For example, the KJV reads:

> But as for the cities that stood still in their strength, Israel burned none of them,
> save Hazor only; that did Joshua burn. (Joshua 11:13)

In the original Hebrew manuscript we have the word *mound* (תל – a natural elevation of earth) which is used with reference to the noun *tell* (an artificial mound consisting of the accumulated remains of one or more ancient settlements often used in Egypt or the Middle East as part of a place name). Being unable to translate *mound* correctly, the translators delved in for a meaning that would thoroughly support the idea evoked by the phrase *the cities on mound*. Therefore they put forward the notion of strength (Campbell). This, of course, is not a case of paraphrase, nor can it be considered an interpretation. It is rather an instance of estimation and description which seems to be quite incorrect. This is borne out by the Armenian translation where we can read: «Բայց հողաբլուրների վրայ եղած բոլոր քաղաքները չայրեցին իսրայէլցիները, այլ միայն Ասորը, որ Յեսուն այրեց» (Յես 11:12). In the Armenian version the noun *mound (հողաբլուր)* has fully preserved its original meaning. Consequently we can arrive at a conclusion that the KJV translators put something of their own which is incongruent with the original text.

Another astounding error can be detected in Chronicles.

> And the God of Israel stirred up the spirit of Pul king of Assyria, and the spirit of Tilgathpilneser king of Assyria, [….] (Chronicles 5:26)

Here the KJV translators give us two kings of Assyria[2], being drastically unaware of the fact that at that time the king of Assyria commonly known as Tiglath-Pileser was also referred to by the name Pul[3]. This mistake is particularly

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[2] Assyria was a major Semitic kingdom which existed about nineteen centuries from circa 2500 BC to 605 BC, spanning the Early Bronze Age through to the late Iron Age. Created on the Upper Tigris River, in northern Mesopotamia (Iraq), the Assyrians ruled powerful empires at several times.

[3] Tiglath-Pileser III (Tukulti-apil-Esharra – my trust is the son of Esharra) came to the throne of Assyria in 745 BC following a revolt that may have been prompted by the threat of invasion from the north. It is not clear whether he was a member of the royal family, but his actual name was Pul when he adopted the throne name Tukulti-apil-Esharra which means *my support is the son of the god Esharra*. This name has been simplified by modern scholars to Tiglath-Pileser.

borne out by Elaine Landau's famous book *The Assyrians* which has allowed to reveal some historical records of the Assyrian people and find evidence, also available in other books of the history of the Assyrian civilization, that Pul and Tiglath-Pileser were two different names to refer to one and the same person (Landau).

The Bible Text and William Shakespeare

One of the most mysterious and unprecedented experiments one might have ever conceived of was undertaken by the King James Bible translators and is presumably connected with the date of birth of William Shakespeare. The date of birth (April 26, 1564) of the renowned English poet and playwright actually suggests that in 1611, just a few months before the publication of the KJV, the unmatched author of *Hamlet* would celebrate his 46th birthday. This was a remarkable event that could not pass unnoticed, and the 47 scholars of the KJV presumably decided to present a gift to the best writer of all times and generations by immortalizing his name and heritage in the Book that would be echoing neverendingly through the fog of grey eternity. To become cognizant of this original gift, scholars offer to look into the Old Testament, Psalms 46 where counting down 46 words from the beginning of the passage will reveal the word *shake,* whereas the repetition of the same procedure in the opposite direction, i.e. counting 46 words up from the end of the Psalm, will bring the reader to the use of the word *spear*. Thus, in Psalm 46, 46 words up and 46 words down, will bring the reader to the name Shakespeare in honor of His Majesty's 46th birthday. It may be fair to assume that even a greatness such as William Shakespeare, would not ever mind a gift like this. However not many critics and scholars readily approve of such an ingenious manipulation of God's Holy word to give tribute to a mortal being. It is difficult to argue whether qualifying the mentioned as an experiment conceived by the translators or a manipulation of God's word is justified, but the coincidence is there.

The Language and Style of the King James Version

Having made an attempt to put together observations of different scholars about different types of inaccuracies and errors, as well as a case of deliberate text manipulation detected in the KJV, and leaving out the study of doctrinal ambiguities which, to our firm belief, can become an object of a separate investigation, we shall now turn to the language and style of the KJV, which is righteously reckoned to be a wonder. The style of the KJV can possibly be emulated and imitated, yet it can never be repeated. At present, there are many highly prominent scholars who would strongly advocate the view that the Bible should be rendered in an everyday, colloquial language in order to be easily understood by everybody. Moreover, claiming that the KJV style is out of date being too much of archaic quality, which makes it seem formal and highly

elevated to the modern reader, there have been attempts to carry out and present new translations of the Bible into modern speech[4]. Some scholars even firmly believe that modern translations of the Bible are much more preferable as they give modern audiences a better chance to understand the Holy Script (Mowczko).

However it is the so-called archaism that makes the KJV stylistically and aesthetically as outstanding as it is today. The style of the KJV is tremendously difficult to describe. One may call it elevated, poetic, majestic, and all these qualities will be indisputably correct. As many Bible scholars mention (Holmes; Greenslade: 141-175; Daiches; etc.), the KJV is variously drafted following the manner of the original biblical texts and manuscripts. At places where the original text is excessively embellished and rhetorically elevated so is the KJV. Conversely, when the original text suggests maximum simplicity and plainness, the KJV adheres to the course.

The King James Bible is highly flexible and usually vacillates from the extreme of language grandiosity to the level of utmost simplicity. For instance, there are passages as dignified and majestic as in Psalm 23:4 *(Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me)* alongside some verses which are much simpler in their structure and lexical choice, still not less elegant and extraterrestrial. In Genesis 1:3 *(And God said, let there be light: and there was light)* we deal with an undeniable evidence proving that simplicity is fully compatible with grandeur and elegance. Moreover, they may co-exist in one and the same book, one and the same chapter, one and the same verse, one and the same phrase, and even one and the same word. This was an absolute truth that the KJV translators were comprehensively cognizant of. It is not by chance that once Leonardo Da Vinci considered simplicity as the ultimate expression of sophistication[5]. Likewise all magnificent things, the style of the King James Bible is very simple. The simplicity of the style here is unified with the grandeur of the effect. The vocabulary of the KJV is, in general, positively simple. The stylistic effect is frequently achieved by employing skillfully embellished rhetorical

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[4] A detailed discussion of some of the contemporary translations of the Bible (particularly the Gospel of Mark and the Book of Psalms) can be found in Pearl Sjölander's work *Some Aspects of Style in Twentieth-century English Bible Translation* where the author draws the readers' attention to different aspects of translations and such important criteria as the comprehensibility of the text and the suitability of the style to the subject matter of the Book (Sjölander 13-14).

[5] Leonardo di ser Piero da Vinci's genius of a painter, sculptor, architect, musician, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer perhaps more than that of any other figure, epitomized the Renaissance humanist ideal:

http://www.lingquotes.com/authors/leo nardo-da-vinci-en/

patterns, such as alliteration, assonance, pun, parallelism, polysyndeton, rhyming, and repetition, and so on to elevate it above the level of everyday conversation. The narrative prose of the KJV, which had been initially designed to be the pure imitation of the plain rhetorics and syntax of the Hebrew, Greek and Aramaic texts, has enigmatically emerged into a combination of the plain and grandiloquent at the same time (Sjölander). Sometimes the narrative prose seems to develop into the lines of poetic eloquence in the KJV. In the Old Testament, particularly the Book of Job one may come across an obvious use of rhyming which endows the verb with the power of poetic effect (Alter 2).

> Who knoweth not in all *th*ese *th*at *th*e han*d* of *th*e Lor*d* hath wrought *th*is? (Job 12:19)

The presence of the figure of alliteration[6] is obvious in this verse from Job, and it is a conspicuous advantage for the KJV. It should be noted that the implication of words with an exquisitely designed sound symbolism is in general a characteristic feature of the KJV. The secret is in the vocabulary which creates a fascinating polyphony from both the phonostylistic and the aesthetic points of view. In this polyphonic globality every note speaks for itself. In the given verse the constant repetition of the sound [d] or anything close to it, together with the semantic value of the line (which is realized here in the sense of vigilance and fear) creates a strong resonance, giving birth to some associations with William Blake's[7] poetry, namely – his poem *The Tyger* in which the sound symbolism in one of the verses is achieved through the repetition of the same sound [d]. Notable is the fact that this poem by W. Blake is also teeming with Biblical motives[8].

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[6] Alliteration is a figure of speech which is common in verbal art in general and in poetry in particular. Its use is based on the repetition of consonants, particularly at the beginning of words or stressed syllables. Since the Old English period until the late Middle Ages alliteration was used in poetry as a continual and essential part of the metrical scheme, and now the application of alliterative techniques is aimed at achieving a special effect (Cuddon 25-29).

[7] William Blake is considered a seminal figure in the history of poetry and visual arts of the Age of Romanticism though during his lifetime the English poet, painter and printmaker was unrecognized. His prophetic poetry has been said to form "what is in proportion to its merits the least read body of poetry in the English language." His visual artistry led one contemporary art critic to proclaim him "far and away the greatest artist Britain has ever produced": https://en.wikipedia.org/wiki/William_Blake. Date of access: August 23, 2021.

[8] In *The Tyger* W. Blake presents the essence of the evil which gets accumulated in a human being through his experience by age and maturity. He opposes it to the good, though on the other hand he enhances the idea that the good and the evil are the extreme ends of the spectrum of human spirituality, one end simply needs to be balanced out with the other (Friedlander).

In Ecclesiastes, we have an obvious case of parallelism, which is a figure of speech based on the use of similar syntactic patterns in two or more sentences or syntagms[9].

To every thing there is a season, and a time to every purpose under the heaven:

A time to be born, and a time to die; *a time to* plant, and *a time to* pluck up that which is planted;

A time to kill, and *a time to* heal; *a time to* break down, and *a time to* build up;

A time to weep, and *a time to* laugh; *a time to* mourn, and *a time to* dance; *A time to* cast away stones, and *a time to* gather stones together; *a time to* embrace, and *a time to* refrain from embracing;

A time to get, and *a time to* lose; *a time to* keep, and *a time to* cast away;

A time to rend, and *a time to* sew; *a time to* keep silence, and *a time to* speak;

A time to love, and *a time to* hate; *a time of* war, and *a time of* peace.(Ecclesiastes 3:1-8)

In the KJV this particular figure of speech has been extensively made use of innumerable times and serves the specific purpose of enhancing doctrinally significant concepts, focusing the readers' attention to the importance of following the rules established by God and facilitating memorability.

The next figure of speech rather extensively used in the KJ Version of the Bible is polysyndeton which gives the opportunity of linking verses to one another by means of the same conjunction[10]. The example adduced below presents a case of polysyndeton observed in Genesis:

And the food was forty days upon the earth; *and* the waters increased, *and* bear up the ark, *and* it was lift up above the earth. *And* the waters prevailed, *and* were increased greatly upon the earth; *and* the ark went upon the face of the waters. (Genesis 7:17-18)

The conjunction and*,* linking the clauses in these verses, comes to indicate the sequence of substantially significant events that cause the world to be totally flooded by the *towering waters.* The use of polysyndeton in the passage is meant

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[9] Syntactic parallelism is also a common device very widely used both in poetry and prose. It presupposes the side-by-side use of different phrases and sentences with similar syntactic construction and meaning (Cuddon 680).

[10] Polysyndeton consists in the repetition of conjunctions. The most frequently repeated conjunction in English is *and.* Vivid cases of polysyndeton can be observed in Earnest Hemingway's writings who was specifically famous for his frequent use of this particular device (Cuddon 729).

to emphasize the importance of the idea of cleansing the earth of evil and filthy creatures. Besides, it adds to the rhythmical organization of the passage. Even though polysyndeton was considered to be a typical way of constructing a sentence in Hebrew, it was not the best option to organize syntactic structures in the 17th century English language. Nonetheless, it became highly popular and widely used even in the context of literary English after the publication of the KJV.

In fact, the whole text of the KJV is undulating between prosaic and poetic endeavors. At times it sounds as free-verse poetry where the rhyming patterns are of no necessity. It is even said to resemble the unrhymed verses by T.S.Eliot[11].

Native English speakers often fail to realize how extensively their language is influenced and even refined by the King James Bible. One of the most prominent features of the KJV lies in its aphoristic and proverbial character. Dozens of Hebrew idioms and familiar sayings have been introduced into the English language through the Authorised Version. However, initially these Hebrew idioms seemed odd and unnatural and did not make any sense to the uneducated people or average readers, as these Jewish idioms had not been converted into appropriate and familiar English proverbs. It was essentially a word-for-word translation that mostly resembled Hebrew inscribed in the English words. For instance, if one were to translate the Armenian idiom «Ես նրան հինգ մատիս պես գիտեմ» into English, probably they would not translate it literally as *I know him as my five fingers*. Rather they would say *I can read him like a book*. Or «անձրև է գալիս» would never be translated as *the rain is coming*. However, the translators of the KJV had the courage to translate the Hebrew text into English words rather than English phrases. There are still many scholars who erroneously assume that the KJV translators have translated many Hebrew and Greek idioms literally for they were unaware of the true meanings of those idioms. This assumption is however altogether unacceptable and none-scientific, as any examination or investigation of the KJV translators' competence and their biography makes it clear that the 47 men were scholars of exceptional knowledge and legitimacy (McClure)[12]. What many modern

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[11] An unrhymed verse, otherwise described as *free verse (vers libre)* presents forms of irregular, syllabic verse which is free from the traditional demands of metre. With reference to free verse specialists usually mention poets such as R.M. Rilke, T.S. Eliot, E. Pound, and D.H. Lawrence for whom the unrhymed verse seems to be a preferred mode of versification. (Oxford Reference, Steele, T., summer 294-319: https://www.jstor.org/stable/43469759   Date of access: Nov. 22, 2021.

[12] As confirmed by Alexander McClure, the king designed to employ in the work of the Bible translation the highest and ripest talents in the realm, and many men in England, distinguished for learning, like bedell scott broughton, were enrolled on the list of

scholars fail to realize is the philosophy of translating the King James Bible. The objective of the translators was to present to the reader the original text as far as reckoned possible. Nonetheless the private and public readings of the Authorised Version have eventually resulted in diminishing the oddness of the translation. Thus, the Hebrew idioms, initially considered as strange and odd, became part of the Standard English. One reason that allowed English to simply engross these Hebrew idioms and anglicize them so easily is the peculiar course of the development and historical background of the language. English can be characterized as a language exhibiting an outstanding commitment to borrow words from other languages and adjust them in conformation with its own rules and regulations. Similarly the biblical Hebrew idioms were so effortlessly engrossed and accustomed by modern English, that presently it is very difficult to tell whether this or that idiom originates in Britain or has its roots in the farthest East.

In his book *Begat*, published in 2004, one of the leading linguistic minds of modern days, David Crystal (very well known also among the Armenian philologists) offers an adventurous journey to the majestic world of verbal art of the King James Bible, where he aims at demonstrating how significant a contribution to the formation of the English language the KJV is. According to David Crystal, the reason why he undertook writing *Begat* was merely to find out how many English idioms actually derive from the KJV. His computations show that there are precisely 257 idioms which have entered the language from the KJV. As Crystal states, "It's twice the number that Shakespeare introduced, so it's not doing badly" (Conan). Most of the phrases and idioms proper come from the New Testament. For instance, *a fly in the ointment, new wine in old bottles, the salt of the earth, my brother's keeper, like a lamb to the slaughter, vanity of vanities, to put words in one's mouth, to give up the ghost, the root of the matter, a thorn in the flesh*, and many others. In this regard, Alister McGrath, a British-Irish priest, Professor of theology, states in his interview that the main reason for the impact of the King James Bible on the English language consists in the ignorance of the present day essentials for good translation (McGrath).

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translators. It can therefore be concluded that even those who are now less known to us or even unknown, were then considered to deserve a place among the best (McClure).

Conclusion

Consideration of the advantages of the King James Bible outlined above, brings us to the conclusion that the significance of the Authorised Version can never be overestimated. The number one property of this version of the Bible is the eloquence and heavenly beauty of its language that sets it apart from other English translations of The Book. It is common knowledge that at least to modern readers this version sounds more glorified and celestial than the newer translations. Another significant advantage is its rhythmical effect mostly typical of poetry that enhances the memorability of doctrinally significant concepts, thus making the KJV most frequently cited book of all times and generations. However, the great majority of biblical scholars unanimously claim that by and large the King James Bible did not make the same aesthetic impact upon the readers of the 17th century England as well as modern readers.

Nowadays, Native English speakers, often unconsciously, quote idioms or phrases from the KJV as the Bible's publicly accessible style is easily memorizable and perfectly fits the everyday language. For instance, Psalm 23:4, already mentioned above, is an exclusively outstanding exhibition of the so-called non-biblical poetry, for the corresponding verse in Hebrew is on no account characterized by the same beauty and incisiveness. Conversely the KJV style appears to be a magnanimous accumulation of uncompromising grandiloquence elevating the Authorised Version to the superlative degree of aesthetic supremacy achieved due to the extensive employment of a variety of stylistic devices and figurative means, rhetorically elevated elements and archaisms, alliterations and stylistically coloured syntactic patters, etc. Paraphrase revealed in the KJV is another effective translation tool utilized to clarify the biblical meanings to the target language readers.

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НЕКОТОРЫЕ ЯЗЫКОВЫЕ И СТИЛИСТИЧЕСКИЕ СВОЙСТВА БИБЛИИ КОРОЛЯ ИАКОВА

Исследования библейских текстов всегда были темой горячих дискуссий среди богословов, лингвистов, а также представителей других научных дисциплин. На протяжении многих лет различные ученые постоянно оспаривали библеские истории и свидетельства, уделяя особое внимание языку Библии. В данной статье мы останавливаемся на событиях, предшествовавших появлению версии Короля Иакова и на том огромном авторитете, который Библия короля Иакова приобрела в церквях Англии и среди простого христианского населения Британских островов.

Поскольку этот перевод Библии был санкционирован королем Иаковым, его часто называют Авторизованной версией, и он стал официальной Библией Англии. Многие верят, что версия короля Иакова – это Библия в собственном смысле слова, так как уверены, что ее создание было вдохновлено Самим Богом. Однако вместо того, чтобы прямо согласиться со сторонниками движения, подерживающего только версию короля Иакова, в данной статье, применением методов наблюдения, лингвостилистического анализа, индукции и дедукции, мы выявляем некоторые преимущества, характеризующие эту версию перевода.

Ключевые слова: Библия, версия короля Иакова, преимущества, недостатки, язык и стиль, парафразировка.

Word-Formation and Origins of Ethnophobic Terms in the American and Ukrainian Non-Standard Languages

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Abstract: The article aims to outline extralinguistic factors of the emergence of American and Ukrainian ethnophobic terms and to study the means of their word-formation. The methods applied in the research include the analysis of dictionary definitions, as well as semantic, structural, conceptual, comparative, and linguocultural analyses. Metaphor, metonymy, and antonomasia are established as the semantic means of ethnophobic terms formation, whereas compounding, suffixation, clipping, and onomatopoeia – as the predominant means of structural word-formation in both American and Ukrainian non-standard languages. Blends and acronyms are established as typical of American ethnophobic terms formation only, while the combination of semantic and structural word-formation is evident in both languages. Borrowings are determined as a significant means of replenishing the corpora of ethnophobic terms in both American and Ukrainian non-standard languages.

Keywords: Ethnophobic terms, non-standard language, metaphor, metonymy, compounding, shortening

Introduction

Through the history of humankind, the international relations of people belonging to different nations, races, and religions have been engendering the whole range of feelings, among which negative ones, including suspicion, mistrust, dislike, and mere hatred, have often predominated (Díaz Legaspe, Liu, and Stainton; D'Urbino; Liu; Sellito). The negative feelings, preconditioned by various factors, among which scholars distinguish cultural, religious, mental or/and linguistic differences among people, generate hundreds and thousands of slur words characterized by prevailing negative connotations, called N-words, slurs, derogatory terms, ethnic slur terms, or ethnophobic terms (Ashwell 228-

229; Croom 30; Jdetawy 27048-49; Orlando and Saab 599-600; Wilson).[1] People's international relations have manifested not only in peaceful cooperation, like trade, commerce, cultural exchange but also in military conflicts and wars, when belligerent nations became objects of hatred as whole entities (Croom; Altwaiji; Sales).

In the era of globalization, when cultural differences seem to be gradually leveled, thus increasing overall cooperation, language behavior might be expected to grow more tolerant and amenable (Díaz Legaspe et al.; Kavalir and Chudoba 548). Nevertheless, the generation of new slur words and phrases does not seem to ebb, which is reflected in various dictionaries of non-standard languages, in particular, in the dictionaries of ethnophobic terms compiled in different languages. Slur words and phrases (ethnophobic terms) are considered to belong to non-standard language, which, in its turn, includes slang, jargon, argot, cant, taboo words and phrases. It is worth noting that slang is widely used in everyday life, except for official communication, when it, both oral and written, is unacceptable. This type of highly informal and unconventional vocabulary is normally employed as an expressive, catchy and undignified alternative to standard vocabulary to convey some extra information of a psychological, social or rhetorical nature (Liu; Wyhatt-Popa and Wyhatt 2880).

Despite numerous attempts by the scientific community and mass media to spread political correctness, slur words and phrases have widely been *popularized* by means of intercultural communication, in particular, due to massive global digitalization of the world, which gives the opportunity of access to numerous non-standard dictionaries (Liu), among which are specialized dictionaries, for example, *The Racial Slur Database (RSDB) On-line Dictionary.*

Resentment toward *strangers* is preconditioned by the stereotypical simplified vision of foreigners, which results in the appearance and usage of ethnophobic terms and can be regarded as a prejudiced attitude to or the display of xenophobia (Sviatiuk 182; Croom 34). Ethnophobic terms are considered a distinctive manifestation of xenophobia in language (Ponomarenko 265).

Some researchers emphasize the fact that American writers cultivated a negative image of some nations in the past, in particular, the image of Arabs as animal-like nomads who were irrational, untrustworthy, anti-American and potential criminals (Altwaiji 264). Moreover, the negative image of Arabs is still fostered by regular news reports about Muslim terrorists to secure support for

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[1] **Warning and Excuse**: In this article, we use slur or ethnophobic terms (both words and phrases). In no way, we endorse the beliefs, perspectives or attitudes associated with their usage, nor the way and manner the individuals targeted by these slur terms are presented. All the ethnophobic terms are utilized for the purpose of this article only.

public policies affecting Muslims domestically and internationally (Orfalea; Saleem 841).

On the other hand, non-standard language, including ethnophobic terms, can be found in abundance in fiction literature and cinema, which requires adequate translation; that is possible due to the existence of ethnophobic terms in many languages (Díaz Legaspe et al.; Liu).

The paper **aims** to identify and compare quantitative and qualitative features of the word-formation means of the coinage of American and Ukrainian ethnophobic terms.

Methodology

The study is aimed at selecting and comparing American and Ukrainian (which are less numerous) ethnophobic terms from the online (*Racial Slur Database (RSDB)*) dictionary of American non-standard language and paper dictionaries of Ukrainian non-standard language (*The Dictionary of Ukrainian Youth Slang* by Pyrkalo, *The Dictionary of Ukrainian Jargon* by Stavytska , and *The Dictionary of Modern Ukrainian Slang* by Kondratyuk .

Ethnophobic terms were selected following two criteria: 1) the reference to a national / racial group in American dictionaries and 2) the existence of corresponding ethnophobic terms denoting the same race or nation in Ukrainian dictionaries. The study is limited to American ethnophobic terms due to: 1) the necessity of restricting the number of analyzed material and 2) the omnipresent role of the USA in international affairs in all parts of the world, which secures intense cross-cultural relations with numerous nations and thus engenders a constant stream of ethnophobic terms.

While the American dictionary (*Racial Slur Database (RSDB)*) comprises ethnophobic terms denoting almost all nations, the corresponding Ukrainian dictionaries of slang include slur words denoting fewer numbers of nations, mostly those with which the Ukrainians have had intense relations in the course of history within the Russian and Austro-Hungarian Empires, the Soviet Union, Poland, and independent Ukraine.

The methods applied are chosen considering the aim, objectives, and the material of the study. They include semantic, structural, conceptual, comparative, and linguocultural analyses, as well as the analysis of the definitions provided in different dictionaries.

Discussion
Extralinguistic Conditions for Creating Ethnophobic Terms in American and Ukrainian Non-standard Languages

Ethnophobic terms appear as a result of intense cross-cultural communication within a country among people, belonging to different races and nations, as well as due to international activities. Among the most numerous

ethnophobic terms in the American non-standard language are words and phrases denoting African Americans (925), Jews (539), Arabs (116), Mixed races (126), Asians (118), Native Americans (79), Hispanics (Latin Americans) (73), Mexicans (65), Indians (65), Chinese (57), Italians (55), Irish (49), Germans (32), Canadians (31), Japanese (30), and others.

According to the population census of 2019, the African Americans constituted 13.4% of the total population of the United States, including more than 45 million people (ACS Demographic and Housing Estimates). Although the last segregation laws were overturned in 1964, the centuries of slavery and segregation fostered derogatory, and ironic and superior attitudes of the White-skinned majority to the Americans of African origin and mulattos. Therefore, a great number of slur words and phrases have appeared. The majority of such words include iterative components – *black: Black Barbie; black magic; blackie; black time; Blacky Chan* and – *nigger*: *buck nigger; canigger; field nigger; house nigger; niggerino; niggerette; niggerachi; niggeroid; nigglet; nignorant; nigonometry; nigra; ningress; nigloo; schwarzernigger*.

The cross-cultural contacts of Ukrainians and Africans have been limited to the field of education, where African students have been common in Ukrainian educational establishments and trade (there are many Africans working at the Ukrainian markets). Nevertheless, the number of slur words and phrases in the Ukrainian non-standard language is 19, which ranks it first among other Ukrainian ethnophobic terms: *чорнопикий (black-muzzled), рулон толі (roll of tar paper), чорномазий (black-colored), негритос (negritos), нігерман (niggerman), білосніжка (Cinderella), лумумба (Lumumba), шоколадка (chocolate),* etc.

Asian Americans include only people of East and South-east Asian origin and reached the number of about 21 million (6.5% of the total US population) in 2018 (ACS), among whom Chinese, Japanese, Vietnamese, Koreans, Indians, and Filipinos predominate, and have corresponding slur names. Thus, the Chinese have been numerous immigrants since the mid-1800-s and the people of Chinese ancestry constituted 1.5% of the total US population in 2018 (ACS), which makes them the most numerous people of Asian origin in America. Unlike European major powers, the United States of America did not have its sphere of influence in China in the 19-th and 20-th centuries. The Americans tried to prevent Europeans and Japanese from dismembering China into Japanese and European colonies, hence helping the Chinese to preserve at least formal independence. The Americans also assisted the Chinese in their struggle against Japanese invaders. However, after WW2, America supported the government of Chiang Kai-shek against Mao Tse-Tung, also known as Mao Zedong. During that period, the slur words and phrases, such as *Chang-Ke, Mao, red monkeys, Gong Fei* (*communist bastard* in Chinese), appeared.

The Japanese began migrating to America during the Meiji restoration period in 1868 and were not very significant, compared to immigrants from other countries. The US citizens of Japanese origin were about 774.000 in 2018, which is 0.2% of the total US population (ACS). The main internal factor, contributing to the deterioration of cross-cultural relations, was WW2 against Japan and the United States being belligerent sides, which engendered the following slurs: *bomb watcher, harbor-bomber; kamikaze, Nagasaki, tojo*.

East Asians have never been numerous in Ukraine, mostly students from Vietnam during the Soviet period and since the independence of Ukraine. In the 2000-s, Vietnamese often traded at the markets of big Ukrainian cities. Nonetheless, the slur words *жовтопузий (yellow-bellied), жовтопикий (yellow-muzzled), вузькоокий (slant-eyed), азіака (aziaka)* denoting people of East Asian origin, as well as *китайоза (kitayoza)* denoting Chinese, are in use in the Ukrainian non-standard language.

The number of American ethnophobic terms denoting Arabs is 116 (The Racial Slur Database). Furthermore, some terms even constitute lexico-semantic groups with iterative components, for example: *camel cowboy, camel jockey, camel jacker,* etc. Motivated by a biased attitude to people of Arab descend, a great number of slurs refer to them as potential terrorists: *bomb-builder, box-cutter (reference to September 11ᵗʰ), center-denter, firecracker, jacker (*many hijackings over the past 25 years were allegedly made by Arabs*), osama,* etc.

Unlike the USA, Ukraine has never been in favor with people of Arab origin in terms of any significant immigration. There have been students from different Arabic countries, mostly during the period of the USSR, but even they have never been numerous in Ukraine. Consequently, there are only two ethnophobic terms in the Ukrainian language: *арабеск (arabesque)* and *абдул (Abdul).* It is not possible to consider these terms offensive, as *arabesque* means *a typical oriental pattern, Abdul* is a widely-spread name or last name in Arab countries. Ukrainians have never shown any prejudiced attitude to Arabs, as people who tend to generate terrorists.

On the contrary, people of the Caucasian region (Armenians, Azerbaijani, Georgians, etc.) as representatives of other republics of the Soviet Union have been named as *хач (hach), хачик (hachyk), абрек (borrowed, lit. robber), банабак (banabak), носоріг (rhinoceros),* Azerbaijani as *айзер (aizer), азік (azik), азербон (azerbon),* and Armenians, being the most numerous and most ancient (settled in Ukraine since the 13-th century) among Caucasian ethnic groups, – *ара (ara), арік (arik), армен (arman), хач (hach), хачик (hachyk).* People from Central Asia (Kazakhs, Uzbeks, Tadjiks, and Turkmens) have been traditionally named as *чурка (churka – piece of wood), чуркістан (churkistan – piece of wood land), урюк (uryuk – dried apricots), чіча (chicha), чума (plague), чучмек (chuchmek), щурий (slanty).*

Russians, Poles, and Jews are the most numerically represented national minority in the Ukrainian non-standard language after Africans and Asians. It is possible to explain this fact due to constant intensive relations of the Ukrainians with these nations. The relations between the Russians and the Ukrainians have fluctuated from peaceful coexistence within single states (the Russian Empire, later the Soviet Union) to the open military belligerence (siege and massacre of hetman Mazepa's capital Baturyn by the army of Menshykov in 1708, the Soviet-Ukrainian War of 1917-1921, and the aggression of the Russian Federation against Ukraine starting since 2013). These uneven relations have engendered the following ethnophobic terms: *кацап (katsap), кацапура (katsapura), кацалап (katsalap), москаль (moskal), лапотник (bast shoe), коробочник (korobochnik), маркитан (markitan), пилипон (pylypon), ватнік (quilted jacket), раша (Russia),* and others.

Similarly, the relations between the Ukrainians and the Poles differentiated in the course of history of their neighborhood from living peacefully in the confines of Rzeczpospolita in 1569-1795 and 1918-1939 to the Cossack-Polish War of 1648-1657, the Polish-Ukrainian War of 1918-1919, and finally, to the times of the strategic partnership nowadays. Consequently, the ethnophobic terms, including *бзденик (farter), зденек (zdenek), подляк (podlyak), пшек (pshek), лях (lyah), пацьки (podlyak)* appeared.

Jews have been living in Ukraine and playing important social, cultural and political roles within the country since the times of Kyivan Rus'. The coexistence of the two nations has not always been peaceful and sometimes even resulted in pogroms. The ethnophobic terms denoting people of Jewish origin are *жид (zhyd), аїд (aiid), маланець (malanets), щирий українець (authentic Ukrainian), Ізя (Izya), Сарочка (Sarochka), абраша (Abrasha); плюшкін (Pliushkin).* The quantity of ethnophobic terms denoting Jewish people in the American substandard is 539 (RSDB). This number is explained by a very significant Jewish population in America, which was estimated at between 5.5 million and 8 million, constituting between 1.7% and 2.6% of the total US population (Dashefsky and Shekin 175).

Therefore, the coinage of ethnophobic terms is closely connected with the degree of intensity in relations of people of the dominant culture and ethnic minorities within a single state, as well as with international relations, ranging from friendship and cooperation to open hostilities, including military conflicts and wars.

Numerical Differences of American and Ukrainian Ethnophobic Terms
The numerical comparison of American and Ukrainian ethnophobic terms shows a great discrepancy in thousands of Americans and only about one hundred of Ukrainian racial and ethnic slur words. This insignificant number of ethnophobic terms in Ukrainian is accounted for by several reasons: 1) the

Ukrainians have mostly been restricted to the confines of Europe in their close contacts with the neighbors; their historical relations have been accorded within the Soviet Union or other states of which the Ukrainians were a part. Ukraine (both being a Soviet republic and an independent state) always invited foreign students (mostly from African and Asian countries); 2) the long-lasting impact of the policy of linguistic Russification **i**n Ukraine has led to the situation of oppressing the Ukrainian language in the USSR and even in the independent Ukraine, which resulted in a slow development of all strata of the language, including Ukrainian slang. The constant influence of the Russian language on the Ukrainian one and vice versa partially explains the fact that many Ukrainian ethnophobic terms structurally and semantically coincide with Russian ethnophobic terms; though, it does not necessarily mean that they all have been borrowed.

On the contrary, as the United States has been the major political and economic power since WW1 and even the only superpower since the demise of the bipolar world, the Americans have been present in all countries of the world, exerting political and economic might. This prolonged omnipresence of the Americans has resulted in thousands of ethnophobic terms naming representatives of all races and a very significant number of nations. Moreover, America has always been a *melting pot* where immigrants from different parts of the world have been undergoing a long period of linguistic and cultural adaptation, temporarily contrasting their identity with the predominant American Anglo-Saxon majority.

However, these numbers are limited to the slur words and phrases registered by dictionaries (Racial Slur Database (RSDB; Pyrkalo; Stavytska; Kondratyuk), while occasional ethnophobic terms, which have not been enlisted in the dictionaries due to their infrequent usage, could increase the number of ethnophobic terms considerably in both English and Ukrainian languages.

As the paper aims to compare and analyze lexis naming the representatives of nations and races, which have ethnophobic terms in both languages, it is significant to single out the following races: Africans, Asians, and the following nations: Americans, Russians, Polish, Czech, Italians, French, British, Spanish, Jews, Japanese, Chinese, Armenians, and Hungarians.

The table below includes all Ukrainian ethnophobic terms selected from the dictionaries of Ukrainian slang by Pyrkalo, Stavytska, Kondratyuk and an insignificant part of American ethnophobic terms denoting the same races and ethnicities, selected from the Racial Slur Database on-line dictionary.

Table 1. American and Ukrainian ethnophobic terms

Race or nationality	American ethnophobic terms		Ukrainian ethnophobic terms	
	Number	Word or phrase	Number	Word or phrase
American (USA)	47	*A.I., Jumbo Jaws, Buddy Blaster, Septic Tank, Yankee Doodle*	6	*америкос, америкашка, амеrікано, макдональдс*
Asian	118	*Simpson, Table Face, Woggle, Yellow Devil, UFO*	12	*жовтопузий, вузькоокий, азіака, урюк, чіча*
Arab	116	*Urban Turban, Terrorist, Sun Goblin, Double D, 7-11*	2	*Арабеск, абдул*
African and Black American	929	*Antique Farm Equipment, Banjo Lips, Billy Reuben, Chocolate Drop, Hendrix*	19	*чорнопикий, білосніжка, зефір, лумумба, сніжок*
Ukrainian	7	*Dub, kogut, perogy, ukey, onionhead*	4	*Хохол, малорос, укр, укроп, бандера*
Russian	26	*Vanilla Asian, Ruble Head, Sputnik, Natasha, Rasputin*	9	*Кацап, москаль, лапотник, пилипон, ватнік*
People from the Caucasian region (Georgia, Azerbaijan, Armenia)	0		6	*Хач, хачик, абрек, банабак, носоріг*
Armenian	9	*Arm Pits, Glendale, Kabob, Rabiz, Walking Carpet*	5	*Ара, арік, армен, хач, хачик*
Azerbaijani	1	*Azeri*	3	*айзер, азік, азербон*
Jew	539	*Morta Cristo, Penny Chaser, Pinocchio, Red Sea Pedestrian, Zhidan*	9	*жид, аїд, маланець, ізя, сарочка*
Polish	11	*Chuck, cleaning lady, DP, hunyak, polski*	6	*зденек, подляк, пшек, лях, пацьки*
Czech	3	*Checker back, cheskey, pepik*	1	*пепічка*

Hungarian	6	*Bohun, bozgor, gadzso, goulash, hunkie*	1	*мадяр*
British	23	*Guffie, Island Monkey, Fog-Breather, Limey, Rosbif*	1	*брит*
French	18	*Crouton, Crapaud, Turtleneck, Kermit, Tad Pole*	2	*Жабоїд, франсуа*
Italian	55	*Calzone, Garlic Bread, Grape-Smasher, Katzenfresser, Tony Soprano*	6	*Італьяшка, макаронник, італьяно, капоне, мачо*
Spanish	4	*Dago, uda, harnego, yerd*	1	*іспан*
German	32	*Adolf, Bosch, Hans Bitterman, Kaiser, Kartoffel*	9	*Німчура, німак, фріц, герман, дойч, штандартен фюрер*
Belarusian	0		6	*Бацька, бульбоїд, бульбаш, гомельлрев, сябр*
Gypsy	4	*Cygan, etnikum, gyp / gip*	2	*будулай, аза*
Chinese	57	*Bamboo Coon, Chankoro, Chinksta, Dancing Dragon, Mao*	2	*Китайоза, суньхуйвчай*
Japanese	30	*Bomb Watcher, Godzilla Snack, Hentai, Kamikaze, Nippopotomus*	2	*Япошка, якудза*
Afghan	3	*Bee-keeper, locust-eater, nanner*	1	*душман*
Total number	**2038**		**117**	

Therefore, the table demonstrates that only 117 Ukrainian ethnophobic terms denoting 22 races and nations correspond to 2038 American ethnophobic terms. The table also includes 6 ethnophobic terms denoting Belorussian people that do not have corresponding American ethnophobic terms. The above table does not include American ethnophobic terms that have no corresponding Ukrainian ethnophobic terms.

Word-formation and Etymology of Ethnophobic Terms

Ethnophobic terms in both languages have a bright connotative component of meaning with predominant pejorative coloring, stipulated by derogatory, ironic, superior, and negative stereotypical attitudes to other national and racial minorities.

Ethnophobic terms are coined in compliance with the word-formation rules of the languages, in particular, with the rules of substandard word-formation. Such ways of word-formation, as blending, acronyms, compounding, and suffixes typical of non-standard (including borrowed suffixes), and borrowings from other languages predominate in the American non-standard language. In the Ukrainian non-standard language, suffixation is a leading way of word-formation, employing both Ukrainian and borrowed suffixes. Compounds and acronyms are less numerous; borrowings are mostly from the Russian language. However, recently the number of the borrowed words from English has been increasing. Frequently, the process of borrowing new words in the Ukrainian slang is combined with native suffixes etc. Furthermore, the common linguistic feature in the American and Ukrainian non-standard languages is a wide usage of metaphor, metonymy, and often their combination. Metaphorical or/and metonymical meanings are evident in the words of variable structure: compounds, acronyms, or suffixed words.

Unlike stylistically neutral ethnic terms, ethnophobic terms always have a bright expressive figurative meaning conveyed by metaphor, metonymy or other associations, which refers a speaker or listener to certain extralinguistic information (physical or anthropological feature, historical or well-known event, famous or well-known personality or situation, habit or custom, etc.) underpinning the appearance of ethnophobic terms. This makes ethnophobic terms a significant means of preserving important extralinguistic information.

In both languages, metaphor, metonymy, and antonomasia are the most important means of semantic word-formation, while compounding, affixation, clipping, and onomatopoeia are the prevailing means of structural word-formation (Plag; Strazny; Malmkjær; Dawson and Phelan; Ratih and Gusdian; Horpynych; Taranenko; Ponomarencko; Styshov). Blending and acronyms are established only in American ethnophobic terms. Borrowings are an essential source of the replenishment of the ethnophobic terms corpora in both languages.

Semantic Word-formation

Metaphor is one of the leading semantic word-forming means applied to create American and Ukrainian ethnophobic terms. Among the corpus of Ukrainian ethnophobic terms, the following ones have obvious metaphorical meanings: *чобіт (boot), білосніжка губаста (big-lipped Cinderella), мавпа (monkey), зефір (marshmallow), сніжок (snowflake), шоколадка (chocolate), подляк (mean), пацьки (piglets).*

There are thousands of metaphorized ethnophobic terms in the American non-standard language: *dancing dragon; forty-fiver; red monkey* – Chinese; *turtleneck* – French (many Frenchmen are uncircumcised); *butterfingers* – French; *button-head; cow-kisser; elephant jockey* – Indian; *carrot top; fire crotch; pot-licker* (during the potato famine, Irish would lick their pots clean to get every last morsel of food) – Irish; *grease-ball; hothead; meat-ball; pizza-nigger; spaghetti-slurper* – Italian; *bukakke warrior; butterhead* – Japanese; *clip-tip* (reference to circumcision); *hooknose* – Jew (RSDB).

In the American non-standard language, some words are used for the coinage of many compound slurs that are simultaneously metaphorized. The examples of such slur words are the component *–monkey*: *red monkey* – Chinese; *island monkey; fog monkey* – British; *surrender monkeys* – French; *tailless monkeys* – Filipinos; *ice monkey* – Finnish; *mangrove monkey* – Black. The component *–nigger* has its original meaning almost erased and renders only derogatory connotation: *olive nigger; pineapple nigger; lava nigger; border nigger; napkin nigger*.

Metonymy also plays a significant role in the formation of ethnophobic terms in both languages: *жовтопузий (yellow-bellied), жовтопикий (yellow-faced), чорнопикий (black-faced), чорномазий (black-colored), чорносракий (black-assed), нігер (nigger), нігерман (niggerman), снікерс (Snickers bar), шоколадка (chocolate).* The basic feature, underlying metonymy, is the color of the skin, as one of the most distinctive characteristics of people of a certain race or nationality. That explains the fact that the predominant colors are *black* and *yellow* in Ukrainian. However, there are other colors, triggering coinage of American slur words and phrases, for example, and the *brown* color: *brown trumpets* – Black American jazz musicians or *brownie* (Black American) (RSDB). In the ethnophobic term *ink-face,* a metaphorical word *ink-* is combined with a metonymy *-face*. The *blue* color is observed in the term *blue gums* (it refers to a myth that a person bitten by a Black turns blue before dying (RSDB). Another possible motivation is the bluish color of the Africans' gums. Such colors as *purple, red,* and *white* are less typical for denoting people of African origin: *chalkie; snowflake*; *eggplant* – a slur used mainly by Italians, *papolo* – Hawaiian for *purple; redbone* – a slur used by Black Americans to denote those Blacks with lighter complexion; *high yellow* – the same (RSDB). Other colors and shades employed in the coinage of American slur words and phrases are: *ashy; bourbon; burnt cracker; burnt toast; chocolate drop; chocolate-covered marshmallow; cocoa puff; cotton ball; maroon; pink-heel; smoke; smokey; vanilla gorilla* – a black guy who acts like a white.

In many slur words and phrases, metaphor and metonymy can be combined within one word or phrase: *shnozzle* (*Jews have large noses, or shnozzes*); *forty-fiver* – Asian; *carrot top; fire crotch* – Irish*; hothead* – Italian*; butter-head* – Japanese*; clip-tip; hooknose* – Jew.

Antonomasia, a kind of metonymy, where a proper name is used to name people, is often applied in both the American and Ukrainian non-standard languages and sometimes constitute corresponding pairs: *fritz – фріц* (German)*; German – герман* (German); *плюшкін* (referencing to a greedy character of Gogol's novel)[2] (Jew). Other antonomastic words in the Ukrainian non-standard language include the following: *лумумба* (African); *капоне* (Italian); *сарочка* (a Jewish woman); *армен; хач; хачик* (Armenian); *бандера* (a Ukrainian from Western Ukraine); *будулай* (a Gypsy man); *аза* (a Gypsy woman)[3]; *франсуа –* French.

Some American ethnophobic terms are coined antonomastically: *Chang-Ke, Mao –* Chinese*; Goldberg –* Jews; *bin Laden; Muhammad, Mohammed, Osama, Alladin –* Arabs*; Casabooboo (from 1960s African leader Joseph Casa-Vubu) –* Black*; Mulan (a female character in a Chinese story and film) –* Chinese*; Hitler –* German; *Othello –* a Black man who dates a white woman; *Gandhi –* Indian*; Natasha –* a Russian woman or girl*; Rasputin, Ivan –* Russian*; Hochi, Viet Cong –* Vietnamese*,* and others.

Structural Word-formation

Compounding, i.e. the word-formation by means of combining two independent structurally simple or affixed words, is of great significance in forming American ethnophobic terms, for instance, *frog-eater* (French are well-known to adore eating frogs)*; pan-face* (Chinese having pan-like faces); *bushmen* (Arabs living in the areas with no or very poor vegetation)*; bomb-builder* or *box-cutter* (as a result of the September 11th attacks, Arabs are referred to terrorists); *camel-cowboy, camel jockey* (Arabs, who usually ride camels as a means of transport); *six-nose, nickel nose, or hooknose* (Jews having long noses); *rail-hopper* (American authorities send Chinese to build railroads in the USA in the 19th century); *penny- chaser* (Jews who are very greedy); *matza-gobbler* (Jews eat matza, which is unleavened bread)*.* The US soldiers used terms *harbor-bomber* and *butter-head* to name the Japanese who attacked Pearl Harbor in 1941, thus making America go to the Second World War. The term *butter-head* emphasized that Japanese have a yellow tone of skin, which resembles butter. The US movie industry, producing different films during the war period, popularized the use of the above-mentioned terms in America.

Many ethnophobic terms appeared during WW2 to name the Jews, including *firewood, oven-dweller, oven-backed,* and *snowflake*. The Nazis burnt Jews in special cameras since the former regarded the latter as an inferior race.

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[2] Main characters in popular Soviet films *Gypsy* (1979) and *Aza, the Gipsy* (1988).

[3] Gogol, Mykola, the well-known writer and the author of *Dead Souls*, first published in 1844.

The term *snowflake* comes from the film *Schindler's List* by Steven Spielberg.[4] The Germans used other slurs to nickname the French army soldiers who easily surrendered during the Second World War.

Some compounds can have rhyming components, which is typical of American ethnophobic terms: *pajama mamma; urban turban; magila gorilla; dot-knot; cliptip*. The connotation of the slurs with rhyming stems is reinforced by their metaphorical or metonymical meaning.

Compounding is also widely used to create Ukrainian ethnophobic terms. However, a typical feature of compounding in the Ukrainian language and in the Ukrainian substandard language, in particular, is that the Ukrainian compound slur words are usually combined with suffixes. This way of word-formation is also known as parasynthesis: *жовтопикий* (Chinese or Asians); *вузькоокий* (Asians); *чорнопикий, чорномазий* (Africans who came to the former USSR to go to different educational institutions); *жабоїд* (French people due to their cuisine preferences). The Ukrainian compound slur words are usually formed with the help of the linking vowel **-о,** which connects the components within a compound word, for example, *жовтопикий, вузькоокий* (Asians having the yellow tone of skin and narrow eyes); *чорнопикий, чорномазий, чорносракий, чорножопий (*Africans who have the black color of skin). It is evident that in the majority of the analyzed cases, structural compounding is combined with semantic word-formation, employing metonymy or metaphor.

Shortening or **clipping** is one of the word-forming processes when either initial, final or both segments of the word are purposely deleted or omitted. It is observed in a great number of American ethnophobic terms: *jap* (from *Japanese); nip* (the shortened version of the *Nipponese* used to name *Japanese); kano,* a Pilipino slangy word for Americans (from *Americano); brew* (from *Hebrew); boche* (from *alcaboche* or *cabbage-headed;* the French called the German in the Second World War); *yom* (from the holiday Yom Kippur, also known as the Day of Atonement in Judaism); *heeb* or *hebe* (from Hebrew); *goloid* (from Mongoloid) (RSDB). This type of ethnophobic terms formation is found only in several Ukrainian slur words: *брит* (from stylistically neutral ethnic term *британець), іспан* (from stylistically neutral ethnic term *іспанець), нєм* (from stylistically neutral ethnic term *нємєц).*

Blending is another type of word-formation, where initial and terminal segments of two words are joined together to create a novel term, for instance, *Yelvis (yellow + Elvis)* – an Asian; *yigger (yellow + nigger); American't* (from *American* and *cannot); vodkalky* (*Vodka* and *alcoholics); junk (*from *Japanese* and *yankee*, a Japanese who lives in America); *Ikey-Mo (Isaac Moses); Hebro* (from *Hebrew* and *brother*, or *Hebrew* and *Negro); Jewbrew* (from *Hebrew* and *Jew);*

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[4] As displayed in *Schindler's List* (1993), when the Jews were burnt in the cameras, their ashes were coming out the smokestacks.

Jewpidity (from *Jewish* and *stupidity*); *Yiddiot* (from *Yiddish* and *Idiot); Africoon* (from *African* and *Coon*) (RSDB). On the contrary, the following type of word-formation has not been established in any Ukrainian ethnophobic terms.

Acronyms or **abbreviation** as a kind of shortening is a very popular way of the coinage of slur words and phrases in the American non-standard language, but no examples are found in the corpus of the Ukrainian ethnophobic terms. The vivid examples of the acronyms and abbreviations used in American English are as follows: *AA* (African American); *ABC* (American born Chinese); *CBC* (Canadian Born Chinese); *BBC* (British born Chinese); *O.T.W* (Other Than White); *TNB* (Typical Nigger Behavior); *San* (Stupid as Nigger); *MOB* (Morbidly Obese Body); *P.O.A* (Previously Owned American); *Bun* (Big Ugly Nigger); *TAP* (Typical American Prick); *BMO* (Black Moving Object); *NASA* (North American Street Ape); *JAP* (Jewish American Princess); *BAP* (Black American Princess); *IROC* (Italian Retards Our Cruising); *SBH* (Straight Black Hair); *YBM* (Yong Black Male) (RSDB). The acronym *Yen* (Yellow-eyed Nigger) refers to male Blacks who have the whites of the eyes become yellow due to drug abuse. *AMF (Arbeit Mach Frei)* is one of the slur words used to name the Jews. The translation of the complete form of the acronym from German means *Work Brings Freedom.*[5]

Therefore, it is possible to conclude that blending and acronyms or abbreviations are widely utilized to form ethnophobic terms in English, but they are not used to create slur words in Ukrainian.

Affixation, in our case suffixation, is one of the means of word-formation in both American and Ukrainian non-standard languages. The suffixes used to create ethnophobic terms are characteristic of both standard and substandard types of language. The most frequently used suffix in forming slur words in English is **-er (or).** The following suffix has several meanings, including *the doer of the action* or *the object t used to do something* (Open Etymology Dictionary). The most productive models are as follows: *V + er (or) =N* or *N + er (or) = N.* For example, such slur words as *Jew Yorker* (since many Jews reside in New York); *nipper* (Japanese people, also referred to as Nippon, which is an unofficial name of Japan, meaning *the place where the sun rises*); *nanner* (Afghans whose favorite bread is called Nann) are formed in accordance with the model *N + er (or) = N.* The ethnophobic terms, including *Bible-shortener, Christ killer, Jesus killer* (Jews); *snail-snapper* (French); *Jew-burner* or *Jew killer* (Germans) are formed by means of compounding and adding the suffix **-er.** The term *Bible-shortener* appeared due to the difference between the Jewish Bible and the Christian one. The former does not include the *New Testament*, whereas the latter does. German soldiers used other compound words, such as *rifle-dropper,*

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[5] The following slogan was put on the gates of one of the concentration camps built by the Nazis to slaughter Jews in Auschwitz, Poland.

six-weeker or *whiteflagger*, to nickname the French who quickly surrender in wars or military conflicts during the 19-th and 20-th centuries.

The derogatory suffix *-ie* is also frequently used to create new slur words: *blackie; buppie; chalkie, homie; hootie* – Blacks; *twinkie* (Asian); *muzzie* (Arab); *towlie* (Arab); *koshie* (Jew); *bulgie* – Belgian, etc. Some other suffixes can also be found, for instance, the suffix *-ian*: *stinkian* – Armenian.

A widely used suffix in creating slur terms in Ukrainian is **-ник (нік),** meaning *the doer of the action*, for instance, *макаронник* (Italians who like eating pasta), *лапотник* (Russians who wore specific shoes made of plant fiber) (Moycienko et al. 120-121).

However, the corpus of Ukrainian ethnophobic terms includes some suffixes that are typical of non-standard language and are not employed to create stylistically neutral words. Such suffixes render bright connotative meaning of the slur words: suffixes *-аша/ашка: америкашка; итальяшка; абраша/абрашка*; suffix *-ек: чучмек; абрек; зденек; пшек*; suffixes *-ак/як: банабак; подляк*; suffix *-ос: негритос; америкос; малорос*; suffix *-ура: німчура; кацапура*; suffix *-ан: маркітан; балабан*; suffix *-ака: аздіака*; suffix *-юк: зюзюк*; suffix *-оза: китайоза* (Horpynych 10-39; Krysin 5; Styshov 133).

Onomatopoeia, i.e. the formation of a word from a sound associated with what is named, can be found in many American ethnophobic terms: *durka-durka; hucka-lucka* – Arab; *Ho De Doz* – Black (from the way Black porters in big hotels pronounced *Hold the doors*); *choo-choo* – Chinese (Chinese immigrants helped build the Pacific railroad); *buk-buk* – Filipinos; *halee-halaa* – Indians, etc.

In the corpus of Ukrainian ethnophobic terms, three slurs words created by onomatopoeia are established: *пшек* is associated with hissing sounds in the Polish language; *шпрехен* comes from the German word *sprechen,* meaning *to speak*.

Borrowings are abundant in the corpus of American slur words and phrases: *abeed* – Black African (an Arabic word, meaning *black*); *schlitzauge* – Asian (from the German word, meaning *eye like a slit*); *chiquita* (*girlie* from Spanish); *el chino* (*Chinese* from Spanish); *czaurnuch* (*black* from Polish); *kala* (*black* from Hindu); *kooshi* (Hebrew for *Africans*); *kurochan* (Japanese for *black children*); *schwartza* (Yiddish for *black*); *jjanggae* (Korean slur term denoting *Chinese*); *kartoffel* – German (a German word for *potato*); *kaaskop* – *Dutch* (a Dutch word for *cheese head*); *sassenach* – English (Gaellic for *Southerner or Saxon*); *cabezita negra* – Hispanic (*black head* from Spanish); *chico* – Hispanic (*boy* from Spanish); *mojado* – Hispanic (wet, meaning *drunk,* from Spanish); *babu* – Indian (*child* from Hindu), etc.

The following borrowings can be found in the corpus of Ukrainian slur words and phrases: *амерікен, амерікано, амерікос, янкі; нігер, нігерман, ара, арік, італьяно, дойч, хач, хачик*. The analysis of the borrowed slur words shows that the majority of the Ukrainian slurs are borrowings of stylistically

neutral ethnic terms (except for *нігер* and *нігерман*). The words *apa* and *apiк* come from the Armenian language and are used as a friendly address to a person of male gender in Armenia. The word *apiк* is an adapted variant of *apa* to the Ukrainian and Russian languages, in which the suffix *-iк* is utilized (Horpynych 38-39).

Therefore, metonymy, metaphor, and antonomasia are the most important means of semantic word-formation, whereas are compounding, affixation, onomatopoeia and clipping are the widespread means of structural word-formation in both languages. Acronyms and blends are established only in American ethnophobic terms. Borrowings are an important source that contributes to the corpora of ethnophobic terms in both languages. The Ukrainian ethnophobic terms include a wider range of suffixes, many of which are typically non-standard language suffixes, rendering pejorative derogatory connotations. In many cases, structural word-formation is combined with semantic word-formation (metaphor, metonymy, or both), which contributes to the bright expressive meaning of American and Ukrainian ethnophobic terms. Some American compounds have rhyming components within their morphological structure, which also contributes to their expressive meaning.

Conclusion

Being a part of non-standard language, ethnophobic terms are preconditioned by stereotypical visions of and prejudiced attitudes to people of different races or nations and considered the manifestation of xenophobia in language. The era of globalization has not leveled cultural and mental differences and thus the quantity of ethnophobic terms continue to appear. The coinage of ethnophobic terms is closely connected with the degree of intensity in relations of people of the dominant culture, and national minorities within a single country, as well as with international relations, ranging from cooperation and friendship to open hostility, including wars and military conflicts. As evident from the comparative analysis, 22 races and ethnicities are denoted by 117 Ukrainian ethnophobic terms, whereas the same races and ethnicities are presented by 2038 American ethnophobic terms.

In both languages, the most important means of semantic word-formation are metaphor, antonomasia, and metonymy, while the prevailing means of structural word-formation are clipping, compounding, onomatopoeia, and suffixation. Blends and acronyms or abbreviations are established only in the corpus of American ethnophobic terms. Borrowings are an important source for replenishing the corpora of ethnophobic terms in both languages. The Ukrainian ethnophobic terms include a great variety of suffixes, many of which are typically non-standard language suffixes, rendering pejorative and derogatory connotations. In many cases, structural word-formation is closely combined with

semantic word-formation, hence contributing to the bright and unique expressive meaning of the American and Ukrainian ethnophobic terms.

Future research may focus on studying the cases of translation of ethnophobic terms used in fiction, news, social media, and movies as well as suggesting the best ways of slurs translation in the Ukrainian language.

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СЛОВОТВОРЕННЯ ТА ПОХОДЖЕННЯ ЕТНОФОБІЗМІВ В АНГЛІЙСЬКІЙ ТА УКРАЇНСЬКІЙ НЕСТАНДАРТНИХ МОВАХ

Мета статті полягає у встановленні екстралінгвістичних факторів появи американських та українських етнофобізмів та вивченні способів їх словотворення та походження. Методи, використанні у дослідженні, включають аналіз словникових дефініцій, а також семантичний, структурний, концептуальний, порівняльний та лінгвокультурологічний аналізи. Встановлено, що метафора, метонімія та антономазія є семантичними засобами творення етнофобізмів, а словоскладання, суфіксація, ономатопія (звуконаслідування) та усічення виявились основними засобами структурного словотворення в обох мовах. Виявлено, що акроніми та блендінг є типовими для творення американських етнофобізмів, а поєднання семантичного та структурного словотворення спостерігається в обох мовах. Запозичення виявились основним засобом поповнення корпусів етнофобізмів в американській та українській мовах.

Ключові слова: етнофобізми, нестандартна мова, метафора, метонімія, словоскладання, усічення

DISKURS VISOKOG OBRAZOVANJA: PROMJENE UPOTREBE JEZIČNIH I VIZUALNIH SREDSTAVA PRI PREDSTAVLJANJU JEDNOGA JAVNOG SVEUČILIŠTA U HRVATSKOJ

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Abstrakt: Cilj ovoga rada bio je ispitati moguće promjene u diskursu javnoga visokog obrazovanja u Hrvatskoj, od samopredstavljanja u svrhu informiranja, isticanja reputacije, kvalitete studija i pozicioniranja sveučilištâ do jezičnih sredstava i diskurzivnih praksi sličnih marketinškima kojima se studente navodi na kupnju usluge. Marketizacija kao društvena pojava pritom se definira kao „proces društvene preobrazbe u kojem i društvena struktura i društvene vrijednosti počinju djelovati prije svega (s tendencijom da to bude i isključivo) u funkciji tržišta, njegovih načela i interesnih skupina kojima to ide u prilog" (Peračković 983).

Pošli smo od pretpostavke da su u diskurs samopredstavljanja sveučilišta, s obzirom na povećan broj visokoškolskih ustanova i studija te konkurenciju među njima, ušli neki oblici persuazivnoga izričaja kakav inače obilježava promotivni diskurs. Kao radni uzorak prikupili smo vodiče za studiranje tiskane tijekom deset godina (od 2004. do 2015. godine) na Sveučilištu u Splitu i primijenili instrumente kritičke analize diskursa. Proučili smo dijakronijske promjene diskurzivnih praksi u vodičima te usporedili jezična sredstva korištena u predstavljanju ponude i opisa studija, rada, ciljeva i odnosa prema studentima, ali i vizualna sredstva koja prate tekstove ili čak postaju osnovno sredstvo komunikacije s čitateljem.

Provedeno kvalitativno istraživanje i usporedba rezultata iz više razdoblja pokazali su da je Sveučilište tijekom godina različitim jezičnim i vizualnim sredstvima mijenjalo ne samo način informiranja nego i samopredstavljanja s ciljem izgradnje svoje javne uloge i privlačenja studenata te se usmjerilo prema izraženijem korištenju promotivnoga diskursa i marketinških praksi istovremeno smanjujući informativnost svojih vodiča, naglašavajući pritom vizualne elemente.

Ključne riječi: kritička analiza diskursa; marketizacija; visoko obrazovanje; vodiči kroz studij; promotivni diskurs

1. Uvod

Stoljećima su sveučilišta bila središta znanosti i mjesta obrazovanja i njihova uloga bila je stvaranje obrazovanih ljudi i mislilaca koji su svojim znanjem mijenjali društvo i svijet (Osman 58). Međutim, uloga sveučilišta, naročito u državama zapadnoga civilizacijskog kruga, počela se mijenjati pred kraj dvadesetog stoljeća kad su vlade postupno smanjivale financiranje javnih

sveučilišta, koja su se onda okrenula drugim izvorima sredstava, što je tražilo drugačiji pristup budućim studentima. Marketizaciju u visokome školstvu Ujedinjenog Kraljevstva zamijetio je Norman Fairclough koji u svojim publikacijama (1992; 1993) tu pojavu, nastalu uvođenjem neoliberalnih ekonomskih mjera, kritički analizira kad u institucijski diskurs visokoga obrazovanja ulaze elementi promotivnoga diskursa (Fairclough 1993, 156). Tad su sveučilišni prospekti preuzeli strategije potrošačkoga oglašivanja koje je koloniziralo poretke diskursa stručnih i javnih službi te proizvelo brojne nove hibridne, djelomično promotivne oblike diskursa. I drugi su autori (Askehave; Lowrie i Willmott; Mautner; Mayr 2008b; Ng; Osman; Teo; Teo i Ren) iz država koje slijede neoliberalne smjernice ustanovili promjene u poretku diskursa visokoga školstva. Novi diskursni pristup često je nalikovao pristupu tvrtki koje se predstavljaju tržištu, pa su tako visokoškolske institucije počele tiskati isprva informativne, a zatim i promotivne materijale kojima su predstavljale svoje aktivnosti te kasnije uređivati svoje mrežne stranice (Zhang; Hoang i Rojas-Lizana; Zhang i O'Halloran) na kojima su naročito koristile slikovne mogućnosti komunikacije i vizualna značenja.

Marketizacija visokoga školstva zahvatila je visoko obrazovanje i u Hrvatskoj, sudeći prema materijalima koje ćemo predstaviti. Ciljevi mogu biti privlačenje što boljih studenata, domaćih i stranih, natjecanje za kompetitivne projekte koji donose sredstva te što bolje pozicioniranje na raznim međunarodnim ljestvicama uspješnosti, mada sveučilišta još uvijek primaju financijska sredstva nadležnoga Ministarstva. Tako u diskurs visokoga obrazovanja ulaze izrazi poslovnoga i promotivnoga diskursa kojim sveučilišta stare studijske programe prikazuju u novome svjetlu.

2. Teorijski okvir

Teorijski okvir ovoga rada jest kritička analiza diskursa prema kojoj se jezik promatra kao vid društvene prakse smješten u vremenu i društvu (Fairclough 1993, 134), definicija diskursa bliska saussurijanskoj definiciji govora, i gdje su jezik i društvo u dijalektičkome odnosu (Fairclough 2001), odnosno neodvojivo isprepleteni. Diskurs, jezik u upotrebi, ima ključnu ulogu u stvaranju društvenoga identiteta, i više nego u predmodernim razdobljima (Fairclough 1993, 139), te performativnu moć da pretvori u stvarnost one pojave koje navodno opisuje (Fairclough 2003, 203-204); diskursom institucije stvaraju društvenu realnost koja daje okvir onome što te institucije predstavljaju (Mayr 2008a, 5).

Društvena praksa koja se odražava na diskurs koji proučavamo u ovome radu jest djelovanje postavljeno na temeljima ekonomske uspješnosti, obrazovanje s ciljem zadovoljavanja potreba tržišta rada. Poredak diskursa kao sveukupnost diskursnih praksi i njihovih međusobnih odnosa u nekome društvenom odsječku (Foucault), ovdje institucijski diskurs visokoga školstva

(Mayr 2008a), preuzima neke elemente promotivnoga diskursa kako sveučilišta bivaju uključena u tržište roba i usluga.

Jedno od obilježja suvremenoga javnog diskursa njegova je demokratizacija (Fairclough 1992, 201) koja podrazumijeva manju formalnost, manje neravnopravnosti u komunikaciji i manju asimetriju moći. Uključuje i konverzacionalizaciju (Fairclough 1992; 1993), odnosno ulazak jezičnih pojava iz diskursa privatne domene u javnu. Javlja se kao sintetička personalizacija, a predstavlja simulaciju razgovora i drugih govornih oblika za koje je karakteristično izravno obraćanje slušatelju kako bi se stvorila lažna bliskost s ciljem privlačenja korisnikâ usluga. Uključuje i marketizaciju javnoga diskursa, koji preuzima obilježja i poduzetničkoga, upravljačkoga i promotivnoga diskursa (Koller). Prema Bhatia (2005, 214), tradicionalni oblik promotivnoga diskursa informira, ali i ističe značajke proizvoda ili usluge s ciljem prodaje određenoj skupini potrošača, što je osnovna strategija u oglašavanju. Takav je diskurs uobličen u oglase za razne vrste medija, ali i kritike, recenzije, brošure tvrtki ili turističke brošure (Bhatia 2005, 217). Strategije i načini predstavljanja proizvoda i usluga mijenjali su se s vremenom i danas ih obilježava iznimna domišljatost, verbalna i vizualna, no i dalje je ključno istaknuti što proizvod ili uslugu razlikuje od sličnih jezičnim sredstvima, leksičkim, sintaktičkim, diskursnim i retoričkim, koja stvaraju pozitivan ton (Bhatia 2005, 216). Retorička sredstva (engl. *rhetorical moves*, Bhatia 2004, 74) usmjerena su privlačenju pozornosti, npr. naslovom, zatim opisom, isticanjem važnosti proizvoda ili usluge, nizanjem detalja, pozitivnih kritika te priznanja, potpore poznatih osoba ili organizacija, prednosti ako korisnik kupi proizvod ili uslugu i podatcima za kontaktiranje, što tvori optimalnu generičku strukturu promotivnih uradaka (Bhatia 2017, 144). Ne-promotivni žanrovi (institucijski, akademski, profesionalni), među koje Bhatia ubraja i pojavne oblike akademskoga diskursa kao što su opisi studija koji su u prvome redu informativni, sve češće bivaju „kolonizirani" promotivnim diskursom, od pojedinačnih leksičkih i gramatičkih elemenata do hibridnih formi (Bhatia 2005, 220), pa tako i sveučilišta svojim pristupom budućim studentima moraju istaknuti svoju posebnost.

Pojava koja također obilježava moderni javni diskurs jest promjena važnosti semiotičkih sredstava. Diskurs nije isključivo jezična pojava nego obuhvaća i druge semiotičke, nelingvističke oblike koji također predstavljaju neke društvene prakse. Prema Kressu i van Leeuwenu (2001, 63) jezik, fotografije, crteži, dijagrami, raspored elemenata na stranici te format zajedno čine multimodalni diskurs, pa tako vizualna sredstva u predstavljanju i samopromociji obrazovnih institucija dobivaju svoje mjesto i značenje. Promotivni oblici diskursa uključuju i zvukove te glazbu, što se uklapa u trend naglašene važnosti estetske dimenzije jezika (Kress i van Leeuwen, 2006) prilikom njegove komodifikacije (Chouliaraki i Fairclough 12). Uz navedena sredstva promotivnoga diskursa, postoje i asocijativna (Perloff 495, 513) kojima se

nekome proizvodu dodaje sentimentalna vrijednost, ugoda, osjećaj pripadnosti, zadovoljstva, zdravog života i niz emocionalnih poruka koje svojom pozitivnom označenošću u nekome društvenom trenutku utječu na korisnikove stavove i postupke.

O diskursnim promjenama u visokome obrazovanju, odnosno diskursnome kreiranju sveučilištâ kao poduzetničkih institucija raspravlja i Mautner. Navedene pojave zapaža i Askehave razlučujući promjene na razini svakodnevne društvene prakse nekoliko sveučilišta koja analizira, jasno ih nazivajući marketizacijom te promjene na razini diskursa koje nalazi u sveučilišnim informativnim materijalima, a koje uključuju primjere promotivnoga diskursa. Teo uspoređuje diskurzivne prakse koje u svome predstavljanju budućim studentima kroz informativne materijale koriste dva singapurska sveučilišta, od kojih jedno zadržava autoritativno oblikovan način obraćanja, dok se drugo priklanja personaliziranome obraćanju i uspostavlja egalitarni odnos. Osman analizira kako su se malajska javna sveučilišta, predstavljajući se kroz informativne materijale, pozicionirala i re-pozicionirala na tržištu, a Zhang i O'Halloran analiziraju višegodišnje promjene diskurzivnih praksi na službenim internetskim stranicama singapurskoga sveučilišta i vidljiv pomak od prijašnje ponude isključivo studija ka ponudi životnoga stila, iskustva i apstraktne osobne transformacije. Ng daje multisemiotične primjere predstavljanja singapurskih visokih učilišta kao poslovnih subjekata koji promiču vrijednosti neoliberalnoga kapitalizma kao što su osnaživanje, fleksibilnost i sloboda na razini teksta te slikovnih materijala koji simboliziraju vrijednosti poslovnoga svijeta. Konačno, Hoang i Rojas-Lizana navode i niz značajki promotivnoga diskursa koje su postale dijelom samopredstavljanja sveučilišta, gramatička, leksička i retorička sredstva u skladu s demokratizacijom diskursa i marketizacijom visokoga obrazovanja. Moramo napomenuti da starijih istraživanja o ovoj temi nema jer su marketizacija te prateće promjene u poretku diskursa visokoga školstva relativno nove pojave, pogotovo u tranzicijskim društvima.

3. Ciljevi istraživanja i metodologija

U ovome radu pošli smo od pretpostavke da su u diskurs samopredstavljanja sveučilišta, s obzirom na povećan broj visokoškolskih ustanova i studija te konkurenciju među njima, s vremenom ušli neki oblici persuazivnoga izričaja kakav inače obilježava promotivni diskurs. Oslanjajući se na navedenu literaturu na primjeru jednoga javnog sveučilišta i njegove publikacije nastojat ćemo pokazati: 1) kako se jedna visokoškolska ustanova predstavlja javnosti verbalnim i vizualnim sredstvima; 2) koliko su ta sredstva temeljena na promotivnim diskurzivnim praksama, odnosno možemo li govoriti o marketizaciji diskursa visokoga školstva; 3) kakve su se dijakronijske promjene odigrale u diskurzivnoj praksi; 4) kako sveučilište uspostavlja odnos s korisnicima i tako zadobiva i tržišnu važnost; 5) mijenja li se poredak diskursa tradicionalnoga

visokog obrazovanja ulaskom novih, promotivnih diskurzivnih strategija. Dakle, u razmatranje uzimamo dvije podfunkcije interpersonalne metafunkcije prema Hallidayu, a to je funkcija identiteta, odnosno kako se Sveučilište u Splitu definira i predstavlja javnosti od 2004. do 2015. godine, kako gradi svoj identitet verbalnim i vizualnim sredstvima te funkcija odnosa, odnosno kako tim sredstvima uspostavlja odnos s javnošću (Fairclough 1993, 136).

Polazimo od vodičâ kroz studij kao sredstva predstavljanja Sveučilišta u Splitu javnosti te tražimo njihove zajedničke odlike u smislu organizacije teksta i semiotičkih sredstava.

Slijedeći primjere iz spomenutih radova provodimo kvalitativnu analizu (Patton) tekstova te jezična i vizualna sredstva koja se koriste kako bi se Sveučilište u Splitu predstavilo i obratilo studentima. Analizirajući jezične promjene na mikro-razini ukazujemo na društvene promjene na makro-razini (Mautner 101), odnosno kako jedna institucija oblikuje svoj diskurs i kako se javnosti predstavlja diskursom.

Leksički i gramatički oblici u govornim činovima informiranja, ali i uvjeravanja koje ćemo pratiti kroz vodiče su:

- nizovi imenskih fraza i pridjeva koji pozitivno predstavljaju ustanovu;
- nominalizacija;
- izravno obraćanje (sintetička personalizacija) imperativom i ličnim zamjenicama „mi" i „ti/vi";
- personaliziranost (ekskluzivno „mi") i depersonaliziranost;
- upotreba emotivnih i vrijednosnih pridjeva i priloga te superlativa;
- bezlični i pasivni oblici;
- deontička modalnost;
- glagoli koji pripadaju tržišnome ili trgovačkome poretku diskursa kojima se ističe usmjerenost prema širem okruženju;
- razina formalnosti.

Analizirat ćemo i retorička sredstva kao što je pozivanje na vanjske izvore i statističke podatke, rangiranja, isticanje važnosti studija, nizanje detalja, pozitivnih kritika, priznanja, nagrada, potpore poznatih osoba ili organizacija te izraze koji unose neodređenost u iskaz. Budući da se sveučilišta žele predstaviti kao prijatelji budućim studentima (Haywood, Jenkins i Molesworth), potražit ćemo i razna asocijativna sredstva (Perloff) kojima se priziva ugoda i obećava pozitivno iskustvo.

Uz jezik u vodičima promatramo i vizualne elemente koji također imaju svoju funkciju u odnosu na tekst:

- sadržaj fotografija (osobe, prostor);
- raspored fotografija i teksta na stranici;
- fotografirane osobe i njihova aktivnost u odnosu na fotografa i čitatelja.

Značenje se konstituira kao spoj raznih semiotičkih značenja, u ovome slučaju verbalnih i vizualnih, koji čine jedinstven pragmatički čin s perlokucijskim ciljem privlačenja studenata i njihovoga upisa na Sveučilište. S obzirom na društvene okolnosti koje potiču konkurenciju među visokoškolskim institucijama i koja se povećava kako raste broj novih studija, očekujemo pomak prema većoj persuazivnosti multimodalnoga izričaja u vodičima.

3.1. *Uzorak*

Sveučilište u Splitu izdalo je vodiče kroz studij od akademske godine 2004./05. do akademske godine 2012./13. U akademskoj godini 2014./15. izdan je jedan vodič drugačijega formata i sadržaja, a nakon toga Sveučilište u Splitu počelo se predstavljati samo na službenim mrežnim stranicama. Podatci o vodičima navedeni su u Tablici 1.

Tablica 1: osnovni podatci o vodičima

TISKANI VODIČI 2004.-2013. (format A5: 210X148 cm)					
ZA AK. GODINU:	BROJ STRANICA	NASLOV NA KORICAMA	LOGOTIP	NAKLADA	BROJ FOTOGRAFIJA (nisu navedeni autori)
2004./05.	112	vodič sveučilišta u splitu www.unist.hr	/	5000	77
2005./06.	144	vodič sveučilišta u splitu www.unist.hr	/	5000	70
2006./07.	159	VODIČ 06/07 www.unist.hr	Sveučilište u Splitu	5000	75
2007./08.	174	VODIČ 07/08 SVEUČILIŠTE U SPLITU www.unist.hr	Sveučilište u Splitu	5000	81
2008./09.	208	Vodič 08/09 sveučilište u Splitu www.unist.hr	/	5000	93
2009./10.	240	Vodič 09/10 Sveučilište u Splitu unist.hr	Sveučilište u Splitu	5000	89
2010./11.	257	Vodič 10/11 Sveučilište u Splitu unist.hr	/	2300	85

ZA AK. GODINU:	BROJ STRANICA	NASLOV NA KORICAMA	LOGOTIP	NAKLADA	BROJ FOTOGRAFIJA
2012./13.	278	VODIČ ZA STUDENTE Sveučilište u Splitu www.unist.hr 2012./2013. akademska godina	Sveučilište u Splitu	2500	95
UKUPNO	1572				665
TISKANI VODIČ 2014./15. (nije istoga formata)					
ZA AK. GODINU:	BROJ STRANICA	NASLOV NA KORICAMA	LOGOTIP	NAKLADA	BROJ FOTOGRAFIJA
2014./15.	46	**U**POZNAJ, **N**AUČI, **I**STRAŽI, **ST**UDIRAJ www.unist.hr	/	4000	Autorice: Damira Kalajžić i Sonja Dvornik 62

Kako Osman navodi (63) sveučilišne knjižice (vodiči, brošure, prospekti) sadrže sljedećih deset skupina podataka:

1. ime sveučilišta (u našemu slučaju i sastavnica)
2. slogan/moto
3. viziju/misiju
4. profil sveučilišta/povijesni pregled
5. mjesto/veličina sveučilišta
6. studiji
7. oprema i objekti koji omogućavaju odvijanje studija
8. što je potrebno za upis; troškovi i trajanje studiranja
9. mogućnost zapošljavanja nakon završetka studija; razna priznanja vrijednosti studija
10. podatci za kontakt.

Pregledom knjižica Sveučilišta u Splitu nalazimo sve navedene skupine podataka osim misije ili vizije razvoja Sveučilišta te slogana ili mota. Međutim, vodič iz 2014./15. na naslovnici ima slogan **U**POZNAJ, **N**AUČI, **I**STRAŽI, **ST**UDIRAJ koji se sastoji od imperativa glagolâ u 2. licu jednine. Ovdje se radi o institucijskome sloganu koji ima funkciju strategije drugačijega predstavljanja (engl. *rebranding*) Sveučilišta, odnosno privlačenja pozornosti na način koji je karakterističan za promotivni diskurs korištenjem izravnih zapovijedi (Hoang i Rojas-Lizana 11) s ciljem uklapanja u akronim UNIST.

Zapažamo da se u strukturnome smislu vodiči mijenjaju utoliko što se broj stranica vodiča povećava s povećanjem broja studija, ali i dodanim dokumentima, propisima i pravilnicima koji studentima mogu biti korisni. Nažalost, nismo bili u mogućnosti izbrojiti riječi jer vodiči nisu u digitalnome formatu. Tekstovi kojima se predstavljaju sastavnice od 2004.-2013. godine neznatno se mijenjaju. Količina informacija raste, ali studentima se nude uglavnom na isti način tako da ćemo usporediti tekstove vodiča 2012./13. koji

ima najviše stranica i informacija te tekstove vodiča iz 2014./15. Vodič 2014./15. prijelazni je oblik prema vodiču na mrežnim stranicama Sveučilišta u Splitu.

4. Analiza

U sljedećim pasusima predočit ćemo rezultate analize tekstualne dimenzije i vizualne dimenzije vodiča kroz studij prema prethodno navedenim kriterijima kritičke analize diskursa te interpretaciju.

4.1. *Tekstualna dimenzija vodiča od 2004. do 2015.*

Analiza tekstualnih značenja usmjerena je ponajprije na način konstruiranja identiteta Sveučilišta s obzirom na zahtjeve poslovnoga okruženja i globalizacijske promjene u obrazovanju koje su zahvatile i Hrvatsku nakon potpisivanja Bolonjske deklaracije te promjene u odnosima koje Sveučilište uspostavlja sa studentima.

4.1.1. *Obilježja tekstova 2012./13.*

Tekstove kojima se studiji predstavljaju u vodiču kroz studij (278 strana) obilježava formalnost postignuta bezličnim i pasivnim konstrukcijama te nominalizacijom kojom se vršitelj radnje izostavlja. Tekstovi su pisani izjavnim rečenicama koje tvore asertivne govorne činove s ciljem informiranja budućih studenata, najčešće bez modalnih izraza. Ponegdje nabrajanja i natuknice zamjenjuju potpune rečenice u pasusima. Navodimo neke primjere:

(1) Studij: Poslovna ekonomija (diplomski studij)
Kompetencije koje *se stječu* završetkom
- Primjena metodologije (…);
- Rješavanje složenih problema iz prakse (…). (str. 22)
(2) Diplomski studij: AUTOMATIKA I SUSTAVI
Na studiju Automatika i sustavi *izučava se* teorija (…). Završetkom studija *stječe se* osposobljenost za (…). (str. 29)

Oba su teksta naizgled informativna, ali općenita u izričaju. Sastoje se od nabrajanja (1), ili izjavnih rečenica (2). U (1) autor je bezličnom glagolskom konstrukcijom izostavio subjekt koji će steći kompetencije („student"), a daljnjim nabrajanjem imenica kroz natuknice depersonalizirao tekst. I u (2) jedina dva glagola su obezličena, no ostatak teksta čine imenice. Upotreba imenica često ostavlja dojam nepromjenjivosti, statičnosti i bezvremenskog stanja za koje ne znamo ni kad je počelo ni kad će završiti, čemu doprinosi i odabir formalnih leksičkih izraza.

U pasusima gdje se navode obveze i dužnosti studenata nalazimo izraze deontičke modalnosti:

(3) Pristupnik *je dužan* pristupiti (…). (str. 46)

(4) Pristupnici koji imaju dokaz o posebnim postignućima (…) *dužni su* iste dostaviti (…). (str. 135)

Rečenice (3) i (4) pisane su administrativnim funkcionalnim stilom.

(5) Sveučilišni prvostupnik/prvostupnica inženjer/inženjerka građevinarstva *osposobljen/osposobljena je* za sve poslove (…). (str.42)

(6) Programi predmeta studija *sastavljeni su* u skladu sa suvremenim promišljanjima... (str. 64)

Primjeri sadrže pasivne oblike gdje je vršitelj radnje nevažan ili se podrazumijeva, kao u (5), ali u (6) već ne znamo tko je sudjelovao u kreiranju studija, što bi možda bilo korisno znati.

Budući da nas zanima postoji li odmak od isključivo informativnih strategija, navest ćemo neke primjere koji sadrže *strategije promotivnoga diskursa*. (istaknute kurzivom, op.a.)

A) tekstovi koji nisu opisi studija:

- u uvodnoj riječi rektora uz izravno obraćanje budućim studentima u 2. licu množine (str. 9):

(7) „Pozivamo *vas da se prijavite* za upis na neki od naših studija i tako *postanete* članom zajednice (…). Naši *brojni kontakti i suradnja s inozemnim institucijama, iznimno stručno i motivirano nastavno osoblje, jednako kao i brojni naši diplomirani studenti koji su postigli uspješnu karijeru u zemlji i inozemstvu*, dobro su jamstvo da *ćete doći* na Sveučilište koje je u stanju odgovoriti na *vaše obrazovne ambicije i zahtjeve*. Istodobno *možete* u Splitu, *biseru mediteranskog podneblja i kulture*, *uživati* u svim onim sadržajima koji danas zaokupljaju mlade ljude u različitim područjima njihova interesa.“

Rektor se studentima izravno obraća direktivom koji je popraćen razlozima zbog kojih bi se studenti trebali prijaviti baš na ovo sveučilište, što je primjer sintetičke personalizacije. Rečenice koje slijede predstavljaju asertiv, sadrže informacije, ali i samopromociju Sveučilišta kroz imenske fraze koje ne prate dokazi ili primjeri, nego ih čitatelj treba prihvatiti kao istinite i ne preispitivati ih. Pozivanje na vanjske autoritete ili isticanje nekih priznanja također je jedna od promotivnih strategija (Bhatia 2004, 74). S druge strane, kao postavljen cilj obrazovanja nije stjecanje znanja, nego uspješna karijera. Posljednja rečenica je interdiskurzivni primjer kakav možemo pronaći u promotivnim turističkim materijalima. Sveučilište nudi i ugodno podneblje, metaforički „biser“ i kulturu, no tekst se nastavlja s neodređenim izrazima za koje ne znamo što predstavljaju: „onim sadržajima koji danas zaokupljaju mlade ljude u različitim područjima njihova interesa“. Sentimentalne i asocijativne poruke koje izazivaju osjećaj ugode i zadovoljstva (Perloff 495, 513), a koje su ujedno i dodatne pogodnosti uz sam studij te neodređenost iskaza (Hoang i Rojas-Lizana 11), također pripadaju promotivnome diskursu.

B) tekstovi koji su dio opisa studija:

- studij Industrijskog inženjerstva (str. 34):

(8) „Ovo je *jedinstven* studij u Republici Hrvatskoj, koji će budućim stručnjacima pružiti *velike mogućnosti* zapošljavanja i rada (…).“

- studij Povijesti umjetnosti (str. 67):

(9) „Split, *grad bogat povijesnim spomenicima, nastao unutar Dioklecijanove palače u neposrednoj blizini glavnog grada rimske provincije Dalmacije – Salone, koja je kasnije bila jedno od središta hrvatskih narodnih vladara*, pruža *izvanredno* kulturno okružje za studij povijesti umjetnosti.“

- studij Medicine (str. 112–113):

(10) „Na Medicinskom fakultetu u Splitu liječnik dobiva diplomu *europske razine i vrijednosti*, (…). Ona *otvara vrata za usavršavanje i zapošljavanje u najuglednijim* biomedicinskim ustanovama (…).“

- u zaključku i poruci budućim studentima Medicinskog fakulteta (str. 118):

(11) „*Odaberite* studiranje na Medicinskom fakultetu u Splitu, jer *time sebi dajete priliku* za stjecanje *izvrsne* izobrazbe i *otvarate veće mogućnosti* zapošljavanja.“

- studij Pomorskog fakulteta (str. 126):

(12) „Od 2000. posjeduje *svjedodžbu kvalitete ISO 9001:2000.* Obrazovanje i izobrazba *usuglašeni su s međunarodnim konvencijama* (…) i *propisima*.“

- stručni studij Trgovinskog poslovanja (str.173):

(13) „*Sposobnost prenošenja znanja na druge, kao i veliko praktično iskustvo nastavnika temeljne su prednosti studiranja* (…). *Prema dosadašnjim iskustvima*, većina je studenata neposredno nakon završetka studija našla *adekvatno zaposlenje* u struci, dok su neki, pak, započeli *vlastiti poduzetnički pothvat*.“

- program specijalističkog diplomskog studija Računovodstva i financija (str.200-201):

(14) „*Poseban je naglasak stavljen* i na osposobljavanje studenata za poslovanje u *međunarodnom* okruženju, odnosno na *nove dimenzije poslovanja* (…) u postupku približavanja i priključenja Republike Hrvatske Europskoj uniji.“

Ovih sedam navedenih primjera jedini su informativni asertivi kroz koje su provučeni elementi promotivnoga diskursa. Nalazimo emotivne i vrijednosne pridjeve (u 8, 9, 10, 11 i 13, Hoang i Rojas-Lizana 10), izraze koje naglašavaju posebnost, jedinstvenost i izvrsnost studija (u 8, 10, 11, 13 i 14, Bhatia 2004, 174) te jedno izravno obraćanje direktivom uz razloge za odabir. Kako navodi Mautner (108), sveučilišta odabirom raznih jezičnih sredstava nastoje pokazati javnosti da nisu institucije koje se bave beskorisnim istraživanjima koja su sama sebi svrha, odvojene od realnoga života i zahtjeva tržišta, nego naprotiv, vrlo su zainteresirana za povezivanje s poslovnim svijetom. Naglašavanje „veće mogućnosti zapošljavanja“, „rada u raznim djelatnostima“, „adekvatno

zaposlenje u struci", „vlastiti poduzetnički pothvat" ukazuje na usmjerenost studija ka razvijanju stručnih vještina kod studenata, a manje razvijanju akademskoga obrazovanja, dok „osposobljavanja studenata za poslovanje u međunarodnom okruženju", naročito u EU, „diplomu europske razine i vrijednosti" ukazuje na priklanjanje globalizacijskim procesima, što su također neki od elemenata kojima na pojedini studiji konstruiraju svoj identitet, no i to su promotivne strategije isticanja prednosti koje studenti stječu upisom, odnosno ako prihvate ponuđeni studij (Bhatia 2017, 144) i usmjerenosti prema širem okruženju (Hoang i Rojas-Lizana 9-10). Osim toga, kako navodi Osman (2008: 67), certifikati, kao i svjedodžba kvalitete (12) također su vrsta promotivne strategije kojom se ističe visoka kvaliteta institucije i uvjerava javnost, bez posebnih diskursnih sredstava, da je odabir institucije dobar potez (Bhatia 2004, 74). Konačno, isticanje povijesnih, umjetničkih i arheoloških nalazišta u (9) s vrijednosnim pridjevima koji podcrtavaju jedinstvenost prostora, a i odabira također pripada promotivnim strategijama.

Ukratko, pored informativnih strategija, knjižice iz prvoga perioda koriste i oblike promotivnoga diskursa, no ponekad je teško razlučiti radi li se o iznošenju činjeničnoga stanja ili samopromociji, pa ne možemo govoriti o značajnijoj kolonizaciji informativnoga diskursa knjižica promotivnim, što je u skladu s tradicionalnim oblikom promotivnoga diskursa (Bhatia 2005, 214) u kojemu se proizvod i opisuje i vrednuje prema nekim zadanim parametrima. Manjak izravnoga obraćanja, osim u slučaju Medicinskog fakulteta, tek sedam primjera iz studijskih programa s elementima promotivnoga diskursa, a s druge strane mnoštvo informacija u kojima se navode i obveze studenata govore o pristupu Sveučilišta studentima koje nudi studijske programe, ali još uvijek ne pokušava „snubiti" studente, što znači da prevladava informativni diskurs u odnosu na promotivni.

4.1.2. *Obilježja tekstova 2014./15.*

Informacije u knjižici vodiča kroz studij 2014./15. (46 strana) kojima se fakulteti predstavljaju vrlo su oskudne u odnosu na prethodna razdoblja i uobličene su u kratke tekstove smještene pri dnu stranice tako da odudara od rasporeda prethodnih razdoblja. Tekstovi se sastoje od izjavnih rečenica, bez natuknica, tablica ili shematskih prikaza i čine asertivne govorne činove koji služe informiranju studenata. Prevladavaju bezlične i pasivne strukture i, za razliku od knjižica prethodnoga razdoblja, ne navode se ni prava ni obveze studenata, dakle primjere deontičke modalnosti ne nalazimo. Leksik je formalan kao što je formalno i predstavljanje sastavnica koje se najčešće ne pojavljuju kao ekskluzivno „mi" nego kao depersonalizirani „Fakultet". Izdvojili smo neke primjere:
- pasivne i bezlične konstrukcije (3. l)
  (15) Studij arhitekture *ustrojen je* 2003. (str. 13)

(16) Na Medicinskom fakultetu *izvode se* (…) studiji. (str. 23)

U ovoj knjižici primjeri deontičke modalnosti odnose se na instituciju, a ne na studente:

(17) Umjetnička akademija *dužna je*, (…), osigurati prijenos znanja, (…) na studente. (str. 39)

Navodimo primjere *promotivnih strategija*:

A) tekstovi koji nisu opisi studija:

- predstavljanje Sveučilišta (str. 2-3)

(18) „(…), Sveučilište u Splitu danas *se može pohvaliti* s preko 150 studijskih programa (…). U želji da *ponudi bogatiju i raznovrsniju ponudu studija Sveučilište svoju ponudu* stalno upotpunjava *novim, zanimljivim i atraktivnim* studijima.“

„Pored *kvalitete* brojnih sveučilišnih programa, (…) jedan od osnovnih uvjeta *prepoznatljivosti* sveučilišta jest i njegova *međunarodna suradnja*. (…) Sveučilište je također *atraktivno mjesto za studiranje i inozemnih studenata* koji u sve većemu broju odabiru Sveučilište u Splitu kao *destinaciju mobilnosti* (…).“

U ovome se odlomku isprepliću informacije o Sveučilištu s promotivnim diskursom spominjanjem „ponude“ studija (dvije imenice i jedan glagol u istoj rečenici koji pripadaju poretku diskursa tržišta ili trgovine) te izraza u koje je ugrađena subjektivnost govornika kao „kvaliteta“, „prepoznatljivost“, „destinacija mobilnosti“ te „zanimljivi i atraktivni studiji“, „atraktivno mjesto“, interdiskurzivni primjeri vrijednosnih pridjeva iz promotivnih turističkih materijala.

- predstavljanje Splita (str. 6)

(19) „Posljednjih godina Split je postao i *vrlo važno turističko središte* o čemu govori i *titula turističkog šampiona* za 2012. godinu i *najboljeg turističkog mjesta* na Jadranu. (…)

Splićani *se vole pohvaliti kako su i najsportskiji „grad na svitu“*, a u prilog tome govore *mnogobrojna olimpijska, svjetska i europska odličja* osvojena u (…)“

Pored informacija o činjenicama nalazimo i primjere promotivnoga diskursa u pridjevima, superlativima i vanjskim vrednovanjima. Split se ističe kao turistički grad te se iznose uspjesi na područjima pružanja usluga koje nisu nužno povezane sa studiranjem i podržava se metonimijski mit o Splitu kao sportskome gradu (u kojemu odličja osvaja grad, a ne sportaši!), dakle, ističu se dodatne pogodnosti, što je odlika promotivnoga diskursa (Hoang i Rojas-Lizana 11). S druge strane, Split se u tekstu ne pozicionira kao znanstveni ili umjetnički centar s bogatom poviješću, odnosno ne navode se uspjesi znanstvenika ili umjetnika, iz prošlosti ili sadašnjosti, koji također stvaraju sliku o Splitu i o Sveučilištu.

B) tekstovi koji su dio opisa studija:

- Ekonomskog fakulteta (str. 9)

(20) „*Prema mišljenjima stručnih povjerenstava* u postupku nedavne *reakreditacije* (…) ocijenjeni smo *najvišom zbirnom ocjenom*, odnosno kao *najbolji ekonomski fakultet*.

Fakultet je u svom skoro *40 godišnjem djelovanju* obrazovao značajan broj (…) od kojih su mnogi danas *na važnim pozicijama* (...).

Ekonomski fakultet u Splitu studentima (…) pruža *iznimne prostorne uvjete* za studiranje, *dobro organizirano odvijanje nastavnog procesa*, ali i *visoku razinu ostalih oblika studentskog standarda*.“

- Fakulteta elektrotehnike, strojarstva i brodogradnje (str. 11)

(21) „Fakultet elektrotehnike, strojarstva i brodogradnje u Splitu (FESB) jedan je od *najstarijih i najvećih* fakulteta Sveučilišta u Splitu te *najveći* tehnički fakultet izvan Zagreba. FESB je danas izrastao u *respektabilnu* znanstveno-nastavnu instituciju koja obrazuje stručnjake za *najnaprednije* tehnologije (…).“

Primjer (20) predstavlja blagi pomak prema promoviranju Ekonomskog fakulteta kao institucije koja ima tradiciju te važnost i kvalitetu koje potvrđuju stručna povjerenstva (bez detalja o povjerenstvima i reakreditaciji), personaliziranom kroz ekskluzivno „mi“. Radi se o isticanju vanjskih vrednovanja kao promotivne strategije (Bhatia 2004, 74), a zatim i kvalitete koja se ostvaruje kroz bivše studente koji zauzimaju važna mjesta na društvenoj ljestvici, uz korištenje neodređenih oblika kao „značajan“, „mnogi“, „važni“, no u vrlo uopćenim navodima koji nisu konkretizirani činjenicama i brojevima. U (21) slična je i upotreba superlativa pridjeva „najstariji“, „najveći“, „najnapredniji“ te pridjeva „respektabilan“, što je promotivna strategija kojom fakultet gradi svoj identitet velike, stabilne ustanove s uspjesima i tradicijom. Autori zatim u (20) ističu prednosti uvjeta studiranja, informacije koje su obojene subjektivnošću i neodređenošću jer pritom ne pokazuju u čemu se sastoji iznimnost, dobra organiziranost i visoka razina standarda.

- Filozofskog fakulteta (str. 15)

(22) „*Naši* su studijski programi stoga *pravi odabir za studente širokih interesa i intelektualnih apetita*, koji se uz stjecanje stručnih znanja i vještina *žele kretati u intelektualno raznolikom i izazovnom okruženju, u ozračju otvorenosti i nadahnuća* u kojemu postoji *prostor za istinsko partnerstvo nastavnika i studenata*. (…)

Stjecanjem *širokog spektra kompetencija našim* se studentima *otvaraju vrata na široko tržište rada.*“

Tekst uključuje ekskluzivno „mi“ kojim se Fakultet personalizira, a u posljednjoj rečenici predstavlja se i kao sudrug studentima, što je promotivna strategija (Hoang i Rojas-Lizana 11). Sintagma „pravi odabir“ (proizvoda?), kao i niz emotivnih i vrijednosnih pridjeva uz imenice kao „široki interesi“, metaforički „intelektualni apetiti“, „intelektualno raznoliko i izazovno okruženje“ te „ozračje otvorenosti i nadahnuća“ ističu Fakultet i njegovu posebnost među ostalim

fakultetima koji možda nude samo stručna znanja i vještine, što je također jedna od promotivnih strategija. S druge strane, Fakultet konstruira identitet povezujući se i sa „širokim tržištem rada", no vrlo neodređeno.

- Pomorskog fakulteta (str. 25)

(23) „Od 2000. posjeduje *svjedodžbu kvalitete* ISO 9001:2000. Obrazovanje i izobrazba usuglašeni su s *međunarodnim konvencijama* (…) i propisima."

„Fakultet je *opremljen najsuvremenijom nastavnom opremom* koja zadovoljava zahtjeve *svjetskih pomorskih organizacija*, kao (…) simulatori *najviše svjetske razine*, (…)."

Opis svjedodžbe identičan je onome iz vodiča 2012./13. koji se poziva na vanjska priznanja i predstavlja dokaz obrazovnih postignuća, što je promotivna strategija, no sljedeći primjer subjektivan je prikaz koji kroz superlative pridjeva te pozivanjem na moderan pristup i upućivanjem na usklađenost sa zahtjevima koji su određeni globalnim, „svjetskim" standardima promovira Fakultet kao suvremenu instituciju koja prati što se događa u pomorstvu (Bhatia 2004, 74).

- Pravnog fakulteta (str. 27)

(24) „Kao institucija koja je desetljećima bila *intelektualno središte* grada i šire regije te *vitalni čimbenik* razvoja naše pravne struke i pravne misli, Pravni fakultet oduvijek je njegovao *slobodarski istraživački duh*. Splitski profesori i studenti prava *dobitnici su brojnih nagrada* za znanstveni rad, a Fakultet je dao i četvoricu članova *najuglednije nacionalne znanstvene ustanove* (…)."

- Prirodoslovno-matematičkog fakulteta (str. 29)

(25) „Studiji koje Fakultet nudi su po svojoj koncepciji, *izvrsnošću svojih nastavnika*, (…), *privlačni su* ne samo studentima iz Hrvatske, nego i područja jugoistočne i *cijele Europe i šire*."

Pravni fakultet u (24) predstavljen je subjektivnim iskazima i nizom vrijednosnih pridjeva („intelektualni", „vitalni", „najugledniji") koji nose i asocijativnu vrijednost („slobodarski"). Subjektivnost i neodređenost nalazimo i u (25) jer ne saznajemo kakva je koncepcija koja je privlačna studentima, ali autori potvrdu vrijednosti nalaze u širem okruženju, izvan granica Hrvatske, još jedna promotivna strategija (Hoang i Rojas-Lizana 9-10). Znakovita je upotreba glagola u prošlome vremenu (24) u prvoj rečenici koja ostavlja dvostruku mogućnost tumačenja: možda se radi o stilskoj upotrebi prošloga glagolskog vremena, a možda ni autori Fakultet više ne vide kao „intelektualno središte grada i šire regije". Ipak autori promiču znanstvenu i intelektualnu vrijednost institucije kroz navođenje akademskih uspjeha studenata i profesora, što je promotivna strategija (Bhatia 2004, 74).

- Sveučilišnog odjela za stručne studije (str.33)

(26) „Odjel je *jedinstven* (…). *Dinamika zapošljavanja* završenih studenata *našeg* Odjela, kao i *brzina njihova napredovanja* (…), kazuje kako *smo* na dobrom putu."

Ovaj opis, za razliku od ostalih, naglašava i važnost studija za zapošljavanje, spominje prednosti koje će studenti imati nakon završetka studija i izlaska na tržište. Ovdje „jedinstvenost" nije subjektivan stav, nego proizlazi iz koncepcije studija, no isticanje posebnosti (Bhatia 2005, 216) promotivna je strategija. Odjel je personaliziran u ekskluzivnome „mi" kojim se iskazuje sigurnost u ispravnost postupaka i ponos postignutim rezultatima.

Nabrojili smo sve primjere koji sadrže elemente promotivnoga diskursa. Razlika u odnosu na vodič iz 2012./13 jest u tome što u vodiču 2014./15. nalazimo sedam primjera promotivnoga diskursa i u vrlo kratkim opisima sastavnica koji ionako daju vrlo oskudne informacije na 46 strana, dok smo u prethodnom razdoblju našli samo sedam takvih primjera u knjižici od 278 strana. Zapažamo da jedne strategije u ovome vodiču nema, a to je sintetička personalizacija.

4.2. *Vizualna dimenzija vodiča 2004. - 2015*.

U sljedećim pasusima razmatramo ulogu slikovnoga materijala u uobličavanju diskursa vodiča kroz studij.

Tablica 2: Značajke fotografija u knjižicama

TISKANI VODIČI 2004.-2013. (format A5: 210X148 cm)			
ZA GODINU:	SKUPNE FOTOGRAFIJE, GLEDAJU U PRAVCU FOTOGRAFA	FOTOGRAFIJE NASMIJANIH OSOBA, GLEDAJU U PRAVCU FOTOGRAFA	FOTOGRAFIJE OSOBA (studenti, nastavnici) KOJE RADE ILI UČE U PROSTORIMA INSTITUCIJA, NE GLEDAJU U PRAVCU FOTOGRAFA	FOTOGRAFIJE ZGRADA ILI PREDMETA KOJI PREDSTAVLJAJU INSTITUCIJE
2004./05.	/	1	34	37
2005./06.	/	1	27	39
2006./07.	/	1	29	40
2007./08.	1	1	40	36
2008./09.	2	1	32	53
2009./10.	2	2	31	48
2010./11.	1	2	30	48
2012./13.	3	4	30	46
UKUPNO	**9**	**13**	**253**	**347**

TISKANI VODIČ 2014./15. (nije istoga formata)				
ZA GODINU:	SKUPNE FOTOGRAFIJE, GLEDAJU U PRAVCU FOTOGRAFA	FOTOGRAFIJE NASMIJANIH OSOBA, GLEDAJU U PRAVCU FOTOGRAFA	FOTOGRAFIJE OSOBA (studenti, nastavnici) KOJE RADE ILI UČE U PROSTORIMA INSTITUCIJA, NE GLEDAJU U PRAVCU FOTOGRAFA	FOTOGRAFIJE ZGRADA ILI PREDMETA KOJI PREDSTAVLJAJU INSTITUCIJE
2014./15.	/	1	36	8

4.2.1. *Vodiči 2004. - 2013.*

Format vodiča se ne mijenja, ali svake se godine mijenjaju grafička rješenja korica vodiča koje nekada imaju, a nekad nemaju logotip Sveučilišta u Splitu, no internetska adresa uvijek je uklopljena u grafičku izvedbu korica. Vodiči su bimodalni utoliko što koriste dva načina komunikacije, jezik i sliku, a neke značajke fotografija navedene su u Tablici 2. Institucije i sastavnice češće su predstavljene zgradama ili predmetima vezanima za znanstvena područja nego studentima ili osobljem. Fotografije dokumentiraju i rad na fakultetima te pokazuju kako izgleda studiranje u njihovim prostorima. Studenti su prikazani kao vrijedni, disciplinirani, predani radu i slušanju nastavnikâ koji su okrenuti prema njima, tako da i jedni i drugi vrlo rijetko gledaju u pravcu osobe koja ih fotografira, pa ne angažiraju osobu koja gleda fotografiju, odnosno ne obraćaju joj se izravno (*Slika 1*).

Slika 1. Prikaz nastavnih aktivnosti

Rijetko su nasmiješeni i često su leđima okrenuti fotografskome aparatu, pa se ne ostvaruje interakcija s čitateljem. One rijetke fotografije na kojima sudionici gledaju u pravcu fotografa uspostavljaju pseudo-povezanost s

čitateljem (Ng 398), što Kress i van Leeuwen nazivaju zahtjevom (*demand*) (2006, 118, 122) kojim osoba na fotografiji od gledatelja traži angažman i reakciju.

Fotografije se tijekom godina mijenjaju, ali uglavnom se izrađuju dokumentaristički. Postavljene su pojedinačno, ne kao niz ili kao kolaž ili nekim drugim redom i tek su pomoćni i popratni materijal koji ne dodaje nove informacije. Takav način fotografiranja govori o maloj važnosti koja se pridaje interpersonalnoj funkciji diskursa, odnosno stvaranju veza između osoba na slikama i čitatelja, ali govori o nastojanju da se rad na fakultetu prikaže neutralno, bez emocionalnoga angažmana, što bi odgovaralo ideacijskoj funkciji diskursa.

Slika 2. Uobičajen raspored teksta i slika na stranici

Iako se broj stranica vodiča tijekom godina povećava, broj fotografija smanjuje se u odnosu na broj stranica teksta, a tekst ima prednost. Kako kombinacija raznih semiotičkih sredstava, tekstova i slika stvara značenje, mogli bismo reći da se Sveučilište u Splitu predstavlja kao institucija koja nudi uvjete za rad i učenje i ne mnogo više od toga.

4.2.2. *Vodič 2014./15.*

Vodič 2014./15. također je bimodalan. Naslovnica je bez ilustracija, s direktivom **U**POZNAJ, **N**AUČI, **I**STRAŽI, **ST**UDIRAJ, početna slova kojeg čine internetski akronim Sveučilišta u Splitu, UNIST, ujedno jedini primjer sintetičke personalizacije kao promotivne strategije. Primjećujemo promjenu formata i

neke pomake u odabiru fotografija. Na početnim stranicama knjižice, u nizu ili jedna ispod druge, posložene su fotografije Splita s motivima kakvi se mogu naći u turističkim vodičima: fotografije osunčanih povijesnih znamenitosti, ljudi dok šetaju, dokoličare, igraju *picigin*, s ciljem, pretpostavljamo, stvaranja predodžbe o Splitu kao gradu ugodnom ne samo za studiranje nego i život, odnosno promocije Splita, ne samo Sveučilišta, i gdje su slike jakih boja u funkciji teksta koji podržava takav semiotički spoj. Fotografije su manje dokumentarističke, a više simbolične, utoliko što prikazuju neka obilježja Splita po kojima je poznat (Slike 3 i 4).

Slika 3. Niz fotografija središta Splita
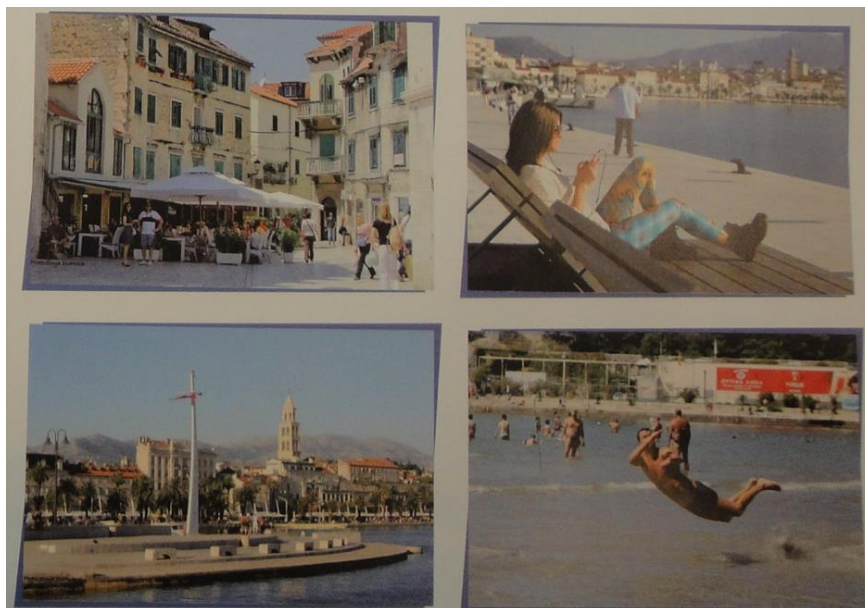
Slika 4. Prikaz obilježja Splita i aktivnosti

Slijede opisi sastavnica. Svaki je fakultet predstavljen na dvjema stranicama s velikom fotografijom koja se prostire preko obiju stranica na gornjoj polovici, a na donjoj je tekst i poneka manja fotografija. Fotografije su jasno kontekstualizirane u prostoru. Broj slika koje predstavljaju studente ili nastavnike koji rade veći je u odnosu na broj slika fakultetskih zgrada, za razliku

od prethodnih razdoblja, što bi moglo proizlaziti iz stava da sveučilište čine studenti, a ne zgrade. Ove fotografije kao vid neverbalnoga diskursa ne ispunjavaju interpersonalnu metafunkciju jer studenti ne ostvaruju interakciju s čitateljem/gledateljem budući da rijetko gledaju u pravcu osobe koja fotografira. Ipak, rekli bismo da su fotografije važnije nego tekst jer zauzimaju znatno veći prostor i njime dominiraju, dok se opis studija nalazi u donjoj četvrtini dviju stranica koje predstavljaju pojedinu sastavnicu Sveučilišta.

Slika 5. Uobičajen raspored teksta i slika za svaku sastavnicu

Sveučilište se manje predstavlja svojim rezultatima ili prednostima u zapošljavanju koje bi moglo pružiti svojim studentima, ali vizualno se definira kao ugodno mjesto za studiranje. Vodič se znatno više oslanja na vizualne elemente, a manje na tekst, koji prestaje biti osnovno sredstvo komunikacije Sveučilišta prema javnosti. Podatke uobličene u tekst zamijenile su ugoda na fotografijama, semiotičkome obliku koji može predstaviti instituciju i komunicirati s javnošću, a tekst se pojavljuje kao dodatak. Dakle, radi se o reprezentaciji upravo suprotnoj onoj iz prethodnih knjižica. Tekstovi su bitno reducirani u odnosu na prethodno razdoblje, ali zadržali su formalnost izričaja, impersonalnost i obilježja administrativnoga funkcionalnog stila prethodnoga razdoblja uz manju informativnost tekstova. I na verbalnoj i na vizualnoj razini vidimo odmak od prikaza Sveučilišta kao akademske institucije koja ima autoritet nad procesima i ljudima. Ne spominju se uloge Sveučilišta u npr. društvenoj i političkoj kritici, postavljanju znanstvenih standarda, ni znanstvenici koji su na njemu studirali i ostvarili uspješne znanstvene ili profesionalne karijere. S druge strane, svjedočimo novome pozicioniranju institucije koja nudi cijeli „paket" usluga koje uključuju nov životni stil, iskustva i doživljaje.

5. Zaključak

Dolaskom novih načina konstituiranja identiteta obrazovnih institucija koje u novim, tržišno orijentiranim društvenim okolnostima nastoje biti privlačne studentima promijenile su se i forma i sadržaj vodiča kroz studij. Naime, nakon godina istoga ili sličnoga predstavljanja Sveučilišta u Splitu (2004.-2013.) pojavio se vodič koji nije bogatiji informacijama koje se tiču studija, postignuća Sveučilišta ili znanstvenika. Vodiči iz razdoblja od 2004. do 2013. imali su rijetke primjere promotivnoga diskursa koji su bili uklopljeni u informacije o studijima, no u osnovi informirali su, a ne reklamirali. U vodiču iz 2014./15. radi se o vidljivome pomaku ka drugačijim diskurzivnim praksama u samopredstavljanju koje upućuju na nov identitet i repozicioniranje sveučilišta u društvu te ulogu pružatelja usluga obrazovanja studentima uz obećanje popratnih novih doživljaja i novih iskustava. Predstavljanje Sveučilišta informativnim strategijama biva dopunjeno interdiskurzivnim oblicima iz promotivne djelatnosti, čime se stvara nov, hibridan diskurs, te vizualnim sredstvima koja odnose prevagu nad tekstom. Kako smo i pretpostavili, promotivni diskurs ušao je u područje visokoga školstva. Istraživanje je pokazalo da je Sveučilište tijekom godina različitim jezičnim i vizualnim sredstvima mijenjalo ne samo način informiranja nego i samopredstavljanja te se usmjerilo prema izraženijem korištenju persuazivnih i marketinških praksi istovremeno smanjujući informativnost svojih vodiča. Uspoređujući vodič iz 2014./15. s rezultatima istraživanja iz citiranih radova gdje autori navode primjere sveučilišta koja poduzetnički posluju i gdje su diskurzivne prakse u tu svrhu izrazito promotivne i personalizirane, ne možemo reći da je u trenutku izdavanja vodiča za 2014./15. došlo do izrazite marketizacije u diskursu. Ipak, smanjena informativnost i povećana persuazivnost jasno ukazuju na postojanje trenda promjene poretka diskursa visokoga obrazovanja.

Tvrdnja Fairclougha o jasnoj isprepletenosti jezika i društva ovdje biva potvrđena utoliko što su se društvene promjene odrazile na semiotičke reprezentacije akademskih institucija. Ovakvi diskursni pomaci, koji su počesto interdiskurzivni primjeri promotivnih djelatnosti, mogu se snažnije odraziti na profesionalnu ulogu sveučilišta u društvu i označiti početak izrazitije marketizacije visokoga obrazovanja kroz diskurzivne prakse usmjerene tržištu.

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HIGHER EDUCATION DISCOURSE: CHANGES IN THE USE OF VERBAL AND VISUAL DEVICES IN CROATIAN UNIVERSITY SELF-PRESENTATION

In this paper, we wanted to establish whether the higher education discourse in Croatia has shifted from the practice of self-presenting and foregrounding the quality of universities and positioning them within society, to new discursive practices with language devices used in marketing or advertising industries targeted at prospective students, with a view of persuading them to buy a certain service.

As stated in Osman, the role of a university used to be educating and forming knowledgeable people and thinkers who would help change the world. However, this role started to change towards the end of the 20th century, especially in Western

countries, as their governments gradually reduced financing for public universities, which forced these institutions to find other sources of income. Therefore, a different approach toward prospective students was required.

Marketization as a social phenomenon is defined as a process of societal transformation in which social structures and values act and adapt according to rules of the market, of its principles and of the interest groups who benefit from such constellation (Peračković 983). It was Norman Fairclough (1992; 1993) who noticed and critically analyzed the phenomenon of marketization in the higher education discourse of the United Kingdom, which emerged following the introduction of neoliberal economic measures in the 1980s. Ever since, the institutional discourse has been colonized by a promotional discourse, complemented by visual devices (Fairclough 1993, 156). As a result, this phenomenon has produced a host of hybrid, interdiscursive discourses. University prospectuses have been permeated with instances of promotional discourse, which had already entered the public service order of discourse. The goals may be to attract students, both domestic and foreign, and compete for grants and international projects, which could ensure an inflow of funds. This can eventually result in better positioning in various international ranking lists which measure the quality of universities. There were other authors (Askehave; Lowrie and Willmott; Mautner; Mayr 2008b; Ng; Osman; Teo; Teo and Ren) who noticed similar changes in the order of higher education discourse in their respective countries, which also implemented neoliberal policies. These new approaches to discursive self-presentation bore a striking resemblance to those of companies which enter a market, as higher education institutions started printing more promotional material which replaced informational content. The promotional discourse also "colonized" university websites, which offer various a means of multimodal communication (Zhang; Hoang and Rojas-Lizana; Zhang and O'Halloran).

The purpose of our analysis, therefore, was to establish whether Croatian higher education discourse practices shifted toward a higher persuasiveness of utterances in response to changing social circumstances; that is, whether marketization effects are traceable in the institutional order of discourse. Given the increasing number of higher education institutions and the competition between them, we hypothesized that some elements of persuasive discourse must have entered the self-presentation texts aimed at prospective students. Following the examples of the abovementioned authors, as a source of data we used university prospectuses printed over a ten-year period (2004-2015) at the University of Split and studied the diachronic change in the discursive practices of printed materials. In order to analyze the collected data, we applied the instruments of critical discourse analysis, which sees language as a social practice within a social and historical context; therefore, this practice can be fully comprehended only if observed within this context. The main research questions of this paper were as follows: 1) What are the verbal and visual language devices that the higher education institution used in its self-presentation?; 2) To what extent are these devices based on promotional discursive practices, i.e., are we witnessing the marketization of higher education discourse?; 3) What diachronic changes have occurred in discursive practice?; 4) How does the university in question established its relationship with users and gain market value?; and 5) Does the order of traditional higher education discourse change with the influx of new, promotional discursive strategies or not?

The starting point was the collected university prospectuses which we scrutinized in search of their common features in textual organization and the semiotic devices used. The meaning is constituted as a synthesis of various semiotic meanings, in this case both verbal and visual, which create a unique pragmatic act with a perlocutionary goal of attracting students to the university. This pragmatic act consists mainly of assertive speech acts used to inform students, but also to persuade them to enroll at the University of Split. We compared and contrasted not only the language devices used in providing candidates with information about the courses and programmes offered, the goals and relations with students, but also the visual devices accompanying the texts. The prospectuses were bimodal, so sometimes verbal and sometimes visual component acted as the most important communication channel with the reader. We looked for the lexical and syntactic elements used with the purpose of informing and persuading prospective students, and these were as follows: noun phrases and adjectives which positively describe the institution; nominalization; direct address (synthetic personalization) through imperatives, personal pronouns such as "we" and T-V distinction; the personalization of the institution (with the exclusive "we"); the use of emotive and evaluative adjectives and adverbs and their superlatives; impersonal and passive forms; deontic modality; verbs which belong to the commercial order of discourse and express or connote orientation toward global trade or markets; and the degree of formality. We also included rhetorical devices such as citing statistical data, external sources, various rankings, detailed descriptions, positive reviews, awards, and support from respected figures or organizations, which were all used as persuasion devices, but also expressions which bring generality and universality. We looked for associative language devices (Perloff), used to add sentimental value, pleasure, impressions of a happy and healthy life, and a sense of belonging to the studies the university offers, as well as other positively marked emotional messages which could affect candidates' attitudes and their subsequent decisions. Finally, we analyzed the visuals in the prospectuses: the photographs and their content, i.e. the photographed people, objects and the relationship between the photographer and the reader, as well as arrangement of the photographs and the text.

Upon reading all the material, it became evident that the prospectuses from 2004 up to 2013 differed only in their information content and the number of pages, so we analyzed the version that was richest in information, the one prepared for the 2012/13 academic year. This prospectus (278 pages) generally used strategies of informing, with only seven instances of promotional discourse in relation to studies at the university. The course descriptions were written in a formal register achieved through impersonal and passive structures, as well as nominalized structures. Modal verbs were rarely used, except in some sentences with expressions of deontic modality, where students' duties and obligations were listed. The prospectus offered information on a host of courses, but the authors did not overtly try to persuade students into "buying" any service.

The 2014/15 prospectus, however, revealed a new identity and the place that universities could take in society: it had a very low information content in its 46 pages, but also seven instances of promotional discourse in the very short course descriptions. These texts consisted of assertive speech acts in which passive and impersonal structures were predominant, but unlike the 2012/13 prospectus, this one contained no instances of deontic modality, which means that no requirements were explicitly

imposed on students. The lexis was formal, and so was the representation of the faculties and departments, usually referred to in depersonalized terms as "the Faculty" or "the Department". However, the instances of promotional discourse contained verbs and nouns which belong to the commercial order of discourse, as well as interdiscursive examples of evaluative and emotive adjectives and their superlatives, of the type usually found in promotional materials and tourist guides. There were instances of external rankings that were supposed to corroborate the subjective statements on the University's excellence, quality, attractiveness and the interesting nature of their courses. Here, the city of Split was branded as a very desirable tourist destination and sports city. Its tourist activities and the successful sports careers of certain figures were foregrounded, even though these were not closely related to studying at the University. On the other hand, Split was not represented as a centre of science or art with a complex history and rich cultural legacy, there was no mention of successful and renowned scientists or artists, from the past or present time, whose accomplishments could also contribute to creating the public image of the city and its university. Other promotional discourse strategies included the use of indefinite and subjective appraisals of the achievements at some departments and faculties underscoring their uniqueness, which were never further elaborated on, and then orientation toward foreign markets, good job opportunities and professional advancement, but without any specific detail. This prospectus attracts the attention of its readers by adapting the advertising, promotional discourse of the tourist industry in order to "sell" the whole package, the University and the city and all the amenities it offers, new experiences, its pleasant climate, its beaches, and so on. Academic merits are, however, backgrounded.

In terms of the visual dimension of the two prospectuses, the 2012/13 had photographs which showed buildings, laboratories and classrooms with students studying, listening to teachers; only very rarely did they direct their gaze toward the camera. The camera just documented certain activities in the manner of a "detached observer", neutrally and disinterestedly, which corresponds to the ideational function of discourse/semiosis. The photographs did not enhance the informational content and no link between the visual content and the readers was established. Though the number of pages in prospectuses increased over the years, the number of photographs evidently shrank compared to the number of pages. This shows that the verbal component took precedence over the visual component and the derived semiotic meaning suggested that the University of Split in 2012/13 offered opportunities for studying and work, but not much more than that.

The approach toward the visual representation changed considerably in the prospectus which followed. Unlike the 2012/13 prospectus photographs, the photographs in the 2014/15 spread over two pages, leaving very little room for course descriptions. The prospectus first introduced the city of Split and situated the University within it. The photographs featured bright colours and supported the text with motifs that are typical of tourist materials: historical monuments, beaches, people strolling around, sitting and enjoying the sun, presenting and selling the way of life with a view of creating an image of a city which is a good place not only for studying, but also for living. The photographs in the section presenting the faculties and departments more often showed students than buildings or other objects, but even in these photographs students rarely established any interaction with the reader, as their gaze was often

diverted from the camera. Nevertheless, these photographs were obviously considered more important than the text, since they occupied more space on two adjacent pages, whereas the text was reduced to the lower quarter of a two-page section dedicated to each faculty or department. The University was visually defined as a pleasant place to study and the text ceased to be the main communication channel for transmitting information concerning academic development. In fact, this information was replaced by the general sense of agreeableness emanating from the photographs, which represent the institution, with the text as merely an appendage.

This research and its results have demonstrated that, over the years, the University of Split has changed not only the mode of presenting information but also the mode of self-promotion in order to shape its public role and to attract students and, in so doing, increase its financial means. Its academic merits, its roles in setting scientific or artistic standards, or in providing a critique of social, economic or political processes were disregarded or ignored, in favour of a new identity as a service provider packaging education with new life experiences. At both levels, the verbal and the visual, the University was no longer represented as an academic institution which controlled processes and people. The results also showed that it had turned to a more pronounced use of a promotional discourse and the discursive practice of marketing, while simultaneously reducing the informativeness of its prospectuses. However, we cannot say that the University in question was engaged in serious marketization, especially when we compare our study with the results obtained by other researchers, who have elaborated on various significant promotional discursive practices at the universities they studied, some of which even function as enterprises. However, the trend is noticeable.

Fairclough's claim that discourse and society are inextricably intertwined is here confirmed, as social change has been reflected in the semiotic representations of academic institutions. These discourse shifts, which are interdiscursive examples of promotional activities, could impact on the professional role of universities in society and mark the beginning of a more extensive higher education marketization and consequently, of the use of market-oriented discursive practices.

Dall'apprendimento tradizionale delle lingue all'apprendimento in modalità m-learning

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Abstract: Il presente articolo riflette sulle novità accessibili agli adulti che studiano le lingue straniere attraverso le possibilità offerte dalle modalità MALL e *m-learning*, tracciando dapprima una breve panoramica della ricerca e ragionando sulle implicazioni di una nuova metodologia di apprendimento delle lingue. In secondo luogo, vengono esaminati gli atteggiamenti dei discenti adulti (studenti universitari, personale accademico e personale amministrativo) nei confronti dello studio e/o del potenziamento delle abilità linguistiche delle diverse lingue attraverso le TIC, in modo particolare le alternative proposte dalle *app* mobili per l'apprendimento delle lingue. Al fine di indagare le opinioni delle tre categorie di discenti, è stata condotta una ricerca quantitativa attraverso un questionario, a cui hanno collaborato 1028 partecipanti provenienti da sei paesi dell'Unione Europe che fanno parte del progetto internazionale LanGuide. I risultati di questa ricerca portano alla rivalutazione di alcuni approcci didattici e suggeriscono raccomandazioni per i docenti e per coloro che preparano i materiali e sviluppano i software digitali.

Parole chiave: *e-learning*, *m-learning*, approcci didattici, progetto LanGuide, apprendimento linguistico.

1. Introduzione

L'uso onnipresente dei computer nel quotidiano ha spinto le istituzioni educative ad adottare nuovi approcci pedagogici che ricontestualizzano l'insegnamento, ponendo al centro l'integrazione dei processi informatici nel paradigma dell'apprendimento. Questi modelli educativi si sono dimostrati essenziali nelle attuali pratiche didattiche, avviate dall'inizio dell'epidemia di COVID-19, giacché il processo didattico si è svolto spesso da remoto con l'utilizzo degli strumenti tecnologici. Si parla quindi di *e-learning* e più recentemente di *m-learning*, una metodologia d'insegnamento e d'apprendimento basata sulla distribuzione di qualsiasi contenuto formativo tramite i computer o le tecnologie mobili (tablet, cellulari e altri dispositivi portatili) ed una reale possibilità di seguire percorsi formativi autodiretti sempre e ovunque, anche fuori dalle convenzionali lezioni in aula scolastica. In quest'area rientra anche lo sviluppo di

piattaforme e *app* per l'apprendimento delle lingue straniere, dispositivi considerati attraenti dagli studenti, soprattutto perché offrono maggiore autonomia ed occasioni di apprendimento, sia formali, sia informali.

Lo sviluppo intensivo dell'*e-learning* e del *m-learning* è comprovato anche da numerose ricerche nel campo delle glottotecnologie e dall'incremento degli ambienti virtuali d'insegnamento, entrambi focalizzati soprattutto sulle nuove opportunità di apprendimento delle lingue e sull'adattamento dei modelli pedagogici integrati alle tecnologie. Oltre ad offrire maggiore autonomia ai discenti, questi approcci vengono spesso proposti come soluzioni particolarmente idonee per perseguire il percorso di un apprendimento permanente (*lifelong learning*).

È questa l'area di analisi che propone il presente articolo, basandosi sull'inchiesta svolta nell'ambito del progetto LanGuide [1] e riportando i dati ottenuti tramite un questionario somministrato agli studenti e al personale accademico e amministrativo di sei istituzioni universitarie in Slovenia, Croazia, Romania, Spagna e Svezia. La ricerca prende in esame l'uso delle tecnologie digitali per l'apprendimento e l'approfondimento delle conoscenze delle lingue straniere nell'ambiente quotidiano lavorativo ed accademico, cercando così di individuare obiettivi chiari per lo sviluppo di modelli e di strategie didattiche adatti all'insegnamento delle lingue della partnership internazionale, nonché dell'inglese, attraverso l'uso di un software e di un'applicazione di apprendimento appositamente sviluppati, la LanGuide App.

La nostra ricerca, incentrata sugli argomenti e sulle proposte dedotte da studi precedenti, nonché dall'esperienza dell'insegnamento e dell'apprendimento delle lingue straniere dei ricercatori, esamina i risultati ottenuti con il questionario e mira a rispondere alle seguenti domande: 1) In quale misura i partecipanti sono a conoscenza di dispositivi elettronici o portatili per l'apprendimento delle lingue? 2) Quali sono le loro aspettative su questi dispositivi e quali sono le motivazioni che li spingono ad utilizzarli? 3) Quali adattamenti metodologici richiedono i programmi e i materiali didattici nell'ambito dell'*e-learning* e del *m-learning?*

2. L'apprendimento tradizionale delle lingue e l'apprendimento in modalità *m-learning*

Numerosi ricercatori nel campo dell'*e-learning* osservano un divario tra gli approcci tradizionali dell'apprendimento e l'educazione mediata dalle nuove tecnologie, costatando che quest'ultime per essere usate in modo significativo devono trovare una convergenza nei modelli pedagogici ed essere ben integrate nei nuovi modelli di apprendimento o rischiano di essere inutili, se non

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[1] La ricerca è stata svolta come parte delle attività del progetto LanGuide (KA2-HE/19) cofinanziato dalla Commissione Europea.

addirittura dannose (Chinnery, 2006; Walsh, 2010; Kukulska-Hulme et al., 2015; Fiorentino, 2018; Jie et al., 2020). Viene inoltre sottolineato che il passaggio alla modalità *m-learning* comporta un'ulteriore intreccio dei pregi della portabilità con le caratteristiche dell'*e-learning* e consente un apprendimento individualizzato e personalizzato, sempre e ovunque (Fiorentino 2018; Sharples, Taylor e Vavoula 2007).

Le ricerche evidenziano infatti la necessità di una conciliazione di due sistemi educativi: quello tradizionale con il percorso di apprendimento standard unidirezionale, basato su lezioni *face-to-face* in aula; e quello incentrato sulla concezione primaria dell'*e-learning* che presuppone una nuova concettualizzazione dei materiali, delle pratiche e degli approcci di apprendimento attivi e comunicativi (Sharples 2005). Tuttavia, non si tratta di un vero cambiamento di contenuti formativi, ma di una modalità di organizzazione e di distribuzione di corsi che rilevano la natura attiva e partecipativa del discente, l'autenticità dei materiali didattici e la negoziazione dei processi di apprendimento (Nitti 2016). Un'ulteriore passaggio viene introdotto con il nuovo paradigma di apprendimento del *m-learning*, che promuove l'idea di tecnologie integrate con modelli pedagogici che offrono occasioni di apprendimento, sia formali, sia informali, in base ai ritmi di apprendimento, agli obiettivi, agli interessi e alle attitudini personalizzati (Frohberg, Göth e Schwabe 2009). Si tratta quindi di cambiamento dell'approccio di apprendimento e dell'insegnamento da quello tradizionale, basato su schemi simbolico-ricostruttivi (testi, immagini statiche, ricostruzioni mentali astratte), a modelli di apprendimento esperienziali informali, basati su schemi percettivo-motori (pc, *m-learning*, simulazioni, video-tutorial, corsi a distanza fruibili in maniera autonoma).

Nel caso dei corsi di apprendimento delle lingue straniere, la glottodidattica tradizionale prevede processi di acquisizione esplicitamente graduali, suddivisi in piccoli passi regolari e distribuiti attraverso lunghi periodi di anni d'apprendimento, conoscenze "amministrate a gocce" da una lezione all'altra, da una settimana all'altra, richiedendo persistenza e tenacia, ma che spesso portano alla frustrazione dei discenti per il lento sviluppo di abilità comunicative e comprensive (Lightbown e Spada 2006). La glottotecnologia e gli ambienti virtuali sono invece in grado di offrire agli studenti l'opportunità di imparare, di praticare e di sfruttare le conoscenze in modo immediato ed autonomo, di ricreare contesti di apprendimento molto vicini alle situazioni reali e a concretizzare gli obiettivi di comunicare in una lingua viva, rendendo l'apprendimento delle lingue straniere autentico, personalizzato e significativo. Diventano così potenziali momenti di apprendimento anche i momenti "persi" in trasferta, in treno, in sala d'attesa, una pausa o un incontro casuale con qualche straniero (Pieri e Diamantini 2006).

Il concetto fondamentale dell'*e-learning* e del *m-learning* promuove quindi una glottodidattica immersa nelle tecnologie, che non viene percepita come sostitutiva alla didattica tradizionale, ma come elemento che genera valore aggiunto, soprattutto in funzione di autonomia del discente, che può sfruttare ogni momento libero per esercitarsi e far progressi nelle sue conoscenze linguistiche, a seconda delle sue esigenze e motivazioni individuali, prendendo spunto anche dalle occasioni d'apprendimento informali, occasionali e accidentali.

Secondo Fiorentino (2018, 275) il *m-learning* mostra le seguenti caratteristiche e i seguenti benefici rispetto all'approccio glottodidattico tradizionale:

1) supporta l'apprendere in contesto (apprendimento situato);

2) le conoscenze si applicano e non si consumano solo;

3) potrebbe meglio prestarsi a soggetti non novizi ma con conoscenze già nel campo;

4) i contenuti potrebbero essere ottenuti con altri mezzi, mentre il *m-learning* offre la possibilità di provocare una riflessione più profonda, maggiore comunicazione e maggiore cooperazione;

5) facilita e invoglia l'apprendimento non isolato (contrariamente al carattere individuale delle tecnologie *mobile* da molti indicato);

6) concede maggior spazio vitale allo studente, ma allo stesso tempo dà modo al docente di monitorare il tutto.

Sono proprio queste caratteristiche dell'*e-learning* e del *m-learning* che offrono nuove possibilità in ambito glottodidattico e rendono questo metodo favorevole anche al processo di apprendimento e di perfezionamento delle lingue a lungo termine, quindi come un approccio per il *life-long learning*, innanzitutto se prendiamo in considerazione anche il fatto che i dispositivi mobili sono strumenti ideali per l'apprendimento autonomo e informale (Reinders e White, 2011).

3. La ricerca

La ricerca mira a stabilire in quale misura i nostri informatori siano già consapevoli delle possibilità e dei vantaggi che offre il *m-learning* per l'apprendimento delle lingue e quali siano i loro atteggiamenti nei confronti di questa nuova concettualizzazione nello studio delle lingue, al fine di integrare meglio le loro esigenze e le loro aspettative nei futuri sviluppi del progetto LanGuide. Tramite il questionario abbiamo quindi cercato di ottenere le risposte alle seguenti domande:

1) In quale misura i partecipanti sono a conoscenza di dispositivi elettronici o portatili per l'apprendimento delle lingue?

2) Quali sono le loro aspettative su questi dispositivi e quali sono le motivazioni che li spingono ad utilizzarli?

3) Quali adattamenti metodologici richiedono i programmi e i materiali didattici nell'ambito dell'*e-learning* e del *m-learning*?

Le aree indagate nella ricerca sono state individuate in base all'analisi di diverse applicazioni e dispositivi disponibili in rete (ad esempio *Duolinguo, Memrise, Slonline*), ed inoltre prendendo in considerazione le proposte e le indicazioni ricavate da precedenti ricerche nel campo del *m- learning*.

3.1 Il questionario

Per ottenere i dati utili alla ricerca è stato creato un questionario in forma elettronica, accessibile da aprile a maggio 2021, che è stato spedito per posta elettronica alle Università che compongono la partnership del progetto LanGuide: Università del Litorale (Slovenia), Università di Fiume (Croazia), Università di Zara (Croazia), Università di Brasov (Romania), Università di Castilla-La Mancha (Spagna) e Università di Mälardalen (Svezia).

Lo scopo principale del questionario, composto da 21 domande di tipo chiuso ed aperto, era quello di indagare gli atteggiamenti dei partecipanti nei confronti dell'uso dei dispositivi mobili e delle applicazioni (*app*) per l'apprendimento e lo studio delle lingue straniere, in modo particolare della lingua inglese. Nello specifico invece, si è voluto indagare le opinioni dei partecipanti sul cosiddetto *m-learning*, che consente un apprendimento autonomo e ubiquo, e capire se abbiano una certa familiarità nell'utilizzo delle tecnologie digitali per l'apprendimento delle lingue.

La prima parte del questionario serviva a raccogliere alcuni dati generali sul campione (età, genere, istituzione di appartenenza, la categoria di discente a cui appartengono - studenti, docenti, personale amministrativo), nonché le informazioni relative alle loro conoscenze pregresse nello studio dell'inglese. Ai partecipanti è stato anche chiesto di valutare il loro livello di competenze digitali (elementare, intermedio, avanzato), che tipo di dispositivi elettronici (computer, tablet, smartphone) vengono utilizzati con maggior frequenza e per quali funzioni, come pure la facilità di accesso a Internet. Seguivano poi delle domande finalizzate a raccogliere dati sul tipo di informazioni linguistiche che vengono ricercate mediante l'utilizzo del computer e con i dispositivi mobili o anche sui PC, mentre nell'ultima parte del questionario è stato chiesto di esprimere, su una scala Likert a 5 punti, il grado di accordo o di disaccordo con una serie di affermazioni relative all'uso delle tecnologie digitali portatili e delle *app* nell'apprendimento e nello studio delle lingue straniere. Infine, si è chiesto di considerare la possibilità di impegnarsi anche in futuro nello studio delle lingue straniere utilizzando le *app*.

3.2 Descrizione del campione

Al questionario hanno risposto 1028 partecipanti delle istituzioni universitarie che fanno parte della partnership del progetto Languide, distribuiti

nelle categorie studenti, docenti e personale amministrativo. Il campione è composto in prevalenza da studenti (n=685), seguito dai docenti (n=109) e dal personale amministrativo (n=234). Prevalgono le femmine (67,5%), rispetto al 30,7% dei maschi e al 1,8% che invece non ha indicato il genere. L'età media per gli studenti è di 23,3 anni, per i docenti 44,8 anni e per il personale amministrativo 41,9 anni.

Nella Tabella 1 sono riportati i dati sui partecipanti suddivisi per categoria e per istituzione di appartenenza.

Istituzione	Categoria			
	Studenti	**Docenti**	**Personale amministrativo**	**TOT.**
	n.	n.	n.	n.
Università del Litorale (Slovenia)	105	35	34	174
Università di Fiume (Croazia)	101	42	11	154
Università di Zara (Croazia)	155	45	30	230
Università di Castilla-La Mancha (Spagna)	95	41	14	150
Università di Mälardalen (Svezia)	22	14	5	41
Università di Brasov (Romania)	207	57	15	279
TOT.	685	234	109	1028

Tabella 1: Distribuzione dei partecipanti per categoria e istituzione di appartenenza

Alla domanda sulle conoscenze pregresse nello studio della lingua inglese, durante il processo di scolarizzazione e/o in corsi formali, la maggior parte dei partecipanti (69,2%) ha studiato l'inglese per oltre 10 anni, mentre il 21,1% lo ha studiato in media dai 6 ai 9 anni. Soltanto l'8,7% ha studiato l'inglese da 1 a 5 anni, mentre una piccolissima percentuale (1,1%) non l'ha mai studiato prima. Per quanto riguarda le competenze digitali dei partecipanti, il 58,4% ha valutato di possedere abilità digitali di livello intermedio, mentre il 32,5% dei partecipanti stima di possedere competenze di livello avanzato. Soltanto il 9,1% considera le proprie abilità di livello elementare.

Nei prossimi capitoli vengono presentati alcuni risultati che saranno utili per gli spunti di riflessione nel capitolo conclusivo.

3.3 Modalità d'utilizzo dei dispositivi mobili e del computer per lo studio della lingua

La facilità di connessione alla rete Internet per il 91,4% dei partecipanti di tutte le categorie rende lo smartphone il dispositivo preferito che viene utilizzato con maggior frequenza per inviare messaggi di testo (SMS) e nelle chat, come è stato dichiarato dall'88% dei partecipanti. Gli altri usi dello smartphone riguardano l'utilizzo dei social network (75,1%), l'ascolto di musica (63,7%) e la

ricerca di informazioni (57,1%). Il 30,6% dei partecipanti invece utilizza lo smartphone anche per lo studio delle lingue. Nella Tabella 2 vengono presentate le modalità d'utilizzo più frequenti dei dispositivi mobili (smartphone e/o tablet).

	Categoria			
	Studenti	Docenti	Personale amministrativo	TOT.
	%	%	%	%
Inviare SMS/Chat	90,7%	82,6%	82,9%	88%
Social network	83,4%	68,8%	53,8%	75,1%
Ascoltare musica	75,6%	45,9%	37,2%	63,7%
Videogiochi	24,8%	15,6%	11,1%	20,7%
Shopping	34,3%	37,6%	26,1%	32,8%
Leggere e-book	25,3%	19,3%	22,6%	24,%
Studio delle lingue	37,4%	19,3%	16,2%	30,6%
Ricerca di informazioni	56,6%	51,4%	61,1%	57,1%
Altro	3,6%	3,7%	9,4%	5,0%

Tabella 2: Modalità d'utilizzo dello smartphone da parte dei partecipanti

Ai partecipanti sono state poste poi delle domande mirate sulla frequenza e sulla modalità d'utilizzo del computer (fisso oppure portatile), del tablet e dello smartphone per lo studio o il potenziamento dell'inglese. Quest'ultimo aspetto, che rientra anche nelle finalità del nostro progetto, dimostra che il computer è il mezzo preferito dai docenti e dal personale amministrativo, mentre gli studenti preferiscono utilizzare lo smartphone. Dai risultati sulla frequenza dell'utilizzo del computer e/o dei dispositivi mobili, emerge che il computer e lo smartphone sono gli strumenti preferiti per tutte le categorie di persone, ma sono soprattutto gli studenti che utilizzano il computer (35,2%) e lo smartphone (39,7%) ogni giorno per lo studio dell'inglese. Anche il personale amministrativo preferisce usare il computer per lo studio delle lingue, ma soltanto alcune volte al mese (33%), mentre il 26,6% dei partecipanti di questo gruppo si dedica allo studio dell'inglese ogni giorno. Allo stesso modo, anche i docenti preferiscono utilizzare giornalmente il computer (33,8%) per lo studio della lingua come ha dichiarato il 33,8%, mentre il 24,4% ricorre allo smartphone. Il 21,8% dei docenti si dedica allo studio dell'inglese soltanto alcune volte a settimana, mentre il 31,6% non utilizza mai i dispositivi mobili per tale tipo di studio. Ciò che emerge da queste risposte ci porta a concludere che oltre la metà dei partecipanti di ogni categoria sente la necessità di impegnarsi nello studio e/o nel miglioramento della lingua inglese regolarmente.

		Categoria			
		Studenti (n=685)	Docenti (n=234)	Personale amministrativo (n=109)	TOT.
Computer (fisso/ portatile)	Mai	11,4%	14,1%	18,3%	12,7%
	Qualche volta al mese	18,7%	23,1%	33,0%	21,2%
	Una volta a settimana	9,5%	7,3%	3,7%	8,4%
	Qualche volta a settimana	25,3%	21,8%	18,3%	23,7%
	Ogni giorno	35,2%	33,8%	26,6%	33,9%
Tablet	Mai	76,8%	69,7%	72,5%	74,7%
	Qualche volta al mese	9,8%	14,1%	15,6%	11,4%
	Una volta a settimana	4,2%	5,6%	3,7%	4,5%
	Qualche volta a settimana	5,7%	6,4%	6,4%	5,9%
	Ogni giorno	3,5%	4,3%	1,8%	3,5%
Smartphone	Mai	13,4%	31,6%	36,7%	20,0%
	Qualche volta al mese	18,2%	22,2%	21,1%	19,5%
	Una volta a settimana	9,5%	5,1%	6,4%	8,2%
	Qualche volta a settimana	19,1%	16,7%	11,0%	17,7%
	Ogni giorno	39,7%	24,4%	24,8%	34,6%

Tabella 3: Frequenza d'utilizzo del computer e dei dispositivi mobili per lo studio dell'inglese

Alla domande su quali sono le applicazioni utilizzate per lo studio e/o il miglioramento della lingua, la maggior parte dei partecipanti ha risposto di usare *Duolingo, Memrise, Busuu e Beelinguapp*. Si tratta di applicazioni che si possono scaricare gratuitamente, ma che includono anche una versione a pagamento per gli utenti più esigenti. *Duolingo, Memrise* e *Busuu* permettono di scegliere il livello linguistico di partenza per la lingua che si ha intenzione di studiare e di impostare un obiettivo giornaliero di apprendimento per poter mantenere costanza e motivazione. Soprattutto *Duolingo* e *Memrise* si basano sulla ripetitività degli esercizi e su tecniche di memorizzazione, ad esempio di singole parole e successivamente di intere frasi. *Beelinguapp* invece ha la caratteristica di presentare dei testi nelle diverse lingue a fianco con la possibilità per l'utente di leggerli oppure di ascoltarli.

Analizzando quali sono le informazioni linguistiche che vengono ricercate con i dispositivi mobili, la maggior parte dei partecipanti (72,6%) ha dichiarato che utilizza lo smartphone regolarmente per cercare il significato dei termini in inglese. Nello specifico, il 75,2% degli studenti, il 69,2% del personale amministrativo e il 63,3% dei docenti ricorre all'utilizzo dello smartphone

quando ha dubbi sul significato del lessico. Anche i traduttori online, come Google Translate, sono tra i mezzi più frequentemente utilizzati dal 72,6% dei partecipanti. Si usa lo smartphone con minor frequenza per controllare le regole grammaticali (43,9%), la pronuncia (35,6%) o per svolgere esercizi di potenziamento (13,7%). L'8,5% dei partecipanti ha inoltre dichiarato che non ha mai utilizzato lo smartphone per ricercare informazioni di tipo linguistico. La Tabella 4 presenta i dati relativi alla ricerca di informazioni di tipo linguistico.

	Categoria			
	Studenti	**Docenti**	**Personale amministrativo**	**TOT.**
	%	%	%	%
Significato parole	75,2%	69,2%	63,3%	72,6%
Regole grammaticali	47,4%	35,0%	40,4%	43,9%
Traduzione	75,6%	66,7%	66,1%	72,6%
Pronuncia	41,0%	27,8%	18,3%	35,6%
Esercizi di potenziamento	15,2%	7,7%	17,4%	13,7%
Altro	0,4%	0,9%	1,3%	0,7%
Non utilizza i dispositivi mobili per informazioni di tipo linguistico	4,8%	15,8%	15,6%	8,5%

Tabella 4: Informazioni linguistiche ricercate con lo smartphone

3.4 Frequenza d'utilizzo delle diverse risorse linguistiche

Nella ricerca abbiamo voluto anche capire quale fosse la frequenza di utilizzo delle diverse risorse linguistiche, soprattutto scoprire se la disponibilità di materiali digitali, molto spesso gratuiti, su Internet abbia in qualche modo soppiantato l'utilizzo dei manuali (cartacei) nell'apprendimento/potenziamento quotidiano delle lingue.

Nella Tabella 5 presentiamo la frequenza con cui i partecipanti utilizzano le diverse risorse linguistiche che hanno a disposizione, soprattutto le risorse online.

Frequenza d'utilizzo					
	Mai	Raramente	A volte	Spesso	Sempre
Libro (cartaceo) di grammatica	35,6%	33,2%	20,0%	8,8%	2,4%
Risorse online di grammatica	2,2%	10,6%	21,6%	33,3%	32,3%
Dizionari online bilingui per l'inglese	12,5%	15%	23,6%	28,3%	20,6%
Dizionario online monolingui d'inglese	19,5%	21,8%	23,6%	21,0%	14%
Controllo ortografico e grammaticale online	11,6%	19,7%	25,0%	25,9%	17,8%
Siti di traduzione online	4,1%	8,9%	22,6%	37,0%	27,4%

Tabella 5: Frequenza d'impiego delle risorse linguistiche a disposizione

Sulla base dei risultati riportati, si nota che il manuale di grammatica, quindi il libro cartaceo, non viene utilizzato mai dal 35,6% dei partecipanti, mentre il

33,2% lo utilizza raramente. Le risorse online maggiormente utilizzate sono i siti di traduzione, utilizzati spesso dal 37% dei partecipanti e sempre dal 27,4%. Anche le risorse online di grammatica vengono utilizzate con una certa frequenza, infatti il 33,3% ha dichiarato di ricorrere al loro utilizzo spesso e il 32,3% sempre.

Per quanto riguarda i dizionari disponibili online, anche queste risorse dimostrano di venir utilizzate con una buona frequenza: il 28,3% dei partecipanti utilizza spesso i dizionari bilingui per l'inglese, mentre il 20,6% li utilizza sempre. Nel caso dei dizionari monolingui per l'inglese la percentuale del loro utilizzo invece scende: solo il 14% li utilizza sempre, contro il 21% che li utilizza spesso e il 23,6% che li utilizza a volte.

I dati confermano nuovamente che i dispositivi mobili sono strumenti a portata di mano in ogni momento e proprio per questo risultano i mezzi preferiti per l'utilizzo di risorse linguistiche che si trovano online.

3.5 Utilità e vantaggio dell'utilizzo di dispositivi mobili per lo studio delle lingue

Su una scala Likert a 5 punti (1-completamente in disaccordo, 5-completamente d'accordo) si è voluto verificare il grado di accordo o di disaccordo con alcune affermazioni sull'utilità e sui vantaggi dell'utilizzo dei dispositivi mobili per l'apprendimento e lo studio delle lingue straniere o per migliorare le competenze linguistiche.

	Categoria					
	Studenti (n=685)		Docenti (n=234)		Personale amministrativo (n=109)	
	M	SD	M	SD	M	SD
Usare le *app* per studiare l'inglese migliora le mie abilità linguistiche.	3,9	1,0	3,6	1,1	3,9	1,0
Penso che il tempo dedicato all'apprendimento delle lingue sui dispositivi mobili sia più efficace dei corsi convenzionali.	3,0	1,2	2,9	1,1	2,9	1,2
Trovare informazioni di tipo linguistico online è meglio che cercare nei libri cartacei.	3,6	1,1	3,6	1,2	3,5	1,2
Mi sento a mio agio nell'usare la tecnologia e i dispositivi mobili per l'apprendimento delle lingue.	4,4	0,9	4,2	0,9	4,2	0,9
Mi piacerebbe usare di più le risorse online e le *app* per lo studio dell'inglese.	3,8	1,2	3,7	1,1	4,0	1,1
I docenti dovrebbero incoraggiare gli studenti ad usare le *app* per l'apprendimento della lingua.	4,0	1,0	4,0	0,9	3,9	1,1

Tabella 6: Accordo e disaccordo con le affermazioni sull'utilità e sul vantaggio dell'utilizzo dei dispositivi mobili per lo studio delle lingue

Dai dati presentati nella Tabella 6, si nota che l'affermazione "Mi sento a mio agio nell'usare la tecnologia e i dispositivi mobili per l'apprendimento delle lingue" è quella che ha ottenuto il valore medio più alto per tutte e tre le categorie (studenti x̄=4,4; docenti x̄=4,2; personale amministrativo x̄=4,2). Possiamo quindi dedurre che i partecipanti hanno una buona conoscenza delle tecnologie digitali e dei dispositivi mobili, come lo *smartphone* ad esempio, e quindi non vedono una difficoltà nel loro utilizzo in campo didattico per studiare/apprendere le lingue.

Gli studenti hanno dato un valore medio alto anche alle affermazioni "I docenti dovrebbero incoraggiare gli studenti ad usare le *app* per l'apprendimento delle lingue (x̄=4,0) e "Usare le *app* per studiare l'inglese migliora le mie abilità linguistiche" (x̄=3,9). Entrambe le affermazioni confermano che gli studenti di oggi, "nativi digitali" proprio per la loro familiarità con le tecnologie, desiderano una maggiore presenza di tali strumenti nel processo d'apprendimento, poiché li considerano un supporto utile all'apprendimento delle lingue.

L'affermazione invece con il valore medio più basso per tutte e tre le categorie, che indica quindi un certo grado di disaccordo, è "Penso che il tempo dedicato all'apprendimento delle lingue sui dispositivi mobili sia più efficace dei corsi convenzionali" (studenti x̄=3,0; docenti x̄=2,9 personale amministrativo x̄=2,9). Questa affermazione inoltre, presenta per tutte le categorie una deviazione standard relativamente alta che indica una certa disparità nelle risposte. Nonostante la facilità d'utilizzo dei dispositivi mobili, che permettono un apprendimento autonomo sempre ed ovunque, questa affermazione ci fa ragionare sul fatto che la presenza del docente sia fondamentale nel processo dell'apprendimento delle lingue, poiché permette uno scambio che non si ritrova nelle *app*.

3.6 Motivazione per lo studio di una nuova lingua attraverso le *app*

Che le tecnologie digitali portatili siano strumenti favorevoli allo studio delle lingue, è confermato dalla loro facilità d'utilizzo e dalla loro accessibilità, sempre ed ovunque. Queste caratteristiche li rendono fattori motivanti per iniziare a studiare una nuova lingua, come ha risposto la grande maggioranza dei partecipanti alla domanda sull'intenzione di imparare una nuova lingua (48,3% "Sì, probabilmente; 32,9% "Sì, certamente").

Certamente no	Probabilmente no	Non lo so	Sì, probabilmente	Sì, certamente
32,90%	6,50%	10,90%	48,30%	1,40%

Tabella 7: Motivazione per lo studio di una lingua straniera attraverso le app

I dati sono ulteriormente confermati dal fatto che la maggior parte dei partecipanti alla ricerca utilizzerebbe le *app* per lo studio di una nuova lingua

(33,6% "Sì, probabilmente"; 26,8% "Sì, certamente"). A questa percentuale che aveva risposto in modo affermativo, era stata posta una sotto-domanda di tipo aperto su quale fosse la lingua che avrebbe desiderato imparare. Ben il 92,9% ha scelto una lingua europea (in ordine di risposte: spagnolo, tedesco, francese e italiano), soltanto il 16,9% ha optato per una lingua asiatica (in ordine di risposte: cinese, giapponese e coreano). Il 2,3% non ha risposto alla domanda.

4. Discussione

Dai risultati emerge che la stragrande maggioranza dei partecipanti alla nostra inchiesta dimostra di avere una familiarità alquanto avanzata con le tecnologie digitali, poiché hanno quasi tutti la possibilità di connettersi facilmente alla rete Internet e sono dotati per la maggior parte di dispositivi portatili o computer personali o addirittura di entrambi gli apparecchi, strumenti che sono entrati a far parte del nostro quotidiano. Bisogna però sottolineare che la ricerca è stata fatta negli ambienti academici di cinque paesi che fanno parte dell'Unione europea, tra persone alquanto privilegiate giacché partecipi di società con un alto grado di disponibilità tecnologiche. Di conseguenza, le nostre conclusioni e le nostre proposte potrebbero avere rilevanza limitata in altre circostanze o condizioni.

La ricerca indica che l'utilizzo delle TIC nel campo didattico, soprattutto per quanto riguarda l'apprendimento delle lingue, viene percepito come uno sviluppo positivo, che genera motivazione per approfondire le conoscenze linguistiche ed entusiasmo per studiare lingue nuove e così raggiungere nuovi traguardi. Soprattutto i dispositivi portatili sembrano essere considerati strumenti ideali per i diversi vantaggi che offrono, come ad esempio uno stile di apprendimento autonomo, svincolato dal luogo e dal tempo, ponte tra contesti di apprendimento formali e informali.

Tuttavia bisogna constatare che gli informatori riportano l'uso alquanto limitato delle applicazioni su dispositivi portatili nell'ambito dell'apprendimento delle lingue, perlopiù essi hanno sostituito le versioni cartacee di dizionari, vocabolari, libri di grammatica o enciclopedie. Dai risultati della nostra ricerca emerge inoltre che la maggior parte dei partecipanti utilizza i dispositivi mobili soprattutto in modo 'passivo', ovvero soltanto per ricercare il significato delle parole che non si conoscono, per controllare le regole grammaticali oppure per verificare una traduzione. Anche se sono al corrente delle possibilità proposte dalle diverse applicazioni per l'apprendimento e/o il miglioramento della lingua, sfruttano piuttosto poco queste nuove opportunità. Al contempo i loro commenti sono quasi unanimi nel consigliare agli insegnanti di lingue di fare maggior uso delle tecnologie e di incoraggiare gli studenti a ricavare di più dal *m-learning*. Sono quindi necessarie alcune riflessioni affinché l'apprendimento attraverso i dispositivi mobili diventi efficace in ambito glottodidattico.

L'uso molto limitato di applicazioni per lo studio delle lingue straniere attraverso i dispositivi mobili tra i nostri partecipanti, ci ha portato all'esamina di alcune *app* che sono state indicate nei questionari, ad esplorare alcune opzioni percepite interessanti dal nostro gruppo di ricercatori ed inoltre a cercare consigli nelle relazioni di altri ricercatori.

Sono stati valutati sinteticamente gli approcci utilizzati dalle *app Duolingo, Babbel, Busuu, Beelinguapp, Memrise, 50 languages, HelloTalk, Slonline* e *Flax*. Abbiamo constatato che numerose *app* per l'apprendimento delle lingue offrono una vasta scelta di lingue (*50 languages*: 50 lingue diverse, *Duolinguo*: 38 lingue, *Memrise:* 25 lingue, *HelloTalk* 17 lingue, *Beelinguapp*: 14 lingue, *Babbel* e *Busuu*: 13 lingue) e tutte, tranne *Beelinguapp*, offrono la possibilità di imparare una lingua straniera, sia dalla piattaforma web, sia dall'applicazione mobile. Alcune *app* propongono invece di approfondire una sola lingua (ad esempio *Slonline* per lo sloveno, *Flax* per l'inglese).

Per la maggior parte si tratta di raccolte di esercizi organizzate in maniera sistematica, focalizzati sulle conoscenze essenziali di grammatica e di lessico, seguendo in larga misura la struttura dei libri di testo per diversi livelli di conoscenze della lingua studiata. Gli esercizi tendono ad essere alquanto ripetitivi, proponendo quasi tutti gli stessi contenuti e richiedendo soprattutto uno studio costante e ripetizioni per memorizzare il lessico o frasi intere. Tuttavia ci sono anche alcune iniziative notevoli. Ci è sembrato interessante l'esempio di *Babbel,* che abbina gli esercizi della *app* ai corsi di lingua tenuti da esperti sulla piattaforma web, e anche l'approccio di *HelloTalk* che propone di imparare la lingua direttamente dai madrelingua che a loro volta insegnano la loro lingua a vicenda, sfruttando le nuove tecnologie come le chat, le videochiamate ed altri strumenti integrati per la traduzione, la pronuncia, la traslitterazione e le correzioni. La più innovativa è stata ritenuta la piattaforma web e l'*app* di *Flax*, incentrata sulle collocazioni frequenti e su una lettura graduata di una banca di testi autentici, basando gli esercizi sui principi della linguistica dei corpora e sulle liste di lessico academico. Nonostante la vasta scelta e una piuttosto ampia varietà di approcci e di contenuti, nessuna di queste *app* proponeva delle soluzioni così innovative da servire come modello didattico per un corso di lingua completo.

Per un inserimento delle tecnologie e del *m-learning* in maniera efficace si è deciso quindi di esaminare anche le osservazioni degli studiosi di glottotecnologie che evidenziano la necessità di una metodologia strutturata e sistematica anche nell'apprendimento delle lingue attraverso dispositivi portatili (Harvis & Achilleos, 2013; Chun, 2019). Di conseguenza propongono l'utilizzo del *m-learning* come elemento supplementare e complementare alla strutturazione dei corsi di lingua tradizionali o quelli visuali, sviluppati nell'ambito dell'*e-learning*. Per essere considerati efficaci gli approcci del *m-learning* devono seguire gli stessi obiettivi formativi in entrambe le versioni, per poi

complementare e approfondire gli scopi dei materiali didattici e i contenuti usati in aula o divulgati in rete. Al contempo si consiglia di sfruttare i vantaggi di studio autonomo, ubiquo e informale intrinseco alle nuove tecnologie, di dare rilievo alle opportunità comunicative e di spontaneità che esse concedono. Si consiglia quindi di generare delle banche di esercizi di approfondimento di lessico e grammatica adattate all'uso delle *app*, si propone anche l'utilizzo di applicazioni *task-based*, orientate alla risoluzione di un compito, ed inoltre di includere gli *SMS,* le *chat* e la posta elettronica (Fetaji e Fetaji 2009; Ngaleka e Uys 2013) in maniera creativa per permettere al discente di focalizzarsi sull'attività senza trattare esplicitamente contenuti grammaticali o di raffinamento lessicale, i quali potrebbero essere percepiti estranei o poco connessi con le proprie necessità (Nitti 2016). Tali approcci permettono al discente di studiare in autonomia, di approfondire le conoscenze linguistiche e le capacità comunicative in aree specifiche, ma nel contempo concedono all'insegnante di mantenere la guida e la supervisione del processo didattico, consentendo l'integrazione di uno studio di lingue formale ed informale, nonché di sfruttare i fattori entusiasmanti e motivanti del *m-learning,* confermati anche dalla nostra inchiesta.

Nel contesto del *lifelong learning,* che presume un percorso di studio da autodidatti, completamente indipendente e quindi non prevede la guida e la supervisione dell'insegnante, la strutturazione dei contenuti accessibili nelle *app* si dovrebbe complementare con materiali didattici di approfondimento divulgati sulla piattaforma web, indicando gli sbocchi per ulteriore esercitazioni, studio e ricerca. Basandosi sulla nuova concettualizzazione dei materiali didattici, delle pratiche e degli approcci di apprendimento sviluppati grazie all'intervento delle TIC, le glottotecnologie possono in questo modo creare e ricreare situazioni concrete di apprendimento, rendendo la didattica autentica e orientata alle situazioni comunicative e al contempo rispondere alle esigenze di subitaneità del mondo contemporaneo.

Va sottolineato però che diversi ricercatori di questo campo (Gržina Cergolj, 2018; Pollara, Kee Broussard, 2011, Cervini, 2014) evidenziano che l'apprendimento delle lingue in modo autonomo sulle *app* non sia adatto ai principianti, ma che tale approccio sia consigliabile soprattutto per gli studenti con conoscenze linguistiche alquanto avanzate con l'ambizione di progredire e avanzare le proprie capacità comunicative in una lingua straniera in maniera indipendente, più sollecita e incentrata sui temi di speciale interesse e reali necessità dei discenti.

5. Conclusioni

L'apprendimento delle lingue con l'utilizzo di dispositivi mobili ha modificato l'approccio all'acquisizione linguistica e i partecipanti all'indagine si sono dimostrati ben consapevoli delle opzioni a loro disposizione. La mobilità, la

portabilità e l'ubiquità delle tecnologie digitali portatili sembrano motivare gli utenti a pianificare l'apprendimento delle lingue anche nel futuro. Questo metodo, che fornisce un senso di libertà e di autogestione, sembra adattarsi bene alle esigenze di studio odierne e a motivare soprattutto coloro che si dedicano allo studio delle lingue da autodidatti. Tuttavia, una particolare attenzione dovrebbe essere data alla rivalutazione di alcuni ricorrenti approcci didattici, usati nel presente affinché le esercitazioni proposte nelle *app* si adattino meglio agli stili di apprendimento compatibili con l'uso della tecnologia mobile. La nostra ricerca indica la necessità di sviluppare modelli e strategie didattiche alternative, un intreccio di approcci tradizionali con gli elementi propri delle nuove tecnologie e dell'*e-learning*, prendendo maggiormente in considerazione le caratteristiche di fruizione che contraddistinguono il *m-learning.* In un'era che vede l'insegnamento virtuale sempre più inserito nei corsi di formazione, tali modelli potrebbero inoltre avere un impatto cruciale sia sugli insegnanti di lingua, sia sugli studenti di lingue straniere, nonché aiutare coloro che creano i materiali didattici e sviluppano i software digitali.

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Memrise: https://www.memrise.com/

Beelinguapp: https://beelinguapp.com/

Flax: http://flax.nzdl.org/greenstone3/flax

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FROM TRADITIONAL LANGUAGE LEARNING TO LANGUAGE LEARNING ON MOBILE APPS

The pervasive presence of ICT (information and communication technology) in everyday life and the appeal these technologies have for our students, forces teachers of foreign languages to consider how language teaching might be adapted to include these new

tools in teaching practice. During the various stages of the Covid pandemic, the surge in the development of ICT supported language-learning devices, especially language learning mobile apps, and a wealth of research focusing on the exploration of the new means of eLearning, indicate new options for the delivery and acquisition of foreign languages as a life-long learning practice, which the LanGuide project seeks to exploit and advance.

The paper reports on a survey carried out among respondents (students, academic and administrative staff) at 6 institutions of higher education in Slovenia, Romania, Croatia, Spain and Sweden. The purpose of the research was to examine the views, practices and attitudes of the respondents with regard to using ICT for foreign language acquisition, in order to help the international partnership to establish clear goals and objectives for developing learning materials in the languages of the partnership of the LanGuide project (KA2-HE/19), co-funded by the European Commission.

Drawing on the insights provided by preliminary research and earlier studies, this paper aims to answer the following questions: 1) How familiar are our respondents with ICT and mobile apps as self-learning tools for language acquisition? 2) What are their expected needs and motivations? 3) What methodological adaptations should be considered in eLearning syllabi and materials?

A number of researchers have pointed to the disconnect between the world of education and the mobile technology that learners interact with most beyond the classrooms and lecture halls (e.g. Walsh, 2010; Kukulska-Hulme et al., 2015; Jie et al., 2020), while also identifying a lack of new pedagogical frameworks that could guide educational endeavours for the integration of mobile learning (henceforth mLearning) into the curricula (e. g. Sharples, 2006; Bernacki et al.; 2020). From recent research into mobile pedagogy, it has also become clear that education in the mobile age cannot replace formal education; rather it can offer a way to extend, support and scaffold learning outside the classroom (Mutiaraningrum & Nugroh, 2021).

Research had demonstrated an important paradigm shift between the two educational systems. This is that the primary goal of the traditional educational system was an effective transmission of the canons of scholarship in a formal educational setting, while the construction of knowledge in a mobile era occurs as information processing in the interaction through and with personal and mobile technology in a range of environments (Sharples 2006).

In terms of language acquisition, the traditional, well-paced acquisition process requires persistence and stamina, since a "drip-feed approach […] often leads to frustration as learners feel they have been studying for years without making much progress" (Lightbown and Spada, 2006, 186). On the other hand, mobile assisted language learning (henceforth MALL) and mLearning give students the opportunity to engage with language during lessons and between lessons through personalised, self-paced and learner-centred activities (Viberg and Grönlund, 2012), thus allowing a more agile, focused and needs-centred development of communicative skills in a foreign language.

Such a shift in objectives and goals calls for a thorough rethinking of teaching and learning approaches, as well as the development of effective methods and teaching materials for MALL and mLearning. Technology itself has played a role in reshaping people's preferences, perceptions, and attitudes, leading to the idea of a methodology

co-constructed in a sociotechnical system (Viberg and Grönlund, 2012) and drawing on lessons learned from practices developed within distance learning and computer assisted language learning (henceforth CALL), while adjusting to new demands such as flexibility, portability and spontaneity (Mutiaraningrum & Nugroh, 2021).

Narrowing the view to the main objective of the research, that is, proposing a clear pedagogical framework for the delivery of teaching materials for language acquisition perusable on a mobile app, it needs to be observed that "there are apps for all aspects of language learning, but very little consideration has been given to the pedagogical premises that underpin the design of mobile apps" (Brick and Cervi-Wilson, 2015: 24). These apps provide a multifaceted capability that offers time and space flexibility and adaptability that facilitate learning in the changeable environment, favoured by a variety of self-learning practices, ranging from students to professionals (Ibacache, 2019). At the same time, the convenience of virtual learning and "the ubiquity of mLearning options affect the manner in which one learns as language learning intertwines with users' daily life activity and work" (Kukulska-Hulme, 2012, 10). Enhancing the motivation of self-regulated learners still seems to require a well-organized design, relevant content and clear scope (Broadbent, 2017), as well as a learner-centred approach conducive to expanding language knowledge and communicative competences. The successful mLearning of a foreign language should build on the skills and knowledge of students, enabling them to reason from their own experience, while also providing a structured syllabus of validated knowledge, taught efficiently and with inventive use of concepts and methods (Sharples, Taylor & Vavoula, 2005; Elbabour & Head, 2020).

Consequently, the new medium also demands a shift in the roles and responsibilities of teachers, with Conole and Alevizou (2010) highlighting that "the boundaries between traditional roles (teacher and learner) and functions (teaching and learning) are blurring. 'Teachers' need to be learners in order to make sense of and take account of new technologies in their practices" (p. 44). Teachers and materials writers need to be aware of the specific ways in which digital devices can conveniently be used inside and outside the classroom by their end-users, as well as of the specific sites and apps they frequently access and the ways they plan to use their digital devices (Brick and Cervi-Wilson, 2015).

In order to gather data for our research, an e-questionnaire of 21 questions was developed and opened on-line for 3 weeks between April and May 2021. It received 1028 responses from 6 institutions of higher education (the University of Primorska - UP, the University of Rijeka – UNIRI; the University of Zadar – UNZD; the University of Castilla-La Mancha – UCLM; Mälardalen University – MDH; and the Transilvania University of Brasov – UTBV). The data collected was mainly quantitative in nature, seeking to capture respondents' use of and attitudes to mLearning.

The first part of the questionnaire recorded core respondents' data, such as age, gender, institutional affiliation, status (student, administrative staff or teacher), and previous experience with learning English. The participants were also asked to assess their level of ICT skills (basic, intermediate or advanced) and to list the type of electronic device they normally use (PC, tablet, mobile phone and so on), state the level of accessibility of the Internet, as well as to report how, when and where they generally used their devices.

The main goal of the questionnaire was, however, to gain an understanding of whether the participants had used mobile apps for foreign language acquisition and the type and frequency of linguistic information they had looked for on the Internet.

In the last part of the survey, the respondents had to agree or disagree with a series of statements (on a five-point Likert scale) regarding their use of new technologies in language acquisition and assess the likelihood of their engaging in language learning via mobile apps in the future.

From the informants' answers, we were able to deduce that the vast majority of our respondents regularly (or even daily) engaged in some sort of expansion and refinement of English in their free time or at work/university using an electronic device. While only about a third considered such an activity as language learning and even fewer used mobile apps to study in language courses or do language exercises in English,, they did, however, strongly agree that mobile apps can enhance further development of their language skills. They, therefore, expected language teachers to encourage their further engagement with languages via mobile apps; this was especially true in view of the fact that these resources were available everywhere and most respondents felt confident in their IT skills. Hence, their enthusiasm and plans to learn new languages can also be understood. In order to satisfy the ambitions of our students and cater to their new learning needs, new insights should be gathered from more experimental testing of new methodologies, as planned within the future activities of the LanGuide project.

Mobile language learning has altered the approach to language acquisition and our respondents proved well aware of the options available to them. The mobility, portability, and ubiquity of mobile apps seem to motivate them to make plans for more language learning. This manner of language acquisition, one that provides a sense of freedom and self-management, seems to suit and motivate self-learners. However, in the future, particular attention should be devoted to the further investigation of learning strategies and learning styles compatible with the use of mobile technology. Such knowledge could have a crucial impact on both language instructors and learners of foreign languages, as well as help materials writers and software developers.

We can conclude that mobile language learning has changed the approach to language acquisition, while a number of issues still need to be addressed and analysed in order to provide a meaningful, productive user experience on language learning apps.

Dai tesori dell'italiano scomparso: le congiunzioni

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Le lingue cambiano ininterrottamente: i mutamenti avvengono nella fonetica, nella fonologia, nella morfologia, nella sintassi, nel lessico e nella semantica. Col tempo si crea un tesoro di parole nuove ma anche un altro di parole perdute o comunque con un significato più o meno alterato. Ne fanno parte anche le forme scomparse dall'uso ma che per secoli hanno mantenuto la vitalità. In questa sede abbiamo preso in considerazione una categoria delle parole sincategorematiche o grammaticali – le congiunzioni: la loro forma è spesso condizionata non solo dalla funzione svolta ma anche dalla sequenza in cui è collocata. I loro cambiamenti nel tempo, sia quelli di forma che quelli di funzione, dipendono dunque dalla sintassi che ora ne modifica l'assetto fonetico ora il valore grammaticale. I loro cambiamenti hanno una portata diversa o forse di più ampio respiro perché non interessano solo i mutamenti nel repertorio lessicale ma anche nelle strutture sintattiche. Trattando le congiunzioni italiane in luce diacronica abbiamo riscontrato quattro gruppi di fenomeni che hanno portato alla sparizione delle varianti, forme o accezioni: i cambiamenti nella lista lessicale delle congiunzioni e la scomparsa delle varianti fono-ortografiche, i cambiamenti avvenuti nella semantica di alcune congiunzioni, la scomparsa delle forme nella lingua viva e la scomparsa definitiva delle forme. Le scomparse avvenute nella categoria di congiunzioni riflettono una tendenza generale al ristringimento del sistema, alla riduzione del numero delle forme con l'eliminazione delle numerose varianti fono-ortografiche ma anche con la caduta in disuso delle unità lessicali molto vitali nel medioevo. Dallo spoglio del campione risulta che alcuni tipi di congiunzioni, particolarmente quelle concessive, causali e temporali disponevano di una sovrabbondanza di forme che col tempo vennero eliminate, sentite a partire dal Cinquecento sempre più arcaiche per cadere in disuso nell'Ottocento.

Parole chiave: congiunzioni, italiano antico, italiano contemporaneo, sintassi, semantica, cambiamento linguistico

Introduzione

Dietro la lingua italiana che usiamo ce n'è un'altra che risale al passato, ai secoli medievali. Di quella ne è rimasto molto e in gran parte è viva ma in parte non trascurabile è andata perduta con le naturali esigenze del cambiamento[1]. Di quell'incessante cambiamento linguistico di cui era consapevole anche Dante

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[1] Al fenomeno dell'italiano scomparso il maggior contributo hanno dato Vittorio Coletti (2012, 2015, 2018) e Maria Corti (1953, 1953a).

nel *De Vulgari Eloquentia* (I 9) e nel *Convivio* (I 5 8–9)[2]. I cambiamenti sono lenti e solo il lessico di una lingua può subire trasformazioni un po' più rapide, osservabili nel corso di una vita umana, e particolarmente nelle lingue solo parlate, senza o quasi senza una tradizione scritta, com'erano appunto i nascenti volgari italiani. La lingua scritta invece e soprattutto quella italiana ha conservato con tenacia le regole grammaticali, le forme e i costrutti, ma molto meno i vocaboli: "La scrittura frena […] i cambiamenti di sistema (fonologia, morfologia), li riduce e normalizza, ma agevola quelli (lessicali, semantici, stilistici) dovuti alla cultura" (Coletti 2018, 16). I mutamenti di sistema sembrano essere stati pochi perché abitualmente si nota più quello che resta che quello che si perde. Tuttavia, riscontrando testi solo di un secolo fa (e non ne parliamo se retrocediamo nei secoli ben più lontani) individuiamo cambiamenti che hanno interessato non solo parole ma anche forme e costrutti [3]. Tali cambiamenti comportano acquisti e perdite. In questa sede parleremo di uscite che, per fortuna, sono in passivo rispetto ai guadagni. Ci occuperemo delle perdite che tuttavia ritraendosi non hanno causato carenze ma invece hanno creato nuove possibilità di riproduzione[4].

In un'altra occasione[5] abbiamo passato in rassegna le parole dotate di significato autonomo – i nomi astratti e i *nomina actionis* suffissati con le varietà di forme coesistenti nell'italiano antico cercando di spiegare le ragioni della pluralità di forme esistenti in uno stadio dello sviluppo della lingua italiana e i motivi per la loro scomparsa. In questa sede, invece, abbiamo preso in considerazione una categoria delle parole sincategorematiche o grammaticali (che non hanno cioè un vero e proprio significato stabile e autonomo, ma svolgono principalmente una funzione, ovvero hanno un significato variabile a

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[2] "Onde vedemo ne le scritture antiche de le comedie e tragedie latine, che non si possono transmutare, quello medesimo che oggi avemo; che non avviene del volgare, lo quale a piacimento artificiato si transmuta. Onde vedemo ne le cittadi d'Italia, se bene volemo agguardare, da cinquanta anni in qua molti vocaboli essere spenti e nati e variati; onde se 'l picciol tempo così transmuta, molto più transmuta lo maggiore. Sì ch'io dico, che se coloro che partiron d'esta vita già sono mille anni tornassero a le loro cittadi, crederebbero la loro cittade essere occupata da gente strana, per la lingua da loro discordante."

[3] Basterebbe un esempio tratto dalla *Coscienza di Zeno* del 1923 (con l'uso della ormai obsoleta congiunzione *acché*): "Finché ero vivo, certamente Augusta non m'avrebbe tradito, ma mi figuravo che non appena morto e sepolto, dopo di aver provveduto acché la mia tomba fosse tenuta in pieno ordine e mi fossero dette le Messe necessarie, subito essa si sarebbe guardata d'intorno per darmi il successore ch'essa avrebbe circondato del medesimo mondo sano e regolato che ora beava me".

[4] Anche se le innovazioni non hanno necessariamente provocato delle eliminazioni ma si sono semplicemente aggiunte occupandone sempre più spazio.

[5] Samardžić 2019.

seconda della funzione) le quali mettono in rapporto reciproco le parole e ne determinano la funzione grammaticale e il ruolo sintattico: la loro forma è spesso condizionata non solo dalla funzione svolta ma anche dalla sequenza in cui è collocata. I loro cambiamenti nel tempo, sia quelli di forma che quelli di funzione, dipendono dunque dalla sintassi che ora ne modifica l'assetto fonetico ora il valore grammaticale. Abbiamo affrontato dunque una categoria grammaticale senza autonomia sintattica e semantica che svolge una funzione[6] in un contesto strutturale più ampio – le congiunzioni. I loro cambiamenti hanno una portata diversa o forse di più ampio respiro perché non interessano solo i mutamenti nel repertorio lessicale ma anche nelle strutture sintattiche.

Data la ben nota e delicata questione identitaria dell'italiano antico (causata dall'esistenza di gran numero di volgari in circolazione e uso sia scritto che parlato nella penisola italiana), precisiamo che in questa sede verranno presi in considerazione i testi letterari tosco-fiorentini fino all'età della norma (fra Cinque e Seicento). Il contributo è principalmente basato sulle seguenti fonti: il Corpus OVI (www.ovi.cnr.it) con il correlato dizionario TLIO (tlio.ovi.cnr.it), *Tesoro della lingua italiana delle origini*, GDLI (*Grande dizionario della lingua italiana*) e GRADIT (*Grande dizionario dell'italiano dell'uso*). Alcuni esempi sono ripresi anche dalla *Grammatica dell'italiano antico*.

Trattando le congiunzioni in luce diacronica abbiamo riscontrato quattro gruppi di fenomeni che hanno portato alla sparizione delle varianti, forme o accezioni:

1. i cambiamenti nella lista lessicale delle congiunzioni e la scomparsa delle varianti fono-ortografiche[7] in circolazione sostituite da una forma con l'esito di omologazione del sistema nell'italiano contemporaneo;
2. i cambiamenti avvenuti nella semantica di alcune congiunzioni: la forma sopravvive a livello lessicale ma con il significato cambiato;
3. la scomparsa della forma nella lingua "viva" (la forma sopravvive solo nell'uso letterario ricercato o fortemente distinto in alcuni registri formali);
4. la scomparsa definitiva della forma.

Cambiamenti nella lista lessicale delle congiunzioni e la scomparsa delle varianti fono-ortografiche

Dopo l'immensa espansione delle forme nei primi secoli della storia della lingua, conformemente al generale fenomeno di polimorfismo in tutte le categorie grammaticali, il sistema delle congiunzioni italiane ha subito un lungo

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[6] "Queste parole, spesso anche molto brevi, minime, sono i contatti, i sensori che fanno funzionare il motore della lingua mettendo in rapporto reciproco le parole e determinandone la funzione grammaticale e il ruolo sintattico e quindi la loro forma è spesso condizionata non solo dalla funzione svolta ma anche dalla sequenza in cui è collocata" (Coletti 2018, 128).

[7] Cfr. Rombi e Policarpi 1985.

periodo di restringimento, uniformazione e regolarizzazione a partire dal Rinascimento e tale processo ha portato alla riduzione del numero delle unità[8]. Rispetto all'italiano antico, l'italiano moderno dispone di un numero minore di congiunzioni e di locuzioni congiuntive. Comunque non vuol dire che durante i secoli l'italiano da questo punto di vista abbia subito un impoverimento ma piuttosto una semplificazione del sistema: serie di varianti fono-ortografiche sono andate ridotte a una o, eventualmente, due versioni di un'unità lessicale (per esempio, *nonostante che* sopravvive mentre cadono in disuso le forme *nonnostantecché, non ostanteché, nonestante che, non estante che, non istante che, non obstante che*; *affinché* vs. *a fin che* e *affin che*; *allorché* vs. *allora che, allor che*). Anche nell'italiano di oggi rimangono tracce di varianti grafiche ma in un numero molto meno cospicuo: *anziché / anzi che, checché / che che, cosicché / così che, finché / fin che, giacché / già che, laddove / là dove, nonché / non che, oltreché / oltre che, sennonché / se non che, talché / tal(e) che, tantoché / tanto che*.

Il restringimento del sistema delle congiunzioni si rispecchia soprattutto nell'affermazione della variante grafica universata, cioè nel fenomeno di univerbazione in contrasto con le forme analitiche. La tendenza era quella a unire i due (o più) elementi quando il valore dei singoli elementi non veniva più percepito in maniera distinta e netta. È un fenomeno che si manifesta nella storia della lingua italiana e molto spesso appunto nelle congiunzioni comportando processi di grammaticalizzazione e, a livello puramente formale, il raddoppiamento fonosintattico (*né pure > neppure*). Talvolta è accompagnato dallo slittamento del significato verso uno più specifico o addirittura diverso rispetto alle parole di partenza (cfr. *bene* vs. *benché*). Nella seguente tabella è offerta una lista di esempi che hanno subito questo tipo di cambiamento e restrizione. Nella maggior parte dei casi si tratta di forme universate contenenti la congiunzione *che*, ma non solo:

italiano moderno	italiano antico
acciocché	*a ciò che, acciò che*
affinché	*a fin che, affine che*
allorché	*allora che*

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[8] Per l'appunto uno degli aspetti più emblematici nella formazione dell'italiano a partire dalle sue origini che caratterizzava fin dal Medioevo il volgare è il polimorfismo, la coesistenza, all'interno del sistema, di forme (soprattutto nei paradigmi dei verbi, dei nomi e dei pronomi) tra loro diverse ma di valore equivalente (solo per farne qualche esempio, la terza persona del pronome personale maschile variava tra *egli, elli, esso, ei* al singolare o *essi, egli, elli, eglino, ei, e'* al plurale; forme dell'articolo determinativo variavano tra *lo, el, il* e *'l*, forme verbali oscillavano tra, ad es., *vedo, veggo, veggio* – tutte con la stessa funzione; aggettivo numerale *due* aveva anche le varianti *dui, duo, duoi, doi, dua*).

allorquando	allora quando
ancorché	ancora che
appena	a pena
benché	ben che
eppure	e pure
fuorché	fuori che
giacché	già che
inoltre	in oltre
malgrado	mal grado
neanche	né anche
nemmeno	né meno
neppure	né pure
nondimeno	non di meno
nonostante	non ostante
nulladimeno	nulla di meno
oppure	o pure
ovvero	o vero
peraltro	per altro
perché	per che
perciò	per ciò
poiché	poi che
purché	pur che
sebbene	se bene
seppure	se pure
siccome	sì come
sinché	sin che

Tavola 1: Scomparsa delle varianti fono-ortografiche

Scompaiono inoltre varianti rafforzate dagli elementi proclitici *a*, *e*, *in* riducendosi alle forme basilari: *abbenché* (*benché*), *adunque* (*dunque*), *attalché* (*talché*); *epperché* (*perché*), *epperciò* (*perciò*), *epperò* (*però*); *imperché* (*perché*), *imperciò* (*perciò*), *imperò* (*però*), *impertanto* (*pertanto*), *infinattanto* (*fintanto*), *infinché* (*finché*), *inmentre che* (*mentre che*).

Andrebbe notato che nei testi antichi presi in esame sono state riscontrate anche le forme delle congiunzioni senza elemento *che*, le quali nella lingua moderna si usano come locuzioni o forme composte: *acciò* (vs. *acciocché*), *bene* (vs. *benché*), *conforme* (vs. *conforme che*), già (vs. *giacché*), *per* (vs. *perché*), *poi* (vs. *poiché*), *poscia* (vs. *poscia che*, nell'italiano antico), *pure* (con il valore di *purché*): *Stettono rinchiusi nella torre della Castagna appresso alla Badia, acciò non temessono le minaccie de' potenti* (Dino Compagni, 1-4); *Ancor convien ched ella sì accorta / di far che v'entri per qualche spiraglio, / ben potess'egli entrarvi per la porta* (Fiore CLXXX 11); *Conforme danno a vedere di potere indovinare i geometri* (Fra Giordano); *Meo sire, poi iurastimi, - eo tutta quanta incienno* (Cielo d'Alcamo 156); *Ma poscia m'ho pensato che gli uomini fanno alcuna volta l'ambiasciate per modo che le risposte seguitan cattive, [...] me ne son taciuta*

(Boccaccio, *Decameron* III 3 12). D'altra parte ricordiamo che questa possibilità di elissi della congiunzione *che* sopravvive nell'italiano di oggi, particolarmente nei casi di *malgrado* e *nonostante*: *Fa freddo malgrado ci sia il sole* (GRADIT); *Nonostante sia faticoso, il mio lavoro mi piace* (GRADIT).

Dagli esempi riscontrati nel nostro corpus, abbiamo contato che di circa 550 forme (con tutte le varianti lessicali e fono-ortografiche) oggi ne sono rimaste in uso meno di 300. A prescindere dal fatto che si tratta soprattutto dell'uniformazione del sistema, un numero significativamente più elevato di congiunzioni è andato fuori uso in relazione al numero di nuove che sono entrate nella lingua nel recente sviluppo[9].

Perdite semantiche

Nel corso dei secoli, molte delle congiunzioni italiane hanno perso alcuni valori semantici originari, mentre alcune hanno subito alterazioni del significato. I mutamenti che sono intervenuti nella semantica delle congiunzioni da un lato riguardano la sparizione di alcuni valori e la restrizione del significato e, dall'altro, il cambiamento o lo slittamento semantico[10].

Le congiunzioni che abbiamo individuato e che in questa sede suscitano maggior interesse sono le congiunzioni che hanno subito la restrizione del significato. Si tratta di una serie di congiunzioni e locuzioni congiuntive che nei primi secoli della tradizione scritta avevano più significati, dei quali sono rimasti in vita solo alcuni. Ne proponiamo soltanto qualche esempio illustrativo.

Uno dei casi più emblematici è la forma *dove* usata in qualità di congiunzione. Nella lingua contemporanea *dove* si usa con valore relativo-locativo: *siamo tornati dove ci siamo conosciuti* (GRADIT), mentre nell'italiano antico poteva fungere da congiunzione con una serie di valori per la qual cosa la potremmo definire polivalente e paragonare addirittura a *che* tuttofare. Poteva avere il significato avversativo di *mentre* (*Dove i cittadini aveano speranza che per lo suo reggimento si scemasse le spese, e desse loro buono stato, egli fece il contrario*; G. Villani 12-16), ipotetico (*Quando questo che io dico vi piaccia [...], facianlo; e dove non vi piacesse, ciascuno infino all'ora del vespro quello faccia che più gli piace*; Boccaccio *Decameron* I In 112), concessivo (*La duchessa [...] disse che molto le piacea, sì veramente dove in guisa si facesse che il duca mai non risapesse che essa a questo avesse consentito*; Boccaccio, *Decameron* II 7 71), causale (*Perciò non ne chiamate lupi, dove voi state pecore non siete*; Bocaccio, *Decameron* III C 2), temporale (*Talor il tacer è blasmato / dove 'l parlar si convien e laudato*; Francesco da Barberino, II-165) e consecutivo (*Questo suo figliuolo, che aveva nome Ricciardo,*

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[9] Cfr. più dettagliatamente Samardžić 2003, 18–34.

[10] È interessante notare che nel nostro corpus non abbiamo registrato l'arricchimento del significato, ma esclusivamente il restringimento dei valori semantici delle congiunzioni prese in considerazione.

si diede a spendere disordinatamente, dove in ispazio di tempo venne a mancar loro la roba per le soverchie spese; Ser Giovanni I 183). In breve, oltre alle relative con valore locativo, *dove* si prestava a introdurre altri sei tipi di subordinate.

Comunque introduceva e ancor oggi introduce una proposizione modale o concessiva con il valore relativo e il verbo al congiuntivo. Ha perso il valore temporale di *appena* (*Credettero che ciascun uomo avesse sua stella; e comunque nascesse, gli fosse data sua stella*, Giordano da Pisa) e ipotetico di *appena se* (*Comunche ei si fusse scoperto amico ai Medici, sarebbe diventato sospetto ed odioso al popolo*, Niccolò Machiavelli, *Discorsi sopra la prima Deca di Tito Livio*). *Mentre*, oltre al significato puramente temporale, ha mantenuto anche valore avversativo, ma non ha più valori: causale (equivalente a *poiché*: *Mentre credete voi che possa essere un matrimonio conveniente per me, non ricuserò di farlo*, Carlo Goldoni, *La vedova scaltra*) e condizionale (equivalente a *purché, a patto che*: *L'ambasciatore del signor Lodovico prese tempo di rispondere, mentre egli quello che il signor suo voglia che si rispondi, possa sapere*, Pietro Bembo, *Della Istoria Viniziana, Libro IV*). *Perché* nell'italiano contemporaneo ha valori causale, finale e consecutivo. Anche nell'italiano antico *perché* ha svolto tutte queste funzioni sintattiche ma poteva avere anche valori sintattici e semantici che non si riscontrano più nell'italiano contemporaneo. Si tratta anzitutto di *perché* concessivo (col verbo al congiuntivo se la sovraordinata contiene una negazione o esprime comunque un fatto antitetico rispetto all'effetto atteso: *Tu, perch'io m'adiri, / non sbigottir, ch'io vincerò la prova*, Dante Alighieri, *Inferno* VIII 121-122) e di *perché* con valore ipotetico-concessivo (se nella sovraordinata si ha il condizionale, con valore di *quand'anche, se anche*: *Perché egli pur volesse, egli nol potrebbe né saprebbe ridire*, Boccaccio, *Decameron* III 1), dichiarativo (*voi avete poco cara questa giovane: che vi fa egli perché ella sopra quel veron si dorma*, ivi) e conclusivo (col valore di *perciò: in te i vaghi pensier s'arman d'errore: / per che d'ogni mio mal te solo incolpo*, Francesco Petrarca, *Rime*). *Però* nella lingua contemporanea ha il valore avversativo e introduce una netta negazione, alternativa di quanto detto precedentemente, differenza o contrapposizione di due termini. Originariamente questa congiunzione aveva valore conclusivo e causale. Il valore avversativo era presente solo come una sfumatura nell'ambito del significato principale, quello conclusivo. Questo valore avversativo comunque, nei tempi di Dante, non è ancora molto chiaro e in alcuni casi costituisce il valore che va da *per questo*, tramite *tuttavia* e *nondimeno* fino al vero e proprio *ma*: *avvegna che lo servo non possa simile beneficio rendere a lo signore quando da lui è beneficiato, dee però rendere quello che migliore può* (Dante Alighieri, *Il Convivio*, I 5); *l'un si levò e l'altro cadde giuso, / non torcendo però le lucerne empie* (Dante Alighieri, *Inferno*, XXV 121-122; con questo valore *però* compariva spesso nelle frasi negative). Tuttavia, dal seguente esempio tratto dal Boccaccio, vediamo che anche il valore avversativo è cominciato ad

entrare nell'uso relativamente recentemente: *Aveva questa donna una sua fante, la qual non era però troppo giovane* (Boccaccio, *Decameron,* VIII 4)). Il valore primario conclusivo oramai è caduto in disuso, benché troviamo alcune sue tracce ancora all'inizio del Novecento: *Sapeva bene che spettacolo lacerante lo attendeva, e però se ne andava malinconico e il più lentamente possibile* (Tommaso Landolfi, *La pietra lunare*).

Il secondo gruppo di congiunzioni che hanno subito cambiamenti semantici è costituito dalle congiunzioni che hanno perso il valore primario e hanno acquisito un altro valore. *Anziché* nell'italiano antico introduceva una proposizione temporale con il verbo al congiuntivo indicando rapporti di anteriorità[11]. Oggi è solo una congiunzione sostitutiva e introduce una proposizione con l'infinito.[12] *Siccome* aveva in origine valore comparativo equivalente alla congiunzione *come*, con *sì* privo di significato proprio: *A vostra natura parve assai di meritarmi di pane, siccome vostro padre facea* (*Il Novellino*). Oltre al valore comparativo, poteva avere valori più o meno corrispondenti a quelli della congiunzione *come*: temporale, modale, modale-temporale, causale, dichiarativo o dichiarativo-modale, comparativo-ipotetico col verbo al congiuntivo. Oggi si usa esclusivamente col valore causale. Di questo gruppo di congiunzioni fanno parte pure alcune congiunzioni che in italiano antico esprimevano temporalità e che sono pervenute ad esprimere causalità[13]. Queste congiunzioni avevano valore temporale che è durato a lungo nella tradizione letteraria. Alcune di queste congiunzioni di origine temporale hanno mantenuto il valore temporale-causale (*ora che*, *adesso che*), mentre altre ormai sono lessicalizzate come causali (*poiché*, *giacché*) e alcune sono cadute in disuso (*dappoiché*, *mentre che*). Sono congiunzioni che avevano come valore primario quello temporale, ma che hanno assunto come secondario quello causale. La maggior parte degli introduttori indicano posteriorità (la più frequente è *poiché*[14]; *dal momento che*

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[11] È un fenomeno logico considerato che *anzi* equivale al moderno *prima di*, mentre la locuzione congiuntiva corrisponde all'odierna locuzione congiuntiva temporale *prima che*: *E non so s'io mi speri / vederla anzi ch'io mora* (Francesco Petrarca, *Rime*).

[12] Equivale a *invece di*, *piuttosto che*: «Ogni messaggio, anziché costituire il punto terminale della catena comunicativa, si presenti come una forma vuota a cui possono essere attribuiti vari possibili sensi» (Umberto Eco, *Le forme del contenuto*).

[13] Cfr. Samardžić 2001.

[14] Nella lingua contemporanea introduce quasi esclusivamente una proposizione causale tematica, per esprimere una causa cognita. Tuttavia, proprio la posizione prolettica rispetto alla sovraordinata qualche volta fa riemergere il valore temporale originario sottolineato anche dalle caratteristiche sintattiche, com'è l'uso del trapassato prossimo, tipico della proposizione temporale: «Poiché avevate offerto a Stieber il vostro rapporto sugli ebrei, egli vi considera una persona, come dire, acquistabile» (Umberto Eco, *Il cimitero di Praga*, Milano, Bompiani, 2010, p. 280.). In posizione posposta alla sovraordinata, *poiché* perde completamente il suo valore primario (di antefatto) e

e *dacché* appartengono a un linguaggio più formale, mentre *dappoi che* e *poscia che* sono cadute in disuso).

Forme sopravvissute solo nella lingua letteraria (o sentite come antiquate)

Alcune congiunzioni non sono del tutto scomparse ma sopravvivono ancora nella lingua letteraria a cavallo fra l'Otto e Novecento. Oggi sono sentite come antiquate ed è prevedibile la loro imminente scomparsa dall'uso vivo[15]. Ne offriamo un elenco illustrativo.

Tra le finali abbiamo individuato *acché* (*Dopo di aver provveduto acché la mia tomba fosse tenuta in pieno ordine*; Svevo, La coscienza di Zeno; *Si fanno / cipelle, acché tu con la moglie accanto / ne mangi all'alba, il primo dì dell'anno*; Pascoli, Nuovi poemetti) e *acciocché* (*Aveva camminato tutta la notte, acciocché i puledri arrivassero freschi alla fiera*; Verga, Vita dei campi; *«Sto poco bene!» disse lui, e acciocché ella più facilmente glielo credesse ripetè la frase più volte*; Svevo, L'assassinio di villa Belpoggio).

Fra le temporali *allorché* (*Allorché dalla contemplazione teorica si passa all'azione e alla pratica, si ha quasi il sentimento del generare*; Croce, Filosofia della pratica; *Se in quei momenti, allorché non può sperare più nulla dal mondo degli uomini, sarà capace di fare a meno di Dio, solo allora potrà dire di non crederci*; Pratolini, Cronaca familiare), *allorquando* (*Ma sorridevo allorquando sentivo dirmi che il fuoco del camino è quasi un amico*; Verga, Vita dei campi; *Quali sorprese ci prepara la sorte, e proprio allorquando viviamo più fiduciosi che nulla avviene alle nostre spalle*; Palazzeschi, Sorelle Materassi) e *sinattantoché / sintantoché* (*Sintanto che [i natu-ralisti] non mostrano e non dimostrano nulla, essi non tarano scienza ma poesia*; Settembrini; *Oh! no: starebbe in 'Italy' sin tanto / ch'ella guarisse: 'one month or two, poor Molly!'*; Pascoli, Italy).

Fra le concessive *ancorché* (*Io credo che la istituzione della famiglia sia un po' come te, povera pianticella, una cosa morta o in via di morire, ancorché gli uomini conservino ancora la famiglia nelle loro leggi*; Panzini); *Ancorché né l'uno né l'altro di noi sapesse ancora che cosa ne poteva resultare*; Soffici), *checché* (*Gli uomini sono checché si vantino e corrano, simili agli alberi e all'erbe del loro paese: e perciò, trapiantati, di rado attecchiscono*; Ojetti) e *tuttoché* (L'unione dei sei

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prende il significato causale o addirittura esplicativo di *infatti*: *Il Capitano [...] parve quietarsi poiché riprese il cammino facendo un segno di intesa* (Dino Buzzati, *Il deserto dei tartari*).

[15] Cfr. Colletti 2018, 154: "Il corredo delle congiunzioni era ed è abbastanza ricco, anche troppo probabilmente, con molti concorrenti per gli stessi valori: da qui la consistente potatura che probabilmente continuerà, riducendo ulteriormente la gamma (per altro parallelamente ampliata dall'adibizione al ruolo di causali e concessive di svariate locuzioni verbali come dato, visto, posto che, ammesso che ecc.)".

partiti nel governo non fu considerata da nessuno di questi come rigidamente esclusiva di uomini, i quali, tuttoché non iscritti ai loro partiti, potessero giovare ai fini di proseguire; E. Croce).

Fra le conclusive *donde* (*Abbiamo detto che la signora Curto era provinciale; aggiungeremo che i suoi natali erano stati umili e la sua educazione sommaria. Donde, in lei, una continua, penosa incertezza circa quelle regole del vivere mondano che si rendono tanto necessarie per la moglie di un impiegato di banca il quale sia desideroso di far carriera*.; Moravia), *laonde* (*Ed è mestieri prendere fra i carcerati altri 218 caporali: laonde la turba sciagurata vien divisa a capriccio fra i due disuguali destini di soffrire e far soffrire*; Cattaneo, Alcuni scritti) e *perlocché* (*Nei suoi versi maggiore è la coltezza della purità e pare che assai più di studio avesse posto nella locuzione che nelle sentenze, le forme sono grandi, ma ricercate, perlocché assai più vale ne' gravi e morali che negli amorosi componimen*ti; Croce).

Inoltre, *contuttociò* avversativo (*Vado ora a dire alla signora Contessa che non stia in angustie, e che Carlino è tornato. Io non avea uno specchio dinanzi; contuttociò potrei giurare che a quell'annunzio mi si drizzarono i capelli sul capo, come tanti parafulmini*; Nievo, Le confessioni di un italiano), *dove* ipotetico (*Dove poi il padrone è avaro, o la fattoria è piccola, uomini e donne dormono alta rinfusa, come meglio possono, nella stalla, o altrove, sulla paglia o su pochi cenci*; Verga, Vita dei campi) e *in guisa che* modale (*Lisciava di belletto il corpo della statua, in quella guisa che le schiave preparano all'amore la nudità dell'etèra*; D'Annunzio, La faville del maglio).

Scomparsa definitiva della forma

All'ultima sezione delle forme che sono finite nei tesori dell'italiano antico appartengono le congiunzioni che sono fortemente legate al passato e che sono definitivamente cadute in disuso. È interessante notare che molte di queste forme scomparse hanno svolto un ruolo molto importante nella strutturazione del periodo nei grandi autori medievali e che tuttavia sono in gran parte andate in disuso entro l'Ottocento. *Avvegna che*, per esempio, con la variante *avvegna dio che*, locuzione con valore concessivo ma anche causale, nella prima prosa in volgare costituiva il mezzo più importante per introdurre le proposizioni concessive [16] : *Puote l'uomo essere felice, e fare l'opera della felicità compiutamente, avvegnaché egli non sia signore del mare e della terra* (Tesoro volgar. 6-56). Oppure *però che*, congiunzione preferita dagli autori medievali per esprimere la causalità sia con valore di *perché* (*La domenica è troppo da onorare, però che in così fatto dì risuscitò [...] il nostro Signore*, Boccaccio, *Decameron* I 1 60) sia di *poiché* (*Però che la città non si può tenere più, ed io volea che la vostra persona avesse il pregio di così fatta vittoria*, Novellino X) scompare definitivamente nell'Ottocento.

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[16] Savić 252 la individua in addirittura 43,66% di tutti i casi delle concessive.

Ne presentiamo gli esempi più notevoli senza citarne le varianti fono-ortografiche (*adunque*, *adunche*, *adonqua*, *dunche*, *donche*, *donque* o *epperò*, *epperciò*, *epperché* ecc.).

Tipo di congiunzioni	Forme scomparse
concessive	avvegna (dio) che, che che, come che, con ciò sia (cosa) che, con ciò fosse (cosa) che, donde che, dove che, eziandio che, già fosse (sia) (cosa) che, mercè che, nonché, onde che, ad onta che, ove che, perché, però che, poscia che, quando che (sia), quandunque, quanto che, tuttoché
causali	avvegna (dio) che, ca, come che, con ciò sia (cosa) che, con ciò fosse (cosa) che, dacché, dappoiché, donde che, già fosse (sia) (cosa) che, mercè che, ove che, perciò che, però che, pertanto che, poscia che
temporali	appo, appo che, appresso che, avanti che, dacché, dappoiché, davanti che, dinanzi che, incontanente che, innanzi che, laove, lorché, (in quel) mentre che, nel mentre che, ognora che, ove che, parte che, poscia che, qualvolta, quando che, quandunque, (sì) tosto che
condizionali	dove che, niente niente che, nulla nulla che, ove che, però che, poscia che, sì veramente che
avversative	dove che, invece che, mai che, niente (di) manco, non di manco, non per quanto, nulla di manco, ove che, tuttavolta
finali	perciò che, però che
conclusive	onde che, pertanto che
consecutive	in (co)tal guisa che, mercè che
eccettuative	mai che,

Tavola 2: Scomparsa definitiva delle congiunzioni

Conclusioni

Le scomparse avvenute nella categoria di congiunzioni riflettono una tendenza generale al restringimento del sistema, alla riduzione del numero delle forme con l'eliminazione delle numerose varianti fono-ortografiche (avvenute anche nelle altre categorie grammaticali) ma anche con la caduta in disuso delle unità lessicali molto vitali nel medioevo. Dallo spoglio del campione risulta che alcuni tipi di congiunzioni, particolarmente quelle concessive, causali e temporali disponevano di una "sovrabbondanza" di forme che col tempo vennero eliminate, sentite a partire dal Cinquecento sempre più arcaiche per cadere in disuso nell'Ottocento. L'esempio più significativo ed emblematico è costituito probabilmente dalle congiunzioni concessive. Nella prima prosa in volgare il numero delle unità (e la loro frequenza d'uso) era piuttosto scarso (per esempio, nel *Novellino* abbiamo individuato solo sei congiunzioni concessive: *ancorché*, *avvegna che*, *benché*, *quanto che*, *quantunque* e (*con*) *tutto che*). Con i grandi autori del Trecento il sistema è stato arricchito sia nella varietà delle unità che nella frequenza a tal punto che nel *Decameron* abbiamo registrato 23

diverse congiunzioni concessive (*ancorché*, *avvegna che*, *benché*, *che che*, *come che*, *donde che*, *dove che*, *dovunque*, *eziandio se*, *malgrado*, *nonché*, *nonostante che*, *onde che*, *ove che*, *perché*, *per quanto*, *posto che*, *quando pur*, *quanto che*, *quantunque* , *sebbene*, *se pure* e (*con*) *tutto che*). Oggi invece ne risultano pienamente attive solo 14[17]. Una situazione analoga si verifica anche negli altri tipi di congiunzioni. Secondo quanto mostrato il processo di restringimento è ancora in corso e si potrebbero aspettare altre riduzioni del numero delle unità in uso che oggi cominciano a rivelarsi arcaiche (*allorché*, *allorquando*, *ancorché*, *appena che*, *checché*, *conforme che*, *donde*, *quasiché*).

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[17] Cfr. Samardžić 2003, 76-86.

FROM THE TREASURES OF ANCIENT ITALIAN: CONJUNCTIONS

Languages change continuously: the changes occur in phonetics, phonology, morphology, syntax, lexicon and semantics. Over time, a treasure trove of new words is created, but also another one containing lost words or, in any case, words with a more or less altered meaning. It also includes forms that have disappeared from use, but which have maintained their vitality for centuries. In this paper, we have considered a category of syncategorematic or grammatical words - conjunctions: their form is often conditioned not only by the function performed but also by the sequence in which they are placed. Their diachronic changes, both in form and function, therefore depend on the syntax, which sometimes modifies their phonetic structure and sometimes their grammatical value. Their changes have a different or perhaps broader influence, because they affect not only the changes in the lexical repertoire, but also in syntactic structures. Analyzing Italian conjunctions in this diachronic light, we found four groups of phenomena that led to the disappearance of variants, forms or meanings: changes in the lexical list of conjunctions and the disappearance of phono-orthographic variants replaced by one form with the result of homologation of the system in contemporary Italian; changes in the semantics of some conjunctions (some forms survive at the lexical level, but with the meaning changed); the disappearance of forms in the contemporary language (where the form survives only in literary use or in certain formal registers) and the definitive disappearance of forms.

Behind the Italian language we use, there is another that dates back to the past, to the medieval period. Much has remained and a large part of that is still alive but a not inconsiderable part has been lost through the natural needs of change. We allude to that incessant linguistic change of which even Dante was aware in *De Vulgari Eloquentia* (I 9) and in the *Convivio* (I 5 8-9). These changes are slow and only the lexicon of a language can undergo somewhat more rapid transformations, observable in the course of a human life, and particularly in spoken languages, which are without or almost without a written tradition, as was the case with the nascent vulgar Italian. The written language, on the other hand, and especially the Italian one, has persistently preserved its grammatical rules, forms and constructs, but that is not really the case for the words. The system changes seem to have been few because usually we notice more what remains than what is lost. However, checking texts from only a century ago, we found changes that affected not only words, but also forms and constructs. Such changes involve gains and losses. In this occasion we will talk about the losses which, fortunately, are less extensive than the gains. We will deal with losses which, however, did not cause deficiencies but instead created new opportunities for reproduction.

In another paper we analyzed words with autonomous meaning - abstract nouns and *nomina actionis* suffixed with the varieties of coexisting forms in old Italian, trying to explain the reasons for the plurality of forms that existed during the early stages of the development of Italian, and the reasons for their disappearance. This time, we have taken into consideration a category of syncategorematic or grammatical words (which do not have a real stable and autonomous meaning, but mainly perform a function, or have a variable meaning depending on the function) which conditions how the words relate to each other and determine their grammatical function and syntactic role: their form is often conditioned not only by the function performed but also by the sequence

in which they are placed. Their diachronic changes, both in form and function, therefore depend on the syntax that modifies their phonetic structure or their grammatical value. We have therefore dealt with a grammatical category without syntactic and semantic autonomy that performs a function in a broader structural context - conjunctions. Their changes have a different or maybe larger influence, because they affect not only changes in the lexical repertoire, but also in syntactic structures.

Considering the well-known and delicate question of the identity of ancient Italian (caused by the existence of a large number of vulgaris in circulation and in both written and spoken use across the Italian peninsula), we specify that the Tuscan-Florentine literary texts up to the age of the norm (between the sixteenth and seventeenth centuries) are considered in this paper. The research is mainly based on the following sources: Corpus OVI (www.ovi.cnr.it) with the related dictionary TLIO (tlio.ovi.cnr.it), *Treasure of the Italian language of the origins*; GDLI (*Grande dizionario della lingua italiana*) and GRADIT (*Grande dizionario dell'italiano dell'uso*). Some examples are also taken from the *Grammatica dell'italiano antico* (*The Grammar of Ancient Italian*).

From the analyzes, it emerges that the disappearances that occurred in the category of conjunctions reflect a general tendency towards a shrinking of the system, to the reduction of the number of forms with the elimination of numerous phono-orthographic variants (which also occurred in other grammatical categories) but also with the fall into disuse of very vital lexical units in the Middle Ages. The analysis of the sample shows that some types of conjunctions, particularly concessive, causal and temporal ones, had a "superabundance" of forms that were eliminated over time, felt increasingly archaic starting from the sixteenth century and fell into disuse entirely in the nineteenth century. The most significant and emblematic example are probably concessive conjunctions. In the first prose in ancient Italian the number of units (and their frequency of use) was rather scarce (for example, in the *Novellino* we have identified only six concessive conjunctions: *ancorché*, *avvegna che*, *benché*, *quanto che*, *quantunque* and (*con*) *tutto che*). With the great authors of the fourteenth century, the system was enriched both in the variety of units and in the frequency to such an extent that in the *Decameron* we recorded 23 different concessive conjunctions (*ancorché*, *avvegna che*, *benché*, *che che*, *come che*, *donde che*, *dove che*, *dovunque*, *eziandio se*, *malgrado*, *nonché*, *nonostante che*, *onde che*, *ove che*, *perché*, *per quanto*, *posto che*, *quando pur*, *quanto che*, *quantunque* , *sebbene*, *se pure* and (*con*) *tutto che*). Today, however, only 14 are fully active. A similar situation also occurs in the other types of conjunctions. According to what has been shown, the shrinking process is still ongoing and we could expect other reductions in the number of units in use which today are beginning to prove archaic (*allorché*, *allorquando*, *ancorché*, *appena che*, *checché*, *conforme che*, *donde*, *quasiché*).

Fehleranalyse beim Gebrauch der Präpositivergänzung – eine Untersuchung mit albanischsprachigen Deutschlernenden in Nordmazedonien

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Abstract: Die vorliegende Studie gibt einen Überblick über die Problematik der richtigen Anwendung der Präpositivergänzungen von albanischsprachigen Deutschlernenden. Ziel dieser Arbeit ist es, eine Fehleranalyse durchzuführen und einige Methoden vorzustellen, mit denen es den Deutschlernenden einfacher fallen soll, die korrekten Präpositionen in Präpositivergänzungen zu benutzen. Um dieses Ziel erreichen zu können, ist es notwendig, den Abweichungen auf den Grund zu gehen. Da es fast unmöglich ist, in der deutschen Sprache gängige Sätze auszudrücken, ohne eine Präposition zu benutzen, wird diese Arbeit den Lernern dabei helfen, die Wichtigkeit der Präpositionen und Präpositivergänzungen zu erkennen und diese dann richtig zu erlernen und anzuwenden. Das Hauptziel dieser Untersuchung ist es, die Präpositionen und die Präpositivergänzungen beider Sprachen zu erläutern, damit albanischsprachige Deutschlernende und -lehrende einen Eindruck davon bekommen, wie sich die beiden Sprachen in diesem Bereich verhalten. Eine gezielte Fehlerprophylaxe hilft den Deutschlehrenden bei ihrer Vorgehensweise im DaF-Unterricht mit albanischsprachigen Muttersprachlern.

Schlüsselwörter: Präpositivergänzungen, Fehleranalyse, Fremdsprachenstudierende, Sprachvergleich

1. Einleitung

Der moderne Fremdsprachenunterricht beschäftigt sich eher mit der Kommunikationsfähigkeit der Lerner und vertritt die Meinung, dass Grammatik zweit- oder sogar drittrangig sei. Um sich in einer Fremdsprache gut äußern zu können, braucht es nicht nur viele gelernte Vokabeln und Ausdrücke, sondern auch eine solide Grammatik. Die vier Kompetenzbereiche (Hören, Lesen,

Schreiben und Sprechen) können nur gut erlernt werden, wenn man auch die Grammatik miterwirbt.

Ziel jedes Deutschlerners ist es, so schnell wie möglich in der Lage zu sein, die deutsche Sprache fließend und fehlerfrei zu beherrschen. Fehler können aus verschiedenen Gründen entstehen. Meistens handelt es sich bei einem Fehler um einen Interferenzfehler oder eine Übergeneralisierung einer Regel innerhalb der Fremdsprache. Das gilt insbesondere für die Präpositivergänzungen, weil diese sprachspezifisch sind. Falls man in einer Präpositivergänzung eine falsche Präposition einsetzt, wird dadurch das Verständnis beeinträchtigt. Als geeignetes Beispiel kann man diesen Satz im Deutschen nehmen: *„In diesem Film ging es um einen kleinen Jungen.''* Der Satz lautet im Albanischen: *„Në këtë film bëhej fjalë për një djalë të vogël."* Im Deutschen wird die Präposition *um* und im Albanischen die Präposition *për* benutzt (idiosynkratisch). Wenn man die albanische Präposition *për* übersetzt, bedeutet sie im Deutschen *für*. Also lautet der inkorrekte Satz im Deutschen: *„In diesem Film ging es <u>für</u> einen kleinen Jungen".* Für die albanischsprachigen Deutschlerner ist es kein Problem, diesen Satz zu verstehen, weil es sich hier um einen Interferenzfehler handelt, was auch bedeutet, dass der Fehler muttersprachlich bedingt ist. Jedoch wird die falsch verwendete Präposition im Satz sofort von einem Deutschlehrenden oder einem deutschen Muttersprachler bemerkt.

2. Präpositivergänzungen im Deutschen

Präpositivergänzungen werden auch Präpositionalobjekte, Präpositionalergänzungen oder Präpositivkomplemente genannt. Nach Musan (2013) sind Präpositivergänzungen von der Valenz eines Verbs oder Adjektivs vorgesehene Präpositionalphrasen, die mithilfe ihrer Präposition erfragt werden.

a) Marie wartet *auf den Zug*. – *Auf wen oder was/Worauf* wartet Marie? – Marie wartet *darauf*.

b) Maren leidet *unter Langeweile*. – *Unter wem oder was/Worunter* leidet Maren? – Maren leidet *darunter*.

Die Präpositivergänzungen werden sehr häufig mit Adverbien verwechselt. Diese kann man dadurch unterscheiden, dass Adverbiale normalerweise nicht mit einer Präposition erfragt werden, auch nicht mithilfe einer pronominalisierten Präposition. Außerdem wird die Präpositivergänzung bei einem bestimmten Verb oder Adjektiv nur mit einer ganz bestimmten Präposition gebildet (Musan 2013: 55-56).

Wenn die Präpositionen vom Verb oder Adjektiv verlangt werden, haben diese dann keine eigene Bedeutung mehr. Die Bedeutung der Präposition hängt von der Präpositivergänzung und dem Verb/Adjektiv ab. Als Beispiel wurde im Satz a) die Präposition *auf* benutzt, weil das Verb diese Präposition verlangt. Die Präposition hat an Bedeutung verloren, d.h, dass ihre Bedeutung nicht mehr wie

gewöhnlich auf eine Lokalangabe hindeutet, sondern diese gemeinsam mit dem Verb und der Ergänzung gebildet wird. Die Nähe zum Verb führt dazu, dass die Semantik der Präpositionen nicht transparent ist.

Darüber hinaus wird von Engel (2009) gesagt, dass Präpositivergänzungen in der Regel nur eine einzige, nicht austauschbare Präposition haben, die demzufolge in den meisten Fällen bedeutungsleer ist. Die Bindung an das spezielle Verb ist so eng, dass in Lexika meist das Verb zusammen mit seiner Präposition angegeben wird *(denken an, fragen nach, vereinbaren mit, usw.).*

Es gibt nur wenige Präpositivverben mit austauschbaren Präpositionen, aber in diesen Fällen hat die Präposition eine eigene Bedeutung *(stimmen für/gegen, sich freuen an/auf/über u.a.).* Dies bedeutet aber nicht, dass man eine Präposition der Wahl benutzen kann. In solchen Fällen ist die Zahl der Präpositionen eng begrenzt und die einzelnen Präpositionen werden vom zentralen Verb festgelegt. Es gibt auch Verben, die zwei Präpositivergänzungen haben: *reden mit + über u.a.* Die Präpositivergänzung ist durch die Beschränkung auf eine Präposition bzw. wenige spezifische Präpositionen leicht von anderen präpositional realisierten Satzgliedern zu unterscheiden. Präpositivergänzungen sind teils obligatorisch, teils fakultativ (Engel 2009: 143-144).

3. Präpositivergänzungen im Albanischen

Der albanischen Grammatiktradition zufolge differenziert Selmani (2019) als sekundäre Satzglieder (zweite Art der Satzfunktion) Objekte, Adverbiale, Attribute und Prädikative. „Die Präpositionalphrase kann im Albanischen unterschiedliche Rollen der „zweiten Art" ausdrücken: Objekt, Adverbial, prädikatives Komplement." (Selmani 2019: 222).

Buchholz und Fiedler (1987) weisen darauf hin, dass das Verhältnis der Verben zum Objekt im Rahmen der Syntax von besonderer Bedeutung ist. Man unterscheidet zwischen absoluten und relativen Verben. Die absoluten Verben können nicht durch ein Objekt ergänzt werden, während die relativen das können oder müssen. Absolute oder relative Verben, die durch eine Dativ- oder Präpositivergänzung vervollständigt werden, gelten als intransitive Verben (Buchholz & Fiedler 1987: 435).

Des Weiteren wird von Buchholz und Fiedler (1987) hinzugefügt, dass die Präpositivergänzung obligatorisch bei singularischem Subjekt bzw. Objekt ist, aber weglassbar bei pluralischem Subjekt.

Sg. *Profesori/ai bisedonte me një koleg.* – Der Professor/er unterhielt sich mit einem Kollegen.

Pl. *Profesori e kolegu/ata bisedonin.* – Der Professor und sein Kollege/sie unterhielten sich.

Im Albanischen unterscheiden sich drei Arten von Objekten: 1. direktes Objekt, 2. indirektes Objekt und 3. Präpositionalobjekt (Buchholz & Fiedler 1987: 436).

Objekte, auch Ergänzungen genannt, sind laut Agalliu et al. (2002) sekundäre Satzglieder mit denen man objektische Verbindungen innerhalb einer Handlung oder Eigenschaft und seinem Objekt äußert, grundlegend zwischen einem Substantiv, Pronomen oder Numerale verbunden mit einem Verb oder Adjektiv. (Agalliu et al., 2002: 213).

Die Präpositivergänzungen werden Buchholz und Fiedler (1987) zufolge durch eine Präpositivgruppe repräsentiert und stimmen von der internen Strukturierung her mit Adverbialbestimmungen überein. Dennoch ist eine Differenzierung zwischen Präpositivergänzungen und Adverbialbestimmung wegen ihres syntaktisch und semantisch bedingten unterschiedlichen Status notwendig.

Die Präpositionen in Adverbialbestimmungen erscheinen im Deutschen und Albanischen meistens mit übereinstimmender lexikalischer Grundbedeutung, während sie in Präpositivergänzungen meistens gar nicht oder nur teilweise korrespondieren.

Z. B.

	Albanisch	Deutsch
Adverbialbestimmung	Llamba ndodhet *në/mbi* tavolinë /*pranë/përpara* tavolinës	Die Lampe befindet sich *auf/über/neben/vor* dem Tisch.
Präpositivergänzung	Agimi mendon *për* shokët e tij.	Agim denkt *an* seine Freunde.

Eine klare Unterscheidung beider Arten der Präpositionalgruppen ist oft schwierig und in einigen Fällen ist sie auch umstritten.
Die Präpositivergänzung wird nicht wie im Deutschen durch ein Pronominaladverb substituiert:

   a)   *Për (a)të* po mendoj –*An ihn/Daran* denke ich.
   b)   I informuam *mbi a(të)*– Man informierte sie *über ihn/darüber*.

Durch die Passivierung wird die Präpositivergänzung nicht verändert:

   a.   Aktiv: Punëtorët e shtruan oborrin *me pllaka.* – Die Arbeiter legten den Hof *mit Platten* aus.
   b.   Passiv: Oborri u shtrua *me pllaka* (prej punëtorëve). – Der Hof wurde (von den Arbeitern) *mit Platten* ausgelegt. (Buchholz & Fiedler 1987: 436)

4. Empirische Untersuchung

„Deutsche Sprache, schwere Sprache" – dieser Satz ist nicht gerade die beste Motivation, um Deutsch zu lernen, trotzdem benutzen ihn viele Lehrer und demotivierte Lerner, wenn es um die Grammatik der deutschen Sprache geht. Die größte Angst eines Deutschlerners in den Anfängerniveaus (A1, A2) ist, dass er das Genus eines Nomens nicht richtig lernen kann. Diese Angst ist auch berechtigt, da die deutsche Sprache und die albanische Sprache nicht für alle Wörter das gleiche Genus haben, z.B. *tavolina (f) – der Tisch, libri (m) – das Buch,*

portokalli (m) – die Orange. Manche Wörter existieren sogar im Albanischen nur im Plural, aber im Deutschen gibt es diese Wörter auch im Singular, z.B. *syzat (Pl.) – die Brille (Pl. die Brillen), pantallonat (Pl.) – die Hose (Pl. die Hosen).* Jedoch erkennen die Lerner sehr bald, dass das Genus nicht das einzige Problem beim Deutschlernen ist, und dass dieses Problem sogar sehr klein erscheint im Vergleich zur richtigen Benutzung der Präpositionen und ihrem verlangten Kasus in Präpositivergänzungen. Schon im Niveau B1 im DaF-Unterricht wird klar, dass die Präpositionen und ihre korrekte grammatische Anwendung die am häufigsten auftretenden Fehler sind.

Bei den Lokalangaben (Richtungsangaben inbegriffen) haben die albanischen Deutschlerner nur geringe Probleme und sogar bei den Wechselpräpositionen liegen die Fehler nicht bei der Wahl der Präposition, sondern beim Genus und Kasus der Substantive. Soweit den Lernern die festen Präpositionen in Präpositivergänzungen präsentiert werden, merken sie, dass die Präpositionen ihnen die größten Probleme beim Sprachenlernen bereiten werden. Die meistgestellte Frage auf der Seite der DaF-Lerner ist, ob die Präpositionen in ihren festen Strukturen überhaupt eine eigene Bedeutung haben, die sich die Lerner dann einfacher einprägen können. Leider ist die Antwort auf diese Frage negativ und dass die Lerner die Präpositionen gemeinsam mit dem Verb, Adjektiv oder mit der Nomen-Verb-Verbindung, anders ausgedrückt mit ihrem Regenten, lernen müssen. Die Wahl der Präposition in Präpositivergänzungen ist für die Deutschlerner leider nicht vorhersehbar und für diese fixierten Präpositionen gibt es keine generellen Regeln, sondern sie sind einfach so wie sie sind. Zum Beispiel gibt keine Antwort darauf, wieso das Verb *denken* die Präposition *an* verlangt.

Diese Untersuchung wird im Sprachenzentrum *English for life* in Kumanovo durchgeführt, woran die albanischen Teilnehmer dieser Untersuchung, die im Niveau B2 sind, teilnehmen. Die Kursisten lernen Deutsch als Fremdsprache und bekommen eine kleine Einführung der Präpositivergänzungen im Niveau A2 mit dem Kursbuch *Spektrum Deutsch A2+*. Jedoch werden diese erst im Niveau B2 mit dem Kursbuch *Erkundungen B2* vertieft. Ein wichtiger Problemlösungsansatz dieser Untersuchung ist die Suche nach den Ursachen für diese derart häufig auftretenden Fehler im Bereich der Präpositivergänzungen. Fehler können aus verschiedenen Gründen entstehen. Meistens handelt es sich bei einem Fehler um einen Interferenzfehler, einer Übergeneralisierung einer Regel innerhalb der Fremdsprache oder es liegt ein Mangel des Wissens vor.

Doch ob sich Lernende immer bei der Auswahl der richtigen Präposition auf ihr Vorwissen stützen, bleibt fraglich. Falls sich der Lerner in einer Situation befindet, in der er sich nicht wohlfühlt oder unsicher ist, greift er automatisch auf seine Muttersprache zurück und benutzt die Präposition aus seiner Muttersprache. Z.B. anstatt ,,*Ich denke an dich''*, sagt ein albanischer Deutschlerner in solchen Situationen ,,*Ich denke für dich''.* Und falls der Lerner

eine andere Fremdsprache besser als Deutsch beherrscht, kann es sein, dass er nicht seine Muttersprache zurate zieht, sondern seine erste Fremdsprache. Nehmen wir als Beispiel jemanden, der sehr gut Englisch kann. Anstatt den Satz *„Ich denke <u>an</u> dich.''* zu bilden, sagt er *„Ich denke <u>über</u> dich.''*, weil im Englischen die Präposition *about* in diesem Kontext benutzt wird. Zwischen dem Deutschen und dem Albanischen gibt es leider nicht viele äquivalente regierte Präpositionen. Die Anwendung der Präpositionen vollzieht sich in der Muttersprache automatisch, was man dagegen in einer Fremdsprache nicht sagen kann, und es sehr lange dauert, bis man zu dieser Ebene kommt, auf der man die Präpositionen automatisch in einer Fremdsprache formulieren kann.

5. Hypothesen

Die Problematik dieser Studie stellt viele offene Fragen. Eine dieser Fragen ist, ob das Deutsche mehr Präpositionen und Präpositivergänzungen als das Albanische hat. Aus dieser Frage leitet sich auch die erste Hypothese ab, weil sich die Lerner immer denken, dass die deutsche Sprache mehr Präpositionen hat, und viele dieser Präpositionen im Albanischen mehrere Bedeutung haben, z.B. *an – në, te(k), pranë, afër, për, anë*, oder die Präposition *nach –në, për, drejt, pas, mbas, sipas,* usw.

H1. Die albanische Sprache hat deutlich weniger Präpositionen und Präpositivergänzungen als die deutsche Sprache.

Obwohl die Lerner den Präpositionen die größte Lernzeit widmen, sich die Präpositionen in Präpositivergänzungen meistens gut merken und diese lernen, passieren die häufigsten Fehler genau dort. Deshalb lautet die zweite Hypothese:

H2. Die albanischen Präpositionen sind aufgrund ihrer Polysemie leichter anzuwenden als die des Deutschen.

Viele Präpositivergänzungen im Deutschen haben keine Äquivalente im Albanischen. In diesen Fällen benutzen die albanischen Muttersprachler auch keine Präposition im Deutschen, woraus sich die dritte Hypothese herausbildet:

H3. Die Deutschlernenden benutzen im Deutschen keine Präposition, falls es keine in der Muttersprache gibt.

In Fällen, in denen sich die Lerner unsicher fühlen, ob sie die richtige Präposition kennen oder in denen sie diese Präposition noch nicht gelernt haben, benutzen die meisten das Äquivalent aus dem Albanischen. Deshalb entstehen auch viele Interferenzfehler. Aus diesem Grund lautet die vierte Hypothese wie folgt:

H4. Die Deutschlernenden machen Interferenzfehler, wenn sie eine äquivalente Präposition benutzen.

Diese Untersuchung soll Deutschlehrern dabei helfen, bei albanischen Muttersprachlern die häufigsten Fehler im Vorhinein im Unterricht gezielt einzuplanen, damit diese vermieden werden können, ihnen eine leichtere

Version der Präpositionen zu präsentieren und den Ursprung der gemachten Fehler zu finden. Eine gezielte Fehlerprophylaxe hilft den Deutschlehrenden bei ihrer Vorgehensweise im DaF-Unterricht mit albanischsprachigen Muttersprachlern.

6. Untersuchungs – und Erhebungsmethode

Der größte Problembereich der DaF-Lerner im Niveau B2 ist die Präposition in einer Präpositivergänzung. Ob die Muttersprache dazu einen negativen oder positiven Einfluss beiträgt, wird sich nach dem Auswerten der gesammelten Daten zeigen.

Im schriftlichen Fragebogen, der den Kursisten gegeben wurde, wird auf die gängigsten Fehler geachtet sowie deren Ursprung analysiert und es wird eine Lösung für die jeweiligen Fehler gefunden, sodass diese erst gar nicht entstehen können. Der Fragebogen ist für diesen Untersuchungsgegenstand am besten geeignet. Die Bestätigung oder Dementierung einer Hypothese kann mithilfe dieser Untersuchungsmethode und den gesammelten Daten durchgeführt werden.

Diese Untersuchung wurde im Sprachenzentrum *English for life* in Kumanova während der Zeitperiode April 2020 bis Januar 2021 aufgrund der Corona-Pandemie online durchgeführt. An dieser Untersuchung haben 30 Freiwillige teilgenommen. Der Fragebogen gliedert sich in fünf Teilen. Im ersten Teil werden die persönlichen Daten der Kursisten gesammelt, wie das Geschlecht und Alter, seit wann sie Deutsch lernen, wozu sie Deutsch brauchen, wie lange sie früher in deutschsprachigen Ländern gelebt haben (falls dies der Fall ist) und wie oft sie pro Woche Deutsch lernen. Mithilfe dieser Fragen kann man an Informationen zum aktuellen Sprachkontakt gelangen und feststellen, ob die Kursisten, die in deutschsprachigen Ländern gelebt haben, einen Vorteil während des Deutschlernens haben oder nicht.

Der nächste Teil des Fragebogens besteht aus 20 Sätzen, in denen die Präposition fehlt. Die Präpositionen werden von Verben, Adjektiven oder Nomen-Verb-Verbindungen verlangt und zu jedem Satz gibt es drei angegebene Möglichkeiten von Präpositionen, aus denen die Teilnehmer eine auswählen müssen. Nur eine Präposition ist richtig. Anhand der Fehler in diesen Sätzen kann man feststellen, ob diese Fehler eine Übergeneralisierung einer Regel innerhalb der Fremdsprache sind, (z.B. bei *interessieren für, interessiert sein an, Interesse haben/zeigen an*), ob es ein Interferenzfehler ist oder ob es einfach an mangelndem Wissen liegt.

In der nächsten Übung des Fragebogens werden fünf Sätze angegeben. Die Aufgabe besteht darin, aus den vorgegebenen Wörtern kurze Sätze zu bilden. In all diesen Sätzen fehlen die Präpositionen. Anhand dieser Aufgabe wird festgestellt, ob sich die dritte Hypothese der Untersuchung (H3. Die Deutschlernenden benutzen im Deutschen keine Präposition, falls es keine in

der Muttersprache gibt.) bestätigen lässt oder nicht. Ein wichtiges Merkmal dieser Aufgabe ist, dass die Teilnehmer wissen, dass die Präpositionen fehlen.

In der letzten Aufgabe werden dreizehn deutsche Präpositionen angegeben. Die Teilnehmer sollen diese in ihre Muttersprache (in unserem Fall ins Albanische) übersetzen. Daraus kann man entnehmen, als welche Art diese Präpositionen für die Deutschlerner gesehen werden, d.h., man sieht, ob die Präpositionen als lokale, temporale, oder auch als regierte Präpositionen betrachtet werden. Diese Aufgabe hilft dabei zu erkennen, welche Präpositionen in Präpositivergänzungen als Interferenzfehler gelten können und welche nicht. Für das Ausfüllen des Fragebogens haben die Teilnehmer je 30 Minuten Zeit, entsprechend des Durchschnitts im Vortest.

Der Fragebogen wurde einer kleinen Gruppe von freiwilligen Teilnehmern zuerst als kurzer Vortest ausgehändigt, was in der Untersuchung Präphase genannt wird. Es wurde ein ähnlicher Fragebogen ausgehändigt, um zu prüfen, inwieweit die Fragen verständlich sind bzw. ob die Antwortmöglichkeiten vollständig formuliert sind und um die durchschnittliche Dauer des Lösens der Aufgaben festzustellen. Im Anschluss wurden die Aufgaben mit den Teilnehmern diskutiert, der Schwierigkeitsgrad überprüft, ob er angemessen ist oder nicht, und auch Verbesserungsvorschläge gegeben. Als Verbesserung gaben die Teilnehmer an, dass es mehr Sätze geben sollte, in denen nur die Präposition fehlt, weil es zu wenige waren. Dieser Vorschlag wurde auch realisiert.

Nach der Datenerhebung folgt die Phase, in der diese Daten ausgewertet und analysiert werden. Die aufgestellten Hypothesen sollten nach dieser Auswertung und Analyse verifiziert werden können. Genau (2020) zufolge kann man zwischen zwei Ansätzen wählen, um die Untersuchungsfrage zu beantworten: qualitative und quantitative Untersuchung. Natürlich ist es auch möglich, beide Ansätze zu kombinieren.

7. Felduntersuchung und Zielgruppe

Die dreißig Teilnehmer sind Krankenschwestern/Krankenpfleger, Ärztinnen/Ärzte oder angehende Studierende, die Deutsch aus beruflichen oder Bildungsgründen lernen. Aufgrund der Corona-Pandemie wurde diese Umfrage online durchgeführt, genau wie der Vortest auch. Der Unterschied zwischen dem Vortest und der Umfrage war, dass der Vortest auf der Plattform Moodle (www.englishforlife.mk/elearn) realisiert wurde und im Anschluss auf Zoom diskutiert wurde. Die Umfrage selbst wurde auf www.umfrageonline.com erstellt und durchgeführt. Die Umfrage dauerte von April 2020 bis Januar 2021. Alle Teilnehmer waren in der Mitte des Niveaus B2. Bis auf acht Kursteilnehmer haben alle an der Umfrage teilgenommen. Die Gesamtzahl der Teilnehmer beträgt 32, aber da zwei Teilnehmer nicht auf alle Fragen geantwortet haben, werden nur 30 vollständige Antworten ausgewertet und analysiert.

Während die Umfrage realisiert wurde, waren alle Teilnehmer auf Zoom anwesend, und konnten im Falle von Unklarheiten einfach fragen. Jede einzelne Antwort diene ausschließlich der Untersuchung und keinesfalls der Beurteilung von Teilnehmern. In der Unterrichtsstunde nach der Umfrage wurde natürlich über die Aufgaben stark diskutiert und jede einzelne richtige Antwort wurde spezifisch erklärt.

Vor Beginn der Umfrage wurde der Zielgruppe das Ziel und der Zweck der Untersuchung erklärt. Es wurde darauf hingewiesen, dass die Antworten des Fragebogens Bestandteil einer Studie sind, mithilfe derer die Fehlerursachen erforscht werden sollten. Der eigentliche Untersuchungsgegenstand wurde den Teilnehmern auch erklärt. Sie wussten, dass es im Fragebogen um Präpositionen in Präpositivergänzungen geht, damit sich die Teilnehmer auch die Mühe geben würden, Wissensgemäß zu antworten. Bei den Befragten handelt es sich um heterogene Gruppen im Alter zwischen 18 und 40 Jahren und diese waren in der Zeit der Realisierung der Umfrage in der Mitte des Niveaus B2 in Deutsch als Fremdsprache. Die Muttersprache aller Teilnehmer ist Albanisch und nur drei der Teilnehmer sind im jungen Kindesalter aus einem der deutschsprachigen Länder zurückgekehrt, um im Heimatland zu leben. Diejenigen, die sich vorher in keinem deutschsprachigen Land aufgehalten haben, hatten den ersten Kontakt mit der deutschen Sprache entweder in der Schule oder im Sprachenzentrum. Zu verdeutlichen gilt auch, dass sich die Rückkehrer seit mehr als sieben Jahren in Nordmazedonien aufhalten und die albanische Sprache eine dominierende Stellung in ihrem Leben eingenommen hat. Es kam dazu, dass die deutsche Sprache in Vergessenheit geraten ist oder auch nur umgangssprachlich auf dem Niveau A1 geblieben ist. Eine Gemeinsamkeit aller Teilnehmer ist, dass sie betonten, die Grammatik im Sprachenzentrum gelernt zu haben.

Um diese Informationen zu verdeutlichen, werden die angegebenen persönlichen Daten tabellarisch gezeigt.

Tabelle 1: Persönliche Daten der Befragten

	m/w	Alter	Seit wann lernen Sie Deutsch?	Grund des Deutschlernens	Wie lange haben Sie in deutschsprachigen Ländern gelebt?	Wie oft lernen Sie wöchentlich Deutsch?
1.	M	40	Seit vier Jahren	Beruf	fünf Jahre	Dreimal
2.	M	36	Seit vier Jahren	Beruf	-	Dreimal
3.	W	31	Seit drei Jahren	Beruf	-	Viermal
4.	W	29	Seit zwei Jahren	Beruf	-	Fünfmal

5.	M	29	Seit fünf Jahren	Beruf	-	zweimal
6.	W	28	Seit drei Jahren	Beruf	-	Viermal
7.	M	18	Seit zwei Jahren	Studium	-	Fünfmal
8.	M	18	Seit zwei Jahren	Studium	zwei Jahre	Fünfmal
9.	W	29	Seit einem Jahr	Beruf	-	Fünfmal
10.	W	27	Seit einem Jahr	Beruf	-	Fünfmal
11.	W	25	Seit einem Jahr	Beruf	-	Fünfmal
12.	W	23	Seit zwei Jahren	Beruf	-	Fünfmal
13.	W	21	Seit zwei Jahren	Beruf	-	Fünfmal
14.	W	19	Seit vier Jahren	Studium	-	Dreimal
15.	W	22	Seit zwei Jahren	Beruf	-	Fünfmal
16.	W	36	Seit zwei Jahren	Beruf	-	Fünfmal
17.	W	25	Seit zwei Jahren	Studium	-	Fünfmal
18.	W	20	Seit drei Jahren	Studium	-	Viermal
19.	W	27	Seit zwei Jahren	Beruf	-	Fünfmal
20.	W	24	Seit drei Jahren	Beruf	-	Viermal
21.	W	38	Seit zwei Jahren	Beruf	sieben Jahre	Fünfmal
22.	W	24	Seit vier Jahren	Beruf	-	Dreimal
23.	W	28	Seit sechs Jahren	Beruf	-	zweimal
24.	M	32	Seit fünf Jahren	Beruf	-	zweimal

25.	W	37	Seit vier Jahren	Beruf	-	Dreimal
26.	W	19	Seit fünf Jahren	Studium	-	zweimal
27.	W	18	Seit drei Jahren	Studium	-	Viermal
28.	W	18	Seit drei Jahren	Studium	-	Viermal
29.	M	22	Seit zwei Jahren	Beruf	-	Fünfmal
30.	M	30	Seit vier Jahren	Beruf	-	Dreimal

8. Auswertung und Interpretation der gesammelten Daten

In diesem Teil der Studie geht es darum, wie schwierig die albanischen Deutschlerner die deutsche Sprache im Allgemeinen und die verschiedenen Teilgebiete im Deutschen finden. Die vorgegebenen Teilbereiche sind jene, die den Deutschlernern die meisten Probleme während des Lernens schaffen. Der Schwerpunkt dieser Umfrage ist die Einschätzung des Schwierigkeitsgrades der Benutzung der Präpositionen in Präpositivergänzungen. Auf eine subjektive Einschätzung wurde viel Wert gelegt. Sehr interessant zu beobachten, ist der Standpunkt der albanischen Deutschlerner zu den Präpositionen.

Die erste Frage im Fragebogen lautete: ,,*Wie schwierig finden Sie Deutsch?*''. Die Lerner beantworteten diese Frage auf einer Skala von 1 (leicht) bis 5 (schwer).
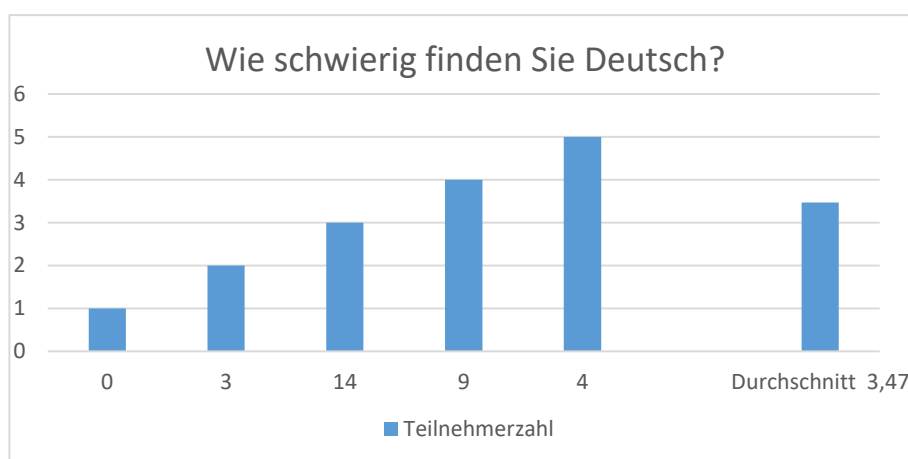
Diagramm 1: Wie schwierig finden Sie Deutsch?

Der Abbildung kann man entnehmen, dass nur für vier Teilnehmer die deutsche Sprache sehr schwierig ist. Keiner von den Teilnehmern denkt, dass

das Deutsche sehr leicht ist und niemand antwortete mit 1 (leicht). Mittelmäßig schwer (3) finden 14 Teilnehmer die deutsche Sprache im Allgemeinen. Die Mehrzahl der Befragten ist auch mit der deutschen Sprache vertraut, weil sie Familienmitglieder und Verwandte haben, die im deutschsprachigen Raum leben. Durch die Nutzung des Internets haben sich die Befragten auch vor dem Deutschlernen ein bisschen mit der deutschen Sprache bekannt gemacht, sie haben z.B. deutsche Lieder gehört oder Dokumentarfilme gesehen.

Auf die zweite Frage sollten die Befragten auf die einzelnen untengenannten Kategorien auf der Skala von 1 (leicht) bis 5 (schwer) antworten.

Die Frage lautete: ,,*Wie schwierig finden Sie:*''.

Diagramm 2: Wie schwierig finden Sie: Artikelwahl, Deklination (Substantive/Adjektive), Konjugation, Präpositionen, Wortstellung, Wortschatz

Den Ergebnissen zufolge scheinen für die Befragten die Präpositionen am schwierigsten zu sein. Der Durchschnitt für die Präpositionen liegt bei 3,33. Ein Durchschnitt über 4 wurde hier erwartet, aber dies war glücklicherweise nicht der Fall. Nur drei von den Befragten haben bei dieser Kategorie die 5 gewählt. Direkt nach den Präpositionen finden die Befragten die Artikelwahl mit einem Durchschnitt von 3 am schwierigsten. Überraschenderweise liegt die Deklination der Substantive oder Adjektive auf Platz drei des Schwierigkeitsgrades mit dem Durchschnitt 2,90, obwohl sich die Kursisten immer über die Deklination beklagen. Der leichteste Teil für die Befragten scheint die Konjugation der Verben (Durchschnitt 2,27) zu sein, leichter als das Anlernen neuen Wortschatzes (Durchschnitt: 2,47). Auf dem vorletzten Platz des Schwierigkeitsgrades liegt die Wortstellung mit dem Durchschnitt 2,30.

Interessanterweise hat eine der Befragten in Bezug auf die Präpositionen mit leicht geantwortet. Drei Teilnehmer wählten die Nummer 2 und ganze 14 der Befragten finden die Präpositionen mittelmäßig schwer. Neun der Befragten haben die Nummer 4 gewählt und nur drei Teilnehmern scheinen die Präpositionen sehr schwer zu vorzukommen, da sie die Nummer 5 gewählt haben.

Als leichtesten war die Konjugation, die einen Durchschnitt von 2,27 bei der Umfrage bekam. Als nach diesem Ergebnis den Teilnehmern die Frage gestellt wurde, wieso 10 Personen das Aneignen von neuen Wörtern als mittelmäßig schwer empfinden würden, antwortete einer: ,,Bis zum Niveau B1 habe ich in Texten nach den unbekannten Wörtern gesucht und jetzt im Niveau B2 suche ich nach den bekannten Wörtern.''.

9. Manifestierung von muttersprachlich bedingten Fehlern

In diesem Abschnitt geht es darum, wie häufig während der Umfrage Interferenzfehler bei der richtigen Auswahl der Präposition in einer Präpositivergänzung gemacht wurden. Insgesamt betrug diese Aufgabe des Fragebogen 20 Sätze, in denen die Präposition aus drei Möglichkeiten gewählt werden musste. Ziel dieser Aufgabe ist es, zu erkennen, ob die Muttersprache zu dominant während des Deutschlernens für albanische Muttersprachler ist oder nicht. Die Präpositionen in den Sätzen der Aufgaben wurden von Verben, Adjektiven oder Nomen-Verb-Verbindungen regiert.

Auswertung der Aufgabe: *Welche Präposition passt in diesem Satz?*

restilche Fehler 13%
Interferenzfehler 22%
Richtig…

◢Richtig 390   ▪ Interferenzfehler 132   ▪ restliche Fehler 78
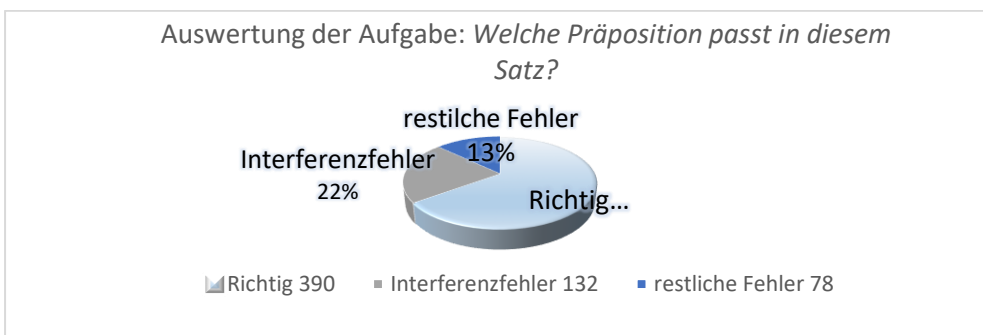
Diagramm 3: Welche Präposition passt in diesem Satz?

Insgesamt gab es bei diesem Teil der Umfrage 600 Antworten. Von diesen Antworten waren 390 richtig, was 65% der Antworten entspricht. 132 waren muttersprachlich bedingte Fehler, auch Interferenzfehler genannt. In Prozent ergibt das 22%. Nur 78 waren Fehler, die aus einem anderen Grund gemacht wurden (13%). Aus diesem Ergebnis lässt sich konstatieren, dass sich die vierte Hypothese (**H4**. Die Deutschlernenden machen Interferenzfehler, wenn sie eine Präposition benutzen.) als richtig erweist.

Alle Befragten haben die Präpositivergänzungen auf die gleiche Weise erlernt. Die Kursisten wurden während des Lernprozesses dazu aufgefordert, selbst eine Liste mit den Präpositivergänzungen zu erstellen und zu den jeweiligen Präpositionen nach und nach die Verben, Adjektive oder Nomen-Verb-Verbindungen hinzuzufügen. Die Liste wurde am Anfang des Niveaus A2 angefangen und im Verlauf der Niveaus werden nach und nach nicht nur Verben, Adjektive oder Nomen-Verb-Verbindungen hinzugefügt, sondern auch neue Präpositionen. Auf diese Weise war es einfacher für die Lerner, die Präpositionen in Präpositivergänzungen zu erlernen, anstatt eine vollendete Liste aus dem Internet oder Lehrbüchern zu handhaben. Bei jedem Hinzufügen der Präpositionen oder auch der Verben, Adjektive und Nomen-Verb-Verbindungen wurde noch einmal die Liste durchgelesen.
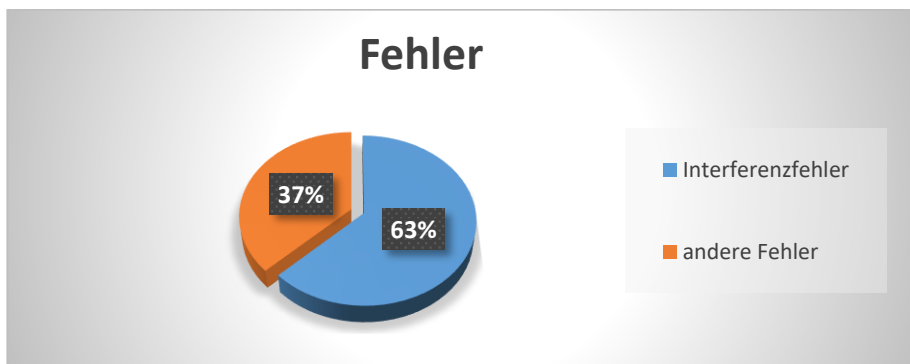

Diagramm 4: Prozentzahl der Fehler aus der Aufgabe ,,*Welche Präposition passt in diesem Satz?*''

Wie aus diesem Diagramm hervorgeht, sind 63% der gemachten Fehler muttersprachlich bedingte Fehler und 37% sind andere Fehler. Die Deutschlerner haben alle die Gemeinsamkeit, dass sie immer noch Deutsch lernen und natürlicherweise immer noch Fehler machen. Sie lernen nach dem Motto: ,,Aus Fehlern lernt man.''. Die Muttersprache hatte bei dieser Aufgabe einen deutlichen Einfluss auf die Zielsprache, da die meisten Fehler Interferenzfehler sind. Das bedeutet aber nicht, dass die Lerner die Fehler absichtlich machen. Wenn man Präpositionen korrekt in Präpositivergänzungen einsetzen möchte, muss man diese so oft wie möglich in verschiedenen Sätzen einbauen und wiederholen, damit sie automatisiert werden und später bei Bedarf automatisch abgerufen und angewendet werden können. Dies geschieht nicht von heute auf morgen, sondern es bedarf einer bestimmen Zeit und Wiederholung.

Die zweite Aufgabe des Fragebogens bestand aus fünf ungebildeten Sätzen. Die Wortgruppen wurden angegeben, die in die richtige Reihenfolge gelegt werden mussten. In den Präpositivergänzungen fehlten die vom Verb verlangten

Präpositionen und die Teilnehmer wurden darauf aufmerksam gemacht, dass Präpositionen fehlen könnten.

Falls man diese fünf Sätze auf Albanisch übersetzt, merkt man, dass manche im Albanischen keine Präpositivergänzungen haben, d.h., dass man das Satzglied ohne Präposition bilden kann. Die Sätze lauten wie folgt:

Tabelle 2: Die übersetzten Sätze aus der Aufgabe des Fragebogens *Bilden Sie aus diesen Wörtern Sätze.*

Deutsch	Albanisch	Präposition
1. Ich denke an meine Kindheit.	Unë mendoj fëmijërinë time/për femijërinë time.	an – keine Präposition/për
2. Ich habe sofort auf seinen Brief geantwortet.	Unë iu përgjigja menjëherë letrës së tij.	auf – keine Präposition
3. Wir warten auf gutes Wetter.	Ne presim motin e mirë/Ne presim për mot të mirë.	auf – keine Präposition/për
4. Der König herrscht über das Land.	Mbreti sundon vendin/në vend.	über – keine Präposition/në
5. Wir hören morgen mit dem Fasten auf.	Neser do të ndërpresim agjërimin.	mit – keine Präposition.

Den ersten Satz haben 21 von 30 Befragten richtig gebildet. Vier der Teilnehmer haben keine Präposition im Deutschen benutzt, nur einer hat einen Interferenzfehler gemacht und die Präposition *für* verwendet (Ich denke *für* meine Kindheit). Drei Fehler deuten auf andere unbekannte Ursachen hin und einen Fehler kann man als eine Übergeneralisierung der Regel bezeichnen. In diesem Fall hat der Teilnehmer die Präposition *über* benutzt, die er dem Verb *nachdenken* entnommen hat.

Beim zweiten Satz haben nur sechs Teilnehmer richtig geantwortet. 19 von 30 haben keine Präposition benutzt. In der obenstehenden Tabelle kann man sehen, dass es für diesen Satz im Albanischen keine Variante mit einer Präposition gibt und dass der Satz im Albanischen mit einer Dativergänzung gebildet wird. Vier Sätze deuten auf andere unbekannte Ursachen der Fehler hin und ein Satz wurde mit der Präposition *an* gebildet (Ich werde sofort *an* seinen Brief antworten.). Die Ursache dieses Fehlers scheint aus dem Verb *senden* oder *schicken* zu kommen, weil diese Verben die Präposition *an* regieren. Als der Teilnehmer die Wörter *seinen Brief* und *antworten* gesehen hat, assoziierte er mit höchster Wahrscheinlichkeit das Verb *senden* oder *schicken* und benutzte deshalb die Präposition *an*.

Der dritte Satz besteht aus dem Verb *warten*, was sehr oft benutzt wurde und fast alle Lerner automatisiert anwenden. In diesem Satz haben 20 Teilnehmer die richtige Präposition eingesetzt, nur zwei haben die Präposition

vor benutzt, wobei hier weder ein Interferenzfehler noch eine Übergeneralisierung gefunden werden kann. In dieser Satzkonstruktion haben acht von 30 Teilnehmern keine Präposition benutzt, was man auch aus dem Albanischen entlehnen kann. Im Albanischen kann man das Verb *pres (warten)* ohne Präposition benutzen. Falls man eine benutzt, dann kommt die Präposition *për* in Frage.

Der vierte Satz gilt als kein geläufiger Satz, aber trotzdem haben diesen 15 der Teilnehmer mit der richtigen Präposition gebildet und die 15 anderen haben keine Präposition benutzt. Der bestimme Artikel *das* im Substantiv *das Land* wird im Albanischen von den Lernern als *vendi* übersetzt, also auch als bestimmt geltend (im Akkusativ: *das Land – vendin*), wobei der komplette Satz im Albanischen „*Mbreti sundon vendin.*'' lautet. Aus diesem Grund haben die 15 Teilnehmer den Satz ohne Präposition benutzt. Falls man den Satz mit einer Präposition bilden würde, dann käme die Präposition *në* in Kombination mit dem Substantiv ohne Artikel, was dann eine Lokalangabe ergeben würde *(Mbreti sundon në vend.)*.

Das Verb *aufhören* haben die Deutschlerner sehr oft benutzt, aber nie in der Kombination *mit dem Fasten* (Satz Nummer 5 in der Tabelle). Neun der Befragten haben den Satz richtig gebildet und nur drei haben die falsche Präposition *an* benutzt. Ganze 18 der Befragten haben keine Präposition benutzt. Diesen Fehler kann man als Interferenzfehler betrachten, weil man im Albanischen für diese Äquivalente auch keine Präposition benutzt.

Insgesamt betrug die Prozentzahl der richtigen Antworten 47, keine Präpositionen haben 43% der Befragten benutzt, weil man diese auch in ihrer Muttersprache nicht benutzt, und 10% haben eine falsche Präposition benutzt. Hiermit wurde die dritte Hypothese (**H3.** Die Deutschlernenden benutzen im Deutschen keine Präposition, falls es keine in der Muttersprache gibt.) auch bestätigt.

PROZENTZAHL DER AUFGABE

richtige Antworten 47%

keine Präposition 43%

falsche Präposition 10%
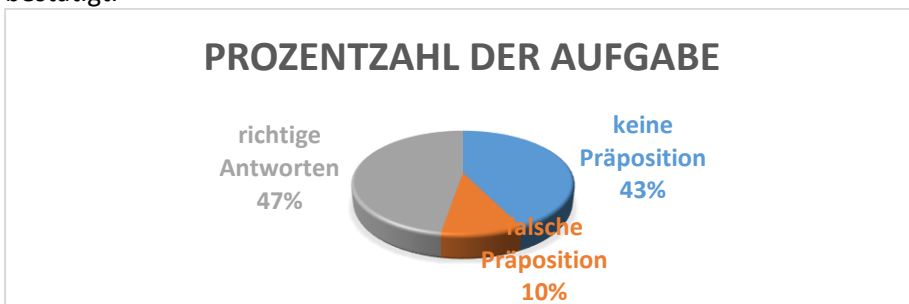
Diagramm 5: Prozentzahl der Antworten aus der Aufgabe des Fragebogens *„Bilden Sie aus diesen Wörtern Sätze.''*

Die nächste Aufgabe im Fragebogen enthielt 13 Präpositionen, die die Teilnehmer in ihre Muttersprache (in diesem Fall ins Albanische) übersetzen

sollten. Obwohl deutlich erwähnt wurde, dass mehrere Übersetzungen möglich sind, haben die meisten Teilnehmer eine einzelne Übersetzung angegeben. Aus der Befragung ging hervor, dass die Teilnehmer die meisten Präpositionen aus Lokalangaben übersetzten. Demzufolge lässt sich entnehmen, dass die Lehrbücher die Lerner selbst in diese Richtung führen. Ziel dieser Aufgabe war es, zu belegen, welche semantischen Äquivalente der Präpositionen im Deutschen sich im Gedächtnis der albanischen Deutschlerner eingeprägt haben. Folgend wird eine Tabelle mit den Präpositionen aus der Umfrage aufgelistet, in der die Präpositionen aus dem Handwörterbuch von Langenscheidt (Buchholz, Fiedler, & Uhlisch, 2000) übersetzt worden sind. Die Übersetzungen beinhalten auch Präpositionen aus Präpositivergänzungen.

Tabelle 3: Die übersetzten Präpositionen aus Buchholz, O., Fiedler, W., & Uhlisch, G. (2000). *Langenscheidt Handwörterbuch Albanisch*. Berlin: Langenscheidt.

Deutsch	Albanisch
an	në, tek, pranë, pas, anë, nga, për
auf	mbi, në, për, pas, me, sipas
aus	nga, prej, për
für	për, si, sa për, më
in	në, te, për, pas
mit	me, me anë te
nach	për nga, për në, drejt, pas, mbas, sipas
über	mbi, përmbi, nëpër
um	rreth, përreth, rrotull, në, më
unter	Nën, poshtë, mes, ndërmjet, midis, gjatë, me
von	nga, prej
vor	para, përpara, në, pa
zu	drejt, (për) nga, te, në, për

Diese Präpositionen gelten aus der Sicht der Teilnehmer auch als die meist benutzten. Fast alle Teilnehmer waren sich in den Übersetzungen einig, aber keine Übersetzung entsprach der Präpositionen in Präpositivergänzungen.

Die Präpositionen wurden wie folgt von der Mehrheit der Befragten übersetzt:

an – në
auf – mbi
aus – nga
für – për
in – në
mit – me
nach – në, pas
über – mbi, pas
um – rreth, në
unter – nën
von – nga, prej
vor – para
zu – te

Leider wurde die verbspezifische Bedeutung der Präpositionen vernachlässigt.

Als Beispiel:

Ich denke <u>an</u> *meinen letzten Urlaub.* – Unë mendoj <u>për</u> *pushimin tim të fundit.*

Der Tourist fragte <u>nach</u> *dem Weg.* – Turisti pyeti <u>për</u> *rrugën.*

Der Patient leidet <u>unter</u> *einer chronischen Krankheit.* – Pacienti vuan <u>nga</u> *një sëmundje kronike.*

Sie spricht <u>über</u> *die Hausaufgaben.* – Ajo flet <u>për</u> *detyrat e shtëpisë.*

Trotz der Auslassung der verbspezifischen Bedeutung der Präpositionen entsprechen die Übersetzungen der Befragten dem Wörterbuch von Langenscheidt.

10. Zusammenfassung der Ergebnisse

Die Grundlage dieser Arbeitet dient mithilfe ihrer kontrastiven Analyse der Präpositionen und Präpositivergänzungen der deutschen und albanischen Sprache zur Verfolgung des Ziels, die Lernschwierigkeiten und die Ursachen der Fehlerhäufigkeit der albanischen Muttersprachler im DaF-Unterricht im Bereich der Präpositionen einzuschätzen.

Aus morpho-syntaktischem Aspekt haben beide untersuchten Sprachen sowohl Gemeinsamkeiten als auch Unterschiede. Als Gemeinsamkeit derer lässt sich nennen, dass beide Sprachen Präpositivergänzungen haben. Ein großer Unterschied liegt in den gebrauchten Präpositionen in Präpositivergänzungen: Im Deutschen sind sie meistens bedeutungslos, im Albanischen nicht. Infolgedessen gelten die albanischen Präpositionen in Präpositivergänzungen als einfacher in ihrer Benutzung als diese im Deutschen und somit wurde die zweite Hypothese (**H2.** Die albanischen Präpositionen sind aufgrund ihrer Polysemie leichter anzuwenden als die des Deutschen) nachgewiesen.

Zusammenfassend kann man schlussfolgern:

- Die regierten Präpositionen lassen sich aufgrund ihrer semantischen Intransparenz im Deutschen sehr schwer erlernen. Es gibt keine Regeln dafür, die man erwerben und dann problemlos anwenden kann. Der Gebrauch der Präpositionen in Präpositivergänzungen ist grammatisch fixiert; infolgedessen müssen die Präpositionen gemeinsam mit ihren Regenten und dem Kasus, den sie gemeinsam dann regieren, gelernt werden.
- Im Albanischen gibt es keine Präposition, die den Dativ regiert, im Deutschen aber schon. Sogar der Satz: ,,Ich trinke mit meiner Freundin einen Kaffee.'' kann als Hürde von den Lernern gewertet werden. Schließlich sind sie nicht dazu in der Lage, einen solchen geläufigen Satz zu bilden, bis sie den Dativ lernen.
- Über große Ähnlichkeiten verfügen beide Sprachen in den morpho-syntaktischen Eigenschaften der Präpositivergänzungen, da es in beiden Sprachen fixierte Präpositionen gibt. Leider gibt es selten Äquivalente, falls man die regierten Präpositionen beider Sprachen gegenüberstellt. Ausnahmen in solchen Fällen sind die bedeutungsvollen Präpositionen in Präpositivergänzungen.

Eine Zielsetzung dieser Arbeit war es, zu erfahren, inwieweit die Lerner die deutsche Sprache als schwierig empfinden. Nach der Selbsteinschätzung der albanischen Deutschlerner liegt der Schwierigkeitsgrad in einigen Bereichen der deutschen Grammatik im Mittelmaß. Grund dafür mag sein, dass die Lerner schon viele Grammatikstrukturen erlernt haben. Als der schwierigste Bereich der deutschen Grammatik werden die Präpositionen eingeschätzt. Obwohl die Lerner über eine angemessene Erfahrung im Bereich der Präpositionen verfügen, werden diese als der schwierigste Teilbereich von den Befragten angesehen. Trotzdem liegen die Präpositionen mit einem Durchschnitt von 3,33 im Mittelwert des Schwierigkeitsgrades. Die untersuchten Teilbereiche waren die Artikelwahl, Deklination, Konjugation, Präpositionen, Wortstellung und das Erlernen des Wortschatzes.

Der Schwerpunkt dieser Arbeit bestand darin, eine Fehleranalyse der regierten Präpositionen in Präpositivergänzungen zu realisieren und aus den ausgewerteten Daten die Ursachen dieser Fehler abzuleiten.

Die Datenanalyse legte Folgendes vor:

- Die Analyse des Fragebogens belegt, dass 35% der Antworten der ersten Aufgabe auf eine fehlerhafte Benutzung der regierten Präpositionen hindeuten. Aus diesen 35% der Fehler ergeben sich 22% als Interferenzfehler, weil die Präposition direkt aus der Muttersprache in die Zielsprache (in diesem Fall ins Deutsche) übernommen und einszueins übersetzt wurde.

- Interessant zu beobachten war die zweite Aufgabe, weil dort nur 47% richtige Sätze gebildet wurden. In dieser Aufgabe gab es im Albanischen bei jedem Satz eine Variante, bei der keine Präposition verlangt wird. Hier haben die Teilnehmer auch auf die Bestimmtheit der Artikel geachtet (siehe Satz *4. Der König herrscht über das Land. – Mbreti sundon vendin*), was dazu geführt hat, dass diese Sätze direkt aus dem Albanischen übernommen wurden.
- Die eigenständig übersetzten Präpositionen zeigen klar auf, dass die Lerner die Präpositionen in erster Linie mit lokalen oder temporalen Bedeutungen verbinden. Grund dafür kann sein, dass sich die Lehrbücher mehr mit den Angaben beschäftigen und die Präpositivergänzungen sehr spät ins Lernmaterial eingebettet werden.

Im Fremdsprachenunterricht ist es besonders wichtig, die Fehlerursachen zu suchen und diese zu begründen. Vor allem wenn alle Lerner die gleiche Muttersprache sprechen, kann dies von großem Vorteil sein. Mittels dieser Untersuchung können die Lehrer diese Fehler im Vorhinein im DaF-Unterricht mit muttersprachlichen Albanern vermeiden, indem sie die Lerner spezifisch auf diese Fehler aufmerksam machen.

Zukünftig kann diese Untersuchung zur Erstellung von Lehrwerken und Übungsmaterialien für Deutschlerner mit albanischer Muttersprache dienen. Als besonders wichtig gilt auch die Tatsache, dass die albanischen Deutschlerner in bedingten Situationen, in denen sie sich unsicher fühlen oder die regierte Präposition in Präpositivergänzungen nicht wissen, direkt auf ihre Muttersprache zurückgreifen und fast immer eine einszueins Übersetzung der Präpositionen vornehmen. Eine kontrastive Lehrmethode mag alt und untauglich erscheinen, kann aber beim Erlernen der Präpositivergänzungen als geeignetste Methode dienen, da den Lernern direkt vor Augen geführt wird, wo die Fehlergefahren liegen und diese Fehler dann vermieden werden. Nur wenn der Lerner schon am Anfang versteht, dass er bei den Präpositionen in Präpositivergänzungen nach keiner Bedeutung der Präposition suchen sollte, legt er einen größeren Wert darauf, diese gemeinsam mit den Regenten (Verben, Adjektive oder Nomen-Verb-Verbindungen) zu lernen. Die Muttersprache soll als Mittel zur Beihilfe der Verständlichkeit dienen und eine Erleichterung für den Lerner sein. Leider gibt es keine große Auswahl an Büchern, die ein kontrastives Erlernen der deutschen Sprache für albanische Muttersprachler bietet. Eine solche Anwendung im Unterricht kann mehr Erfolg bringen als das Erlernen der fremden Sprache im Ausland, weil man nur durch richtiges Verstehen auch richtig lernt.

Die Bedeutungen der Präpositionen werden beim Lerner sehr früh fixiert. Dass *an* immer *pranë* oder *afër* bedeutet, ist nicht selten. Eine andere Benutzung der Präpositionen gibt es nicht, solange man nicht gegen diese Fixierung etwas

unternimmt. Diese Tatsache verleitet dazu, dass man konsequent gegen diese Erscheinung reagiert. Ziel der Lehrwerkverfasser sollte es sein, mittels pädagogisch-didaktischen Aufgaben den Lerner dazu zu verleiten, eine andere Sichtweise der Präpositionen zu erhalten und diese anders wahrzunehmen. Die Ähnlichkeiten und Unterschiede sollten klar aufgezeigt werden, damit sich der Lerner von Anfang an bewusst wird, dass die Präpositionen auch bedeutungsleer sein können. Hinzufügend lässt sich sagen, dass die Bewusstmachung der Unterschiede den Lerner dazu verleitet, die Interferenzfehler zu vermeiden und das Erlernen der Ähnlichkeiten die Transfermöglichkeiten verbessert. Die Ähnlichkeiten können zu Fehlern führen, aber trotzdem gilt diese Aufzeigung als Vorteil des leichteren Erlernens der deutschen Sprache.

Vorrang sollten im DaF-Unterricht die Unterschiede der Präpositionen in Präpositivergänzungen haben, damit die Lerner gleich zu Beginn merken, dass sie es in den meisten Fällen mit bedeutungsleeren Präpositionen zu tun haben. Dies führt automatisch dazu, dass die Lerner aufmerksamer im Unterricht sind. Das Auswendiglernen der regierten Präpositionen soll am Anfang des Erlernens dieses Bereiches stehen, im Unterricht sollen sie so oft wie möglich verwendet werden, in verschiedenen Sätzen benutzt werden, bis diese Konstruktionen automatisiert angewendet werden. Der schönste Teil soll zuletzt kommen: die Gemeinsamkeiten. Dem Lerner soll klar gemacht werden, dass sie zunächst den schwierigen Teil hinter sich haben sollten und dass sich diese harte Arbeit langfristig lohnt. Wenn dann der leichtere Teil kommt, werden sie den Präpositionen keine große Beachtung schenken und somit wird automatisch die Lernzeit verkürzt. Falls man sich von den Gemeinsamkeiten bis hin zu den Unterschieden vorarbeitet, müssen die Lerner von Beginn ihre Aufmerksamkeit den Präpositionen schenken und diese zuletzt noch auswendig lernen. Während dieser Zeit kann es schnell dazu kommen, dass der Lerner aufgibt, weil diese Methode eine langsame Progression bietet.

Dem Lerner soll auch klar vermittelt werden, aus welchem Grund der Interferenzfehler entstanden ist. In diesen Fällen sollte dem Lerner auch aufgezeigt werden, dass die verwurzelte Bedeutung der Präposition nicht auf alle Zusammenhänge angewendet werden kann.

Auf der anderen Seite sollte der Lehrer nie den Impuls verlieren, seine Lerner zu motivieren. Verschiedene Aktivitäten verleiten zu einem einfacheren Prozess der Automatisierung der Präpositivergänzungen. Die Lerner sollten dazu beauftragt werden, selbst eine Liste mit den Präpositionen und deren Regenten zu erstellen. Wenn sie dann nach und nach neue hinzufügen, wird automatisch wieder ein Auge auf die früher aufgeschriebenen Präpositionen geworfen. Eine interessante Aufgabe wäre auch, wenn den Lernern ein Text mit Präpositivergänzungen gegeben wird und der Lehrer ein Spiel daraus veranstaltet. Die Lerner sollten in Zweiergruppen aufgeteilt werden und die

Gruppe, welche die meisten Unterschiede und Gemeinsamkeiten der Muttersprache und des Deutschen findet, gewinnt.

Eine andere Möglichkeit die Präpositivergänzungen leichter zu vermitteln ist, dass man sogenannte Eselsbrücken benutzt, indem man Sätze wie folgt bildet:

Ich denke **an** die **An**meldung. *(denken an)*

Es kommt **auf** die **Auf**gabe an. *(ankommen auf)*

Es geht **um** die **Um**frage. *(es geht um)*

Wir bemühen uns **um** den **Um**bau. *(sich bemühen um)*

Ich sehne mich **nach** einem süßen **Nach**tisch. *(sich sehnen nach)*

Der Architekt verzichtet **auf** den **Auf**trag. *(verzichten auf)*

Ich mache mir **über** die **Über**raschung Gedanken. *(sich Gedanken machen über)*

Es ist leicht, Bekanntschaften **mit** den **Mit**arbeitern zu machen. *(Bekanntschaft machen mit)*

Wieso nimmst du dir kein Beispiel **an** den **An**gestellten? *(Beispiel nehmen an)*

Bist du auch **mit** der **Mit**teilung zufrieden? *(zufrieden sein mit)*

Wie man den Beispielen entnehmen kann, kann man solche Sätze sowohl mit Verben als auch mit Adjektiven und Nomen-Verb-Verbindungen bilden, die eine Präpositivergänzung regieren. Das Erlernen der Präpositionen im Kontext erleichtert das Lernen und somit kann das Gelernte leichter ins Langzeitgedächtnis gelangen. Den Lernern sollte auch genügend Zeit gegeben werden, damit sie die Anwendung der richtigen Präposition automatisieren können.

Eine andere Möglichkeit des leichteren Erlernens der Präpositionen ist, dass man auf semantische Gemeinsamkeiten der Verben, Adjektive oder Nomen-Verb-Verbindungen achtet. Zum Beispiel drücken die Verben *warten, vorbereiten, hoffen, sich freuen,* usw. etwas Zukünftiges aus und regieren die Präposition *auf*. Wenn etwas im Mittelpunkt stehen soll, benutzt man die Präposition *um*, wie bei den Verben *es geht, sich handeln, sich drehen*. Oder wenn man von einem Thema im Allgemeinen spricht, benutzt man die Präposition *von* bei den Verben *berichten, handeln, sprechen, träumen, sich erholen,* usw. Weitere Beispiele für die semantischen Gemeinsamkeiten sowie eine Liste der Verben mit Präpositionen, Adjektiven mit Präpositionen und Nomen-Verb-Verbindungen findet man im Anhang des Buches *Em-Übungsgrammatik Deutsch als Fremdsprache, Wiederholung der Grundstufe Mittelstufe,* Max Hueber Verlag (Hering, Matussek, & Perlmann-Balme, 2002).

Damit die Lerner die Präpositivergänzungen auch mündlich richtig anwenden, sollte man verschiedene Texte zur Vorbereitung einer kurzen Präsentation geben. Eine Zusammenfassung eines Textes vorzubereiten, in dem es viele Präpositivergänzungen gibt, leistet auch einen Beitrag dazu, die festen

Präpositionen richtig zu erlernen. Auf diese Weise sehen die Lerner die richtigen Präpositionen und haben es leichter, auch in der Zusammenfassung die richtigen zu benutzen. Wenn man dazu noch die Zusammenfassung aufnimmt und die Lerner in Zweiergruppen gemeinsam die Fehler finden, steigert diese Methode den Lernprozess. Während des Hörens der Zusammenfassung sollten die Lerner Notizen machen oder direkt die Aufnahme stoppen, wenn sie eine falsch benutzte Präposition entdecken.

Obwohl festgestellt wurde, dass die meisten Fehler aus muttersprachlich bedingten Gründen entstanden sind, ist aber zu erwähnen, dass es viele weitere Faktoren gibt, die zu einem Fehler führen. Aus diesem Grund sollte der Lehrer stets eine lernfreundliche Atmosphäre gestalten, um Faktoren wie Stress oder Schüchternheit zu eliminieren.

Im Prozess des Lernens ist es auch wichtig, den Lerntyp zu erkennen und diesen gezielt zu nutzen. Hufeisen und Neuner (2005) zufolge gibt es visuell orientierte, auditiv orientierte, kommunikativ bzw. kooperativ orientierte, haptisch orientierte, erfahrungsorientierte und abstrakt analytische Lerner. Daraus kann man schlussfolgern, dass man in einer Gruppe nicht eine einzige Lernmethode anwenden kann, in der alle Lernenden gleich behandelt werden. Man sollte vielmehr die Lerner im Unterricht gemäß ihren individuellen Lerngewohnheiten und Lernstilen ansprechen, damit sie auch gefördert werden. Das heißt, dass die Lerner mit der Hilfe des Lehrers den eigenen Lernstil durch individuelle Lerngewohnheiten finden sollten und diese danach auch entwickeln. Mit dieser Methode können die Lerner ihren eigenen Lernstress bewältigen, weil sie gezielt ihre Fähigkeiten gemäß ihres Lernstils fördern (Hufeisen & Neuner 2005: 89-90).

Es kommt öfters vor, dass Lerner unbewusst einer anderen Sprache eine Konstruktion entnehmen, wenn sie sich in einer Stresssituation befinden, in der sie diese Konstruktion im Deutschen noch nicht beherrschen oder diese ihnen momentan nicht in den Sinn kommt. Das bedeutet aber nicht, dass die Konstruktion unbedingt aus der Muttersprache (in unserem Fall Albanisch) entnommen wird. Es geschieht auch, dass die Lerner automatisch auf eine andere Fremdsprache zurückgreifen, die sie besser als das Deutsche beherrschen. Dies gilt auch für die Präpositionen in Präpositivergänzungen. Öfters kommt es vor, dass die Lerner statt *von* das englische *from* benutzen oder anstelle von *zu* die englische Präposition *to* verwenden. In der Muttersprache benutzen die Lerner die richtigen Präpositionen, weil diese schon durch umfangreiche Beeinflussung der Sprache seit dem Kindesalter automatisiert wurden. In der Fremdsprache müssen die Präpositivergänzungen noch automatisiert werden, wobei es durchaus nachvollzierbar ist, dass die Lerner unbewusst aus dem Albanischen, oder auch aus einer anderen Fremdsprache, die Präpositionen ins Deutsche transferieren. Zusammenfassend lässt sich

sagen, dass man viel Geduld und Übung braucht, um die regierten Präpositionen in Präpositivergänzungen gut beherrschen zu können.

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ERROR ANALYSIS BY USING THE PREPOSITIVE COMPLEMENT – A STUDY WITH ALBANIAN-SPEAKING GERMAN LEARNERS IN NORTH MACEDONIA

The goal of this paper is the contrastive analysis of the prepositions and prepositional supplements of the German and Albanian language. This paper also analyzes and assesses the difficulties of learning a foreign language and the causes of the error frequency in the Albanian native speakers learning German as a foreign language concerning the prepositions and prepositional supplements.

It further provides an overview of the problems during the usage of prepositions required by verbs, adjectives and nouns by Albanian learners of the German language. Additionally, there will be an evaluation of the error analysis and the presentation of some methods which provide an easier way to learn the correct usage of the prepositional objects. To achieve this goal, it is necessary to investigate the reasons for the errors, so they can be avoided in the future.

The error analysis was done using both qualitative and quantitative methods in order to make a more detailed examination. It investigated which errors had occurred,

whether they were interference errors, over-generalizations of a rule within the foreign language or other categories of errors. Simultaneously, the number of each type of error was checked so that we can get a better overview of which errors we should pay more attention to in German language lessons. A questionnaire was distributed to Albanian native speakers, and the reasons for the errors in the usage of prepositions were investigated. The study participants are at level B2 and they all learned the prepositional objects in the same way. From a morpho-syntactic point of view, both of the examined languages showed similarities and differences. The results showed that both languages have prepositional suffixes in common. A major difference lies in the prepositions used in the prepositional supplements: in German they are mostly meaningless and in Albanian they are not. As a result of that, the Albanian prepositions in prepositional supplements are considered to be easier to use than those in German and thus the second hypothesis, H2: The Albanian prepositions are easier to use than those of German because of their polysemy, was demonstrated.

It is worth mentioning that it is very difficult to acquire the governed prepositions in German due to their semantic intransparency. There are no rules that can be acquired and then easily applied. The use of prepositions in prepositional supplements is grammatically fixed; consequently, the prepositions must be learned together with their verbs and the case that they govern together. In Albanian there is no preposition that governs the dative object, but in German there is. Even the sentence: " Ich trinke mit meiner Freundin einen Kaffee." can be seen as a hurdle by the learners. After all, the learners will not be able to form such a common sentence until they learn the dative case.

However, both languages present great similarities in their morpho-syntactic properties of the prepositional supplements, since there are fixed prepositions in both languages. Unfortunately, there are rare equivalents when comparing the governed prepositions of both languages. Exceptions in such cases include the meaningful prepositions in prepositional supplements.

Another objective of this paper was to find out to what extent learners find the German language difficult. According to the self-assessment of the Albanian-speaking learners of German, the level of difficulty in some areas of German grammar is average. The reason for this may be that the learners have already learned a lot of grammar structures. Prepositions are considered to be the most difficult area of learning in German grammar. Although the learners have reasonable experience in the area of prepositions, these are considered to be the most difficult sub-area by the respondents. Nevertheless, prepositions were ranked in the middle of the difficulty level with an average of 3.33. The examined topics were: the choice of articles, declination, conjugation, prepositions, word order and learning vocabulary.

Based on the results, an error analysis of the governed prepositions in prepositional supplements and to derive the causes of these errors from the evaluated data, the data analysis revealed the following:

The analysis of the questionnaire shows that 35% of the answers to the first task indicated the incorrect use of the governed prepositions. Out of that 35%, 22% were interference errors because the preposition was taken directly from the mother language into the target language (in this case German) and translated one-to-one.

The next issue was interesting, because only 47% of the analyzed sentences were correct. In this task, there was a variant for each sentence in Albanian that did not require a preposition. Here the participants also paid attention to the definite articles (Der König herrscht über das Land. – Mbreti sundon vendin), which led them to take these sentences directly from Albanian.

The independently translated prepositions clearly show that the learners primarily binds the prepositions with local or temporal meanings. The reason for this may be that the textbooks deal more with the information and the preposition suffixes are embedded in the learning material very late in the process of acquiring a foreign language. In foreign language lessons, it is particularly important to look for the causes of errors and to justify them. This can be of great benefit, especially if all learners speak the same mother language. With the help of this study, teachers can avoid these mistakes in advance in DaF-lessons (German as a foreign language) with native Albanian speakers by specifically drawing the learners' attention to these mistakes.

The results clearly show that Albanian speaking learners of German make more interference errors than other types of errors. Further research in the field of the methodology of prepositive objects is urgently needed. There are not enough methodological techniques to make it easier to master the required prepositions.

In the future, this study could be used to create textbooks and practice materials for learners of German who are Albanian native speakers. This fact, the process of acquiring German language by the Albanian learners of German in conditional situations in which they feel insecure or do not know the governed preposition in prepositional supplements, is also considered particularly important. Foreign language learners use in general their mother language directly and almost always carry out a one-to-one translation of the counterparts of certain prepositions. A contrastive teaching method may seem old-fashioned or unsuitable for learners, but it may be the most suitable method when learning the prepositional supplements, since the learners are aware of where the dangers of making mistakes lie and these mistakes can, in those cases, be avoided. Only when the learners understand from the beginning that they should not look for the meaning of the preposition in the prepositional supplements would it be of great importance to learn them together with the regents (verbs, adjectives or noun-verb combinations). The mother tongue should serve as a means of aiding understanding and should be a relief for the learner. Unfortunately, there is not a large selection of books that offer contrastive learning of German for Albanian native speakers. This type of approach in the classroom might be more successful than learning the foreign language abroad, because you can only learn properly if you understands the language correctly.

The meanings of the prepositions are fixed in a certain embedded and situational context very early by the learners. The preposition "an" in German does not always mean pranë or afër in Albanian, and it is not a rare case. There is no other use of this preposition, as long as you do not do something against this fixation. This fact leads to a consistent reaction against this phenomenon. Textbook authors should use the pedagogical-didactical tasks to tempt the learners to take a different perspective on the prepositions and to perceive them differently. The similarities and differences should be clearly shown, so that the learner is aware from the beginning that prepositions can also be meaningless. In addition, it can be said that the awareness of the differences helps

the learner to avoid interference errors and learn the similarities, improving transfer opportunities. Similarities can lead to errors, but this fact is still considered to be an advantage in making it easier to learn German.

The differences in the prepositions in prepositional supplements should have priority in German as a foreign language lessons, so that the learners should notice right from the beginning that in most cases they are dealing with meaningless prepositions. This automatically leads to learners being more attentive in class. Learning the governed prepositions by heart should be at the beginning of learning stage in this area. The prepositions should be used in classes as often as possible, presented in different sentences until these constructions are applied automatically. The best part should come at the end: the similarities. It should be made clear to the learners that they have done the hard part of the work already and that this hard work will pay off in the end. Then, when the easy part comes, they will not pay much attention to the prepositions and so the learning time will automatically be shortened. Working on similarities and differences requires learners to pay attention to the prepositions at the beginning and then memorize and practice them at the end. During this time, the learner can easily give up because this method offers slow progression. Furthermore, the learners should also be given a clear understanding of the reason for the interference errors. In these cases, the learner should also be shown that the base meaning of the preposition cannot be applied to all contexts.

On the other hand, the teacher should never lose the impulse to motivate his/her learners. Various activities lead to an easier process of automating the prepositive complements. The learners should be asked to create a list of the prepositions and their regents themselves. As they gradually add new ones, an eye is automatically kept on the prepositions they wrote down earlier. It would also be an interesting task if the learners were given a text with prepositive suffixes and the teacher made a game out of it. The learners should be divided into groups of two and the group that finds the most differences and similarities between their native language and German wins.

Although it has been found that most errors are due to reasons that arise from the learner' native language, it should be noted that there are many other factors that can lead to an error. For this reason, the teacher should always create a learning-friendly atmosphere to eliminate factors such as anxiety or shyness.

In the learning process, it is also important to recognize the type of the learner and to use it in a targeted manner. According to Hufeisen and Neuner (2005), there are visually oriented, auditory oriented, communicatively or cooperatively oriented, haptically oriented, experience oriented and abstractly analytical learners. It can be concluded that we cannot use a single learning method in a group in which all learners are treated equally. On the other hand, we should address the learners in the classroom according to their individual learning habits and learning styles, so that they are encouraged. This means that with the help of the teacher, the learners should find their own learning style through individual learning habits and then develop them. With this method, the learners can cope with their own learning stress, because they specifically promote their skills according to their learning style (Hufeisen & Neuner 2005: 89-90).

It often happens that foreign language learners unconsciously use a construction from another language when they are in a stressful situation, in which they have not yet mastered this construction in German or they cannot think of the correct form at the

moment. However, this does not mean that the construction is necessarily taken from their mother tongue (in our case Albanian). It also happens that learners automatically fall back on another foreign language that they speak better than German. This also applies to the prepositions in prepositional supplements. It often happens that learners use the preposition 'von' in German instead the English counterpart 'from' or the English preposition 'to' instead the German 'zu'. In their native language, the learners use the correct prepositions because these have already been automated since childhood through extensive influence on the language. In the foreign language, the prepositions still have to be become automatic, although it is quite understandable that the learners unconsciously transfer the prepositions from Albanian or from another foreign language into German.

In summary, it takes a lot of patience and practice to master the governed prepositions in prepositional supplements. Further research in the field of the methodology of prepositional objects is urgently needed. There are not enough methodological techniques to make it easier to master the required prepositions.

Keywords: prepositional supplements, error analysis, foreign language students, language comparison.

Literature and Cultural Studies

Studije književnosti i kulture

<u>Nietzsche's Amor Fati in David Foster Wallace's *Infinite Jest*</u>

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Abstract: This paper aims to show the *blasé* characters of Wallace's *Infinite Jest* exposed to the postmodern *zeitgeist* who fear and hate fate for its dominance, as is depicted in his works. The indifference, apathy, skepticism and equivocation which circumscribed Wallace's characters in *Infinite Jest* show their escapist analysis of the quirks of fate. This study tries to find out whether Wallace's characters affirmatively embrace the power of fate or negatively deny it. After a close reading of Wallace's *Infinite Jest,* the researcher highlights that Nietzsche's concept of *amor fati* is absent for Wallace's characters because, fallaciously, they were either trying to ignore it or demystify it. Wallace characters' means of coping with fate metamorphoses them into apathetic beings that are finally in a constant quarrel with themselves. Both their escape from fate and their craving for its demystification culminate in their drowning in life and its pleasures, and then it becomes clear they can no longer enjoy anything and they become afflicted with *anhedonia.* Wallace's characters cannot know why their lives are worth living, so they fall into deadly living. It argues that fate entangles human freedom and human extrication from their carnal desires becomes a big delusion in the infinite jest of their lives. The immanent fight with fate will make life's jest very serious. And when life is taken too seriously, its jest will intensively make a mockery of humans.

Keywords: *Amor fati*, Anhedonia, Destiny, Jest, Escape, Metamorphosis.

1. Introduction

David Foster Wallace is an encyclopedic writer who is obsessively concerned with humanitarian concepts and values. He ardently copes with unravelling the quiddity of human nature and human fate. And this quest is initiated by his recourse to the rational facet of human beings as it is the sole domain of philosophy. He is very much concerned with the ontological and epistemological underpinnings of the world, and he tackles the issue of being and non-being particularly at the heart of his *Infinite Jest*. In fact, according to Boswell (2003), the eponymous title of this novel has an allusion to a phrase in Shakespeare's *Hamlet*. And Wallace turns to be Hamletish in the sense that there was a big gap between what he said and what he did. He seeks to see what life is like, but he embraces death amid his living. For Wallace, the presence of world suffering and *Weltschmerz* is intimidating and highly underscores ontological insecurity.

Though he asserted that all humans are learnedly helpless, he defiantly seeks to fight against this helplessness.

The significance of this study lies in the solipsistic knowledge of Wallace's characters regarding the indomitable power of fate in their lives and the consequent aggravating symptoms of suffering. Here, the researcher is going to see how fate can have the most devastating effect on human life if it's to be resisted. In the previous study entitled *Gesturing toward Reality*, John Baskin highlighted that "what Wallace does in his thesis—with the same understanding incisiveness of his later analyses of cruise ships, the porn industry, lobster biology, tennis, David Lynch, and a host of other matters—is show how to resist the seemingly compelling premises that led Taylor to that unhappy, fatalist conclusion" (22). From one side, it is going to be ascertained that resistance to the mesmerizing power of fate did not make humans happy as Wallace's characters didn't become. On the other side, escaping from the portentous power of fate will make human life as insipid as possible. Negation of fate either with recourse to resistance or escape culminates in the portentous incarnation of it in human life. Therefore, fate must be embraced as Nietzsche in his *The Will to Power* (1968) highlights, fate has to be affirmatively embraced with both its sweetness and bitterness. Though Nietzsche thinks that fate acceptance sublimates human life, Wallace enunciates that 'acceptance' is usually more a matter of fatigue than anything else. (IJ 77)

And his inference goes against the grain of what Nietzsche postulates about the acceptance of fate with the taken-for-granted presence of suffering in human life. Wallace can't help thinking about suffering as a presupposed presence in life; his whole purpose in life was to find a way for eliminating suffering from human life. Wallace is deceiving himself for a chimeral ideal of a utopian world in which he supposed there has to be no trace of suffering; such an ideal is in stark contrast to the harsh reality of everyday life. And when he cannot find this ideal in the real world despite all his endeavors, he falls prey to his extreme desire for knowing the root of human suffering. He couldn't forget about the very being of suffering in human life and this overthinking gives way to his higher suffering. What killed him, at last, was his excessive desire for remembering the sufferings of all, and quite unexpectedly he forgets himself and falls into oblivion and committed suicide when he thought life is way too serious and he is the one who has to disentangle all the inherent knots of life. The case of Wallace is very much thought-provoking; Wallace was very much meticulous about his surroundings and everyday life, out of too much orientation toward other human beings and toward the environment; he becomes far from his own being. He wants to escape fate by denying its power and he thought brawling with fate without limit is the sole solution for terminating human suffering; but, he was ignorant of *amor fati*, Nietzsche's solution for the unbearability of suffering in life.

2. Theoretical Framework and Methodology

Fredrich Nietzsche's concept of 'amor fati' or 'love of fate' is first introduced at the beginning of *The Gay Science* book IV "*Sanctus Januarius*" or "*Hymn of Victory*", characterizing a reiterate affirmation of the Nietzschean way of living by saying yes to life. According to Nietzsche, humans must live their lives wholeheartedly and must embrace their fate by inculcating the belief that if their lives go through a repetitive cycle, they won't find the least fault with it. His well-known concept of eternal recurrence is one of the most predominant manifestation of the *amor fati* concept. Veritably, in his *Gay Science*, he brilliantly sketches a harsh picture for eternal recurrence of life to highlight that humans must live a life worth infinite recurrence and reiteration:

> What, if some day or night a demon were to steal after you into your loneliest loneliness and say to you: 'This life as you now live it and have lived it, you will have to live once more and innumerable times more; and there will be nothing new in it, but every pain and every joy and every thought and sigh and everything unutterably small or great in your life will have to return to you, all in the same succession and sequence—even this spider and this moonlight between the trees, and even this moment and I myself. The eternal hourglass of existence is turned upside down again and again, and you with it, speck of dust!' (341)

Strikingly, craving for the repetitious life is only possible when humans can adore their lives; otherwise, their lives will be tantamount to catastrophe. If we reach the point that our extravagant desire for the better version of fate disappears, then there is *ne plus ultra* for us as human beings. Meanwhile, extrapolating Nietzsche's inquiry to his obsession with naturalistic metaphysics, with considering human life-affirming quest for meaning-making by the simultaneous incorporation of human free will and fate will shed light on human infirmity against the undeniable power of fate. While denouncing nihilistic philosophy, he moves toward enlivening and vivifying elements of life. In this regard, Nietzsche constantly reminds humans "to keep in mind that this was the perspective of a nihilistic philosophy that inscribed the negation of life on its shield" (Anti-christ 49). Categorically, Nietzsche asserts that pity is the concrete manifestation of negation in life; i.e., as human beings, we must not pity our being and existence, as pity is quite appropriate for the dead rather than the living. In his *Anti-christ,* he sheds more light on this point that ": pity negates life, it makes life worthy of negation, - pity is the practice of nihilism. Once more: this depressive and contagious instinct runs counter to the instincts that preserve and enhance the value of life: by multiplying misery just as much as by conserving everything miserable, […] - pity wins people over to nothingness!" (49).

In this study, the positive connotation of nothingness matters; life even as the representative of nothing must be embraced quite affirmatively. Human beings must be courageous enough for this endeavor and they have to defeat their ontological, epistemological, and eschatological insecurities. Any insecurity may lead to human hatred and disgust of the whole world as if there is no beauty to be investigated. For Nietzsche, any affliction is grace in disguise, and for him, this mindset gives the only solution to human beings for coping with the sufferings in life. The aim of unraveling the mysteries of human life will just demystify the human situation on earth. From a Nietzschean perspective, Wallacerean characters are just grappling with a life conundrum with too much susceptibility to a human vulnerability against fate. Human sights must always be set on some finite ends and death is the inevitable finitude of human life. Obsession with infinity haunts the human mind with extreme egotism that they may succeed in finding a path for overcoming fate; it is a hellhole for mankind from which there is no escape. Nietzsche ironically believes in human courageous living; we're fate's fool and plaything that cannot play with fate at all, or in Eliot's terms, we are like hollow men filled with straw. We have to say affirmative yes to life, otherwise, fate will negate us.

It's all the truth Nietzsche ascertained about fate. Indeed, he is an important figure in the realm of philosophy and he interrogates humanism as an empty denomination. He underscored that grappling with the issue of fate, by underscoring human free will would not guarantee a human sense of emancipation in life. In his *Ecce Homo* he highlights that "my formula for greatness in a human being is *amor fati*: that one wants nothing to be different, not forward, not backward, not in all eternity…" (18). As for Nietzsche, clever, free and powerful human beings must embrace their fate with all its limitations and it is only in this way that the best choices can be made. It's interesting to note that for Nietzsche, fate must be loved by all its ups and downs; then he has an allegiance to suffering as he believes his success is indebted to his sufferings in life. Moreover, Nietzsche substantiates that higher acquiesce to suffering determines human sublime ranks in life; "the order of rank is almost determined by just how deeply people can suffer, the trembling certainty that saturates and colours him entirely, a certainty that his sufferings have given him a greater knowledge than the cleverest and wisest can have" (*Ecce Homo* 321). As it is clear Nietzsche believes that as human beings we must not make a fuss about the sufferings that we are incurred by, which is against what Wallace in his *Infinite Jest* declares: that "sometimes suffering's point is almost crying out in a high-pitched whine to be heard" (IJ 141).

Authentically, Nietzsche believes in the positive affirmation of life, requiring positive forgetfulness which provides an opportunity for the triumph of rebirth and the discovery of identity. He asserts that "only through forgetfulness could human beings ever entertain the illusion that they possess

truth…"(Birth of Tragedy 143). Strikingly, the inherent potentiality of rewriting in forgetting shows that nothing happens till today; then metaphorically, life can be like a text which can be rewritten every day and in this sense, our world must be remarkably *scriptable*: there is always an open play of possibilities in Wallace which gives human the potentiality to rewrite their lives in Barth's terminology. Therefore, Wallace's works seem to be the paradigm of Barthes' *jouissance*. In other words, forgetting permits the characters to write their days anew and it provides an opportunity for them to escape from their daily habits and boredom. Extrapolating from Nietzsche's concept of *amor fati* and the eternal return of the same, this study will underscore that demystifying and deconstructing life vicissitudes cannot alleviate human pains and sufferings. If human beings neither have fear of fate nor hope for it, they will become the incarnation of their fate and they will stop awaiting a world beyond, and instead, their real moments in their given lives will be more gratified. Nietzsche's philosophy unlike that of Schopenhauer does not believe in the loathsome and fearsome nature of fate.

Human beings can embrace their fate in the Nitetzschean way only if they become able to free themselves of excessive desires. Otherwise, their fear of the portentous nature of fate metamorphoses their human life into animal life and they will easily yield to deadly living as Wallace's characters. Therefore, they cease to become neuter selves in their lives, because they will become pure desires which make their identities a purple patch rather than *neuter* selves. However, Wallace is too much concerned with this desire, and in his works, different characters are depicted that are doing away with their desires and want to become a *neuter* self as Maurice Blanchot (1992) claims neuter has separated itself from any desire, but unfortunately they cannot. Neuter self is the embodiment of the authentic concern for living; according to Maurice Blanchot, the *neuter* or *le il'*— detaches the subject from any relation to unity. […] The he/it can never be a speaking subject, can never have the presence of an I"‖(10). Insisting upon one's mental status exacerbates human awareness and culminates in double-awareness. As an ambiguous and equivocal experience for human beings, the neuter space is not easily achievable and it stands beyond all coherence, totality, esemplasy, and unity. It is unnamable, and the moment it is expressed it will erase itself. Its self-effacement and obviation are at odds with its urge for exposure; or to put it differently, its identity is all indicative of its alterity as if being is suspended in non-being. The neuter self is entangled in this desire-ridden cosmos, and in this midst, the only thing that can help human beings is becoming neuter. And as neuter selves, human beings inevitably have to embrace the obscurities of the world. The meaning behind the word neuter asserts that the capacity for suspense and indeterminacy is a privilege for human beings in this apathetic world. However, unfortunately, they jeopardize their life with a quest for self-aggrandizement which is a reversed sort of journey for

kenosis and self-emptying as the necessary ingredient for becoming perfect humans living in a conciliatory symbiosis with fate.

2. Wallace's Apathetic Characters & their Solipsistic Resistance to Fate

Throughout Wallace's *Infinite Jest*, Hal Incandenza's insistence upon feeling is a hint which highlights that he strips away cliché and stereotype to underscore that those who are deprived of feelings are incurably dead; he is a bibliomaniac and by voracious reading, he distances himself from the patina of everyday life:

> I'm not a machine. I feel and believe. I have opinions. Some of them are interesting. I could if you'd let me, talk and talk. Let's talk about anything. I believe the influence of Kierkegaard on Camus is underestimated. I believe Dennis Gabor may very well have been the Antichrist. […] I'm not just a creatus, manufactured, conditioned, bred for a function.' I open my eyes. 'Please don't think I don't care. (IJ 5)

Generally, all Wallace's characters like Hal feel like robots, as they cannot provide themselves with a reasonable response to the mechanical features of the world; therefore, it will lead to their solitary and insecure feeling. For instance, Hal wants to shout to all that he is not a nonchalant person, it seems, for him, vitality and felt experience interweave in a highly commiserative account. Moreover, Hal wants to excavate darkness for reaching the light, but he is unaware that some dark points in life must remain dark eternally.

Feeling ontologically insecure propels Wallace's characters toward a compensatory act which is passive resistance to fate. They are in a constant brawl with fate as they do not accept their duty in life. As *dharma* makes them feel the burden of being human and exacerbates their fear of taking responsibility for their living, they prefer to drown themselves in narcotics to turn a deaf ear or turn a blind eye to fate power, which is the straightforward manner of denial. And according to Nietzsche, fate denial not only will manifest its overarching power, but it also will suck human enthusiasm for living. The desire for living merrily at the expense of devitalizing force of life is the major threat for Wallace's characters; their life without *élan* vital does not worth living. Breathing is worth gratifying, but most human beings ignore this bounty as Wallace's characters are no exception. Interesting to note, is Wallace's depiction of respiratory and pulmonary diseases throughout the novel as once he refers to it as "pulmonary sloth" (IJ 365), or when he talks about a player's breathing difficulty and the minute portrayal of breathing aid as:

> Of each pair, one half, designated by lot, filled his or her lungs to capacity with inhaled air, while the other exhaled maximally to empty his or hers. Their mouth was then fitted together and quickly sealed by an organizing cultist with occlusive tape, who then expertly employed the thumb and forefinger of both hands to seal the combatants' nostrils. (IJ 411)

Here, we can see that breathing or pneumonic disorders foreground the importance of taken for granted presence of breath in human life which is a bridge between life and death. In this part, Wallace's analysis of inhalation, arrest, and then exhalation is reminiscent of Samuel Beckett's 45- second play entitled *Breath*. Any harm to the respiratory system affects life vitality, as pulmonary sloth is way much more comprehensive than the sloth and lethargy humans are afflicted within their daily lives. As there are shreds of evidence about the slothful life of Wallace's characters, "what appears to be laziness, lethargy, fatigue, sluggishness, a certain passive reluctance to engage you. Torpor" (IJ 284); it seems they are thirsty for a sense of livelihood, and perhaps their engagement in the tennis court demonstrates their desperate need for a game which helps them to feel alive. They need to be enthusiastic about the very minor things in their lives and perhaps like Jimmy Porter in John Osborne's *Look Back in Anger*, they need to "pretend they are human beings" (8).

Occasionally, they must remember how they are alive; otherwise, they feel insecure, "if the whole of the world dissolved and resolved each time I blinked, what if my eyes didn't open?" (*A Supposedly Fun Thing I'll Never do Again* 84). Here, again we see the human obsession with not being and how this eschatological concern is suffocating for Wallace's characters. Though, fate must not be transmogrified by human double awareness; Wallace characters' awareness of fate power and their simultaneous sense of mental fight for pain obviation is surmised in their solipsistic insistence upon this fight. As a solipsist thinker, Hal asserts that knowledge of anything outside one's mind is uncertain and terrifying; the external world and other minds cannot be known. Indeed, for Wallace, human one's mind is a good shelter against all unknown mysteries including the most unknown and terrifying element like fate. The trace of solipsism can be found in most of his works:

> Solipsism, sometimes discussed as a doctrine but also evoked as a metaphor for isolation and loneliness, pervades Wallace's writing. […] His stories are full of sealed-off people." The self-obsessing narrator of 'Good Old Neon,' who has committed suicide and addresses the reader from beyond the grave, says "you're at least getting an idea, I think, of what it was like inside my head," of "how exhausting and solipsistic it is to be like this. (Ryerson 12-13).

Wallace could not believe that every human is alone with a fate of one's own. Only his solipsism does exacerbate the human sense of loneliness and ontological uncertainty. When human beings are exhausted, they cannot bear the responsibility of their lives. On these occasions, impotency will reign over their daily lives and Wallace's characters can do nothing except blaming fate for relieving their pain. Nonetheless, in this regard, Richard Taylor tries to define

fate as a real element that has simultaneously portentous and promising factors in it, but human beings in most cases are ignorant of the promising potentiality of fate. As in his *Metaphysic*s, Taylor quite clearly elaborated:

> The fate that has given us our very being has given us also our pride and conceit, and has thereby formed us so that, being human, we congratulate ourselves on our blessings, which we call our achievements; blame the world for our blunders, which we call our misfortunes; and scarcely give a thought to that impersonal fate that arbitrarily dispenses both. (54-55)

Taylor believes in Nietzsche's concept of fate affirmative embrace with both its portentous and promising features; or to put it differently, for him, fate negation will only make it more horrendous. However, Wallace cannot help thinking about fate power and its inevitable metamorphizing facet.

2.1. The Shadow of Fate: Source of Unbridled Fear in Humans

Pessimistically, when fate reigns over human life, humans' fear petrifies their courage for living; therefore, various traces of mislivings will be manifested. In this regard, Barry Schwartz highlighted that "Seligman's discovery of learned helplessness has had a monumental impact on many different areas of psychology. Hundreds of studies leave no doubt that we can learn that we don't have control" over our fate (102). This discovery makes human beings very cruel in their relationship to each other and their selves due to their institutionalized sense of ontological uncertainty as well as their deranging sense of learned helplessness. With their acquiescence to this awareness, they want to conquer their helplessness by exercising control over others by either repressing themselves or others. What is evident is human being's inclination to abuse their freedom to boycott others of their kind, when they know they are rendered impotent by the environment; they intentionally do not want to remember how enchained they are to the moments; therefore, they will undergo a great transformation in a blink of an eye. And it is as if a human is "suffering a kind of hidden degenerative recidivist soul-rot" (IJ 264). Human indulgence in the materialistic and escapist ways of living culminates in their soul decadence. Perhaps, one of the reasons for human decadent behavior toward each other is an ego-centric desire for rescuing one's own life at the cost of making others pawns of themselves, as they avoid being pawn of the universe. The acme of this ignorance and suffering is that we think we have freedom for choosing not to be the pawn of the universe, but at the end of the day, we can see there is no escape from being the puppet. We must yield to the fact that it can be far better if we accept the determinism of the universe because the disguised form of determinism is our illusion of escaping from it.

It seems that blaming others is the easiest way to fight fate, but rewarding oneself rather than blaming others is a necessity for life continuation. Here, we

see Wallace cannot reward himself, perhaps because he proves that the black substance of the human mind becomes darker than normal in the postmodern zeitgeist. In this midst, terror and *angst* of destiny propel mankind to a hustle and bustle way of living which neither does obviate their fear nor grant them a higher power. Though in our era, humans are always in a rush; their movement toward perfection is indeed too slow; as if they are mostly suffering from *bradykinesia*. The *substantia nigra* (SN) of the midbrain plays an important role in reward and movement. Therefore, the movement for a perfectionist human at the time of conscious cogitation will always seem unrewarding. What is at stake in human life is humans yielding to the rush of everyday life which has its detrimental effects on the human spirit. Hal *Incandenza* in Wallace *Infinite Jest* was haunted by the word *zuchung* which means convulsive movement. It bears a correspondence with us as postmodern humans as we are in a rush without paying any attention to anything else. It seems "he suddenly felt nothing, or rather nothing, a pre-tornadic stillness of zero sensation, as if he were the very space he occupied, then he had a *seizure*" (114). Moreover, human consciousness, sense of duty, obligation, expectation, *etc*. will undergo severe change. That's why there are so many humans with masked faces who have lost their paths for living and will go in a rush to nowhere. According to Wallace, most humans are suffering from *dysthymia* or persistent depressive disorder which chronically removes hope from life. Critically, many humans seek to experience an effortless way of living, but instead in this domain they just become purposeless. Wallace characters' reaction toward fate like so many other humans is an ambivalent one, they are always hovering between yielding to fate or evading from it.

Strikingly, by escaping from mesmerizing power of destiny, it cannot be conquered; instead, it will accelerate its bulimic potentiality. Human beings have a bipolar reaction when dealing with time and destiny, from one side, they cannot bear the trace of time and destiny as if they are suffering from anorexia*,* with the association of dysphagia; *i.e.* human beings think that they have to swallow time with difficulty because they cannot digest the negative trace of it. On the contrary at other times, they fall prey to the rush of time like the time they need to be happy go lucky, they can easily swallow time and send it to oblivion that's why they can cruelly become ungrateful for the happy moments. Therefore, at any cost, destiny powerfully will swallow human beings poly-phagically with utmost cruelty that will divest them from their self totality. Therefore, unavoidably compliance with fate is a very strategic maneuver for the human soul that:

> A soul can divest itself of the created state of willing, knowing, and having to realize the pre-creational state of non-willing, non-knowing, and non-having. The soul is not by nature divine, but it is, through the

transformation of love, divinizable, enabling even the embodied, earthly soul to achieve a lasting and essential union with God. (Robinson 12)

It means that the solution for Wallace's characters and all disorientated humans is learning to make a balance between willing suspension of either disbelief or belief when dealing with fate. And for some human beings oblivion of fate power can lighten their responsibility in life and postpone their decision-making. Sometimes Wallace's characters suffer from decision paralysis and therefore they will be driven everywhere except to the stable point as if moved by wind. "[…] Mostly wind. The biggest single factor in Central Illinois' quality of outdoor life is wind. […]. Most people in Philo didn't comb their hair because why bother" (*"Girl with Curious Hair" 7*). As the instrument of fate, wind can intervene in human decision-making. Moreover, human oblivion is a defensive stratagem that illusorily makes human beings secure toward the ontological insecurity exacerbated by fate influence. Oblivion does not give any human victory over time ravishment; oblivious human just experiences a pyrrhic victory which is tantamount to defeat. It is bearable for some people who accept self-deception as a principle in their lives.

On the other side, when Wallace's characters consciously keep an eye for fate, they will lead an inauthentic way of living that is porous with fears. The need for courageous living is necessarily felt because if human beings are scared to death in a confrontation with life challenges, they will lead a deadly living very soon. Then more than anything else humans need courage in their lives, as Paul Tillich in *Courage to Be* asserts, we can see "the fortitude to Be *(Die Tapferkeitzum Sein)"* (6), while human beings maneuver in life with their own feebleness and frailty. This frailty to be is tangible in Wallace's *Infinite Jest* as the dominance of addiction in the fiction indicates every kind of addict cannot have the Courage to Be. "The courage to be is the courage to affirm oneself in spite of fate and death, but it is not the courage to affirm oneself in spite of sin and guilt. It could not have been different: for the courage to face one's own guilt leads to the question of salvation instead of renunciation" (Tillich 11). If we don't pressurize ourselves to become conscious of our behaviors, automatic deceiving will be the natural outcome. Because seemingly humans are absorbed to the world just for the sake of entertainment and human life is like a game and according to Wallace, "game is about managed fear" ("Infinite Jest" 67). What is evident is that Wallace's characters simultaneously think about managing their fears and their fates; while there has to be distinction between fear and fate. In other words, fear of fate is manageable not fate itself.

2.2. Human Delusion of Having Control Over Fate Exaccerbates its Intractability

The major characters of all Wallace's works specifically those of *Infinite Jest* show, taking anti-depressants and drinking beer are the analgesic stuff for relieving fate deterministic burden. They don't have the art for being calm and jovial without resorting to narcotics. On a deeper level, it shows that Wallace's characters cannot yield to life affirmatively, and they're negatively fighting against life forces. Wallace's characters move against Nietzsche's concept of *amor fati*, and they consequently deny the positive affirmation of life by renouncing all life as the unbearable incarnation of suffering. And in this vein, they decide to be drowned in the events and sufferings of the mundane world. Humans must not deceive themselves that life is an integrated party, they must be courageous enough to live a repetitious life without the feeling of suffocation; or in Nietzsche's term, humans must love their living to the extent that if they return to it recurrently, again they crave for their living. However, Wallace's characters mistakenly think that life is supposed to be replete with absolute happiness that's why they can no longer enjoy their lives:

> This is called here the Syndrome of the Endless Party. The celebrity, money, sexual behaviors, drugs and substances. The glitter. They become celebrities instead of players, and because they are celebrities only as long as they feed the culture-of-goal's hunger for the ***make-it,*** the winning, they are doomed, because you cannot both celebrate and suffer, and play is always suffering, just so. (IJ 253)

Indeed, suffering presence in the game arena is ineluctable and in the warp and woof of human fate, suffering is an ever-present constituent of human destiny. Even if humans are on the *qui vive* for the voice of destiny, they won't be able to change their destiny. As Wallace in his *Infinite Jest* cryptically hints to destiny's *soufflé* which can't be heard by the human ear; in other words, he intends that destiny's presence is really invisible and no one can hear its voice. Strikingly, Wallace asserts that blindfolded human beings think that they can engineer the trivial and insignificant matters in their lives. Wallace asserts that human beings claim to be wisdom incarnate in order to be able to pretend they can reign over their predestinations. Fate's greatest essence and origin lie in time, the incarnation of time indomitable power shows destiny's grandeur and its grandeur must always be remembered as Wallace substantiated:

> Almost nothing important that ever happens to you happens because you engineer it. Destiny has no beeper; destiny always leans trenchcoated out of an alley with some sort of *Psst* that you usually can't even hear because you're in such a rush to or from something important you've tried to engineer. ("IJ" 110)

Grievously, human beings feel absolutely alienated after being exposed to the shadow of fate; at these points, they are learnedly helpless. And despite multiple "pons asinorum" in life (points at which many learners fail), *("Brief Interviews with Hideous Men"* 55), human beings must not be a loser to their humanity. In various tests for remaining human, human beings must recurrently remind themselves how frail they are and how carefully they must pass through the path of life in order not to be lost in the rush of life. In *pons asinorum* points of life, we can see that human thought is very weak and unconfirmed; indeed follies of the world can enchain human thought and can prevent them from seeing the differential points in every incidence. Though differential mechanisms and points in the postmodern era are not tangible, human beings must grasp the humanitarian points in life. For instance*,* it seems in Wallace's works, infinity and nothingness can be the same as Mullins corroborated "all is one. Nothing changes" (48). In this sense, either we are fatalists or not, there is no escape from fate:

> Fatalism is the thesis that whatever happens must happen; every event or state of affairs that occurs must occur, while the nonoccurrence of every event and state of affairs is likewise necessitated. With respect to human affairs, fatalism claims that we lack the power (capability, ability) to perform any actions […]. As a result, there is no such thing as (libertarian) free will. (Bernstein 65)

2.3. Going Beyond Fate through Zen-like Non-action

Human arrogance for their free will, as the darkener of the spirit, coerces human being into a life with either chaotic action or with porous non-action while humans need to reach "taoist or *comme on dit 'dolce far niente'* or Zen like constructive-nonaction movement" ("Oblivion Stories" 145). Knowing when to be active or non-active depends on the degree of human attachment to either consciousness or unconsciousness, and either way proves its findings. Conscious non-action is a way away from the indifferent way of living; however, unconscious non-action can bring total annihilation to human life. Whatever instigates non-action, according to Wallace must not inhibit the jest in life and replace it with staleness. Self-consciousness about fate is an additive to human's learned helplessness. As a matter of fact, "trusting the railroad ties' vibration and the whistle's pitch, as well as intuition, and fate, and whatever numinous influences lie just beyond fate" ("Infinite Jest" 410), is a guarantee for a meaningful way of living. Here, we can see a subliminal trace of *amor fati* signifying that humans must love their destiny in either disguise but it is far from practice in *Infinite Jest.*

Necessarily, for some time we need to become a zero degree human; i.e., human without any predominant desire. However, unfortunately, we cannot yield to the zero degree of covetousness for becoming a perfect human; instead,

mostly we recede to the beastlike potentiality of being a human rather than manifesting the angel-like features of human beings. The most essential problem of humans is the point that they are always waiting for the angel-like person to make them hopeful and bring meaning back to their lives. Why do humans prefer to be a backseat driver and expect to be awakened? They just drown themselves in daily quibbles and babbles and ultimately forget their awaited hope and meanings in lives. That is why in most cases, hope is not a key to prosperity because many humans foster a *pseudo* hope in their minds which is the real obstruction in their lives. And they become dumb to "a voice comes from elsewhere (perhaps that of Samuel Wood or of the nameless) inaccessible to time and erosion; a voice that, even if it is also illusory like a dream, has in it something that lasts / Even after its meaning has been lost" (*Blanchot, A Voice From Elsewhere 21).* If humans had an ear for hearing their inner voice, then they would not be scared stiff when it comes to fate.

Presumably, fate is anthropomorphized; sometimes it's like an inner voice that has to be heard. However, it's only audible for those who have an ear for; those who are still human in such a dehumanized world. People who are not yet disillusioned by the harsh reality of their lives; humans who understand genuine feelings and can empathize with dehumanized others of their being. Though, it must be noted that Wallace neither could make sense of absolutely apathetic humans nor could he understand those who were hypersensitive. Because he believes hypersensitivity to others' pain is very deranging, and humans with such sensitivity can never experience a happy life even when there remains one person suffering on earth. Because of this, he depicts Mario *Incandenza*as as a character who was suffering from —familial *Dysautonomia*, a neurological deficit whereby he can't feel physical pain very well" (590). Wallace craves for this deficit in humans as it will culminate in human *analgesia* toward pain like the character Mario in *Infinite Jest* who is just emotional and not self-reflexive at all*.*

However, human nature is not changeable, human beings must feel suffering and yet remain human. Therefore, they must yield to whatever befalls them either afflictions or graces, embracing the events can make a Nietzschean superman of them. What is striking in Wallace's characters is the fact that they just theoretically know about the impact of fate, but in practice, they cannot love their fate. As somewhere else in the *Girl with Curious Hair*, we see that "he sees life as a jungle. No matter how long a rein you think you're on, he's always got the rein in his hands" (108). Getting the rein of life in one's hand, needs so much courage that many humans with underscoring their fears and Achilles heels cannot yield to. Unlike Samuel Beckett's Unnamable, whose catchphrase was "I can't go on in any case. But I must go on. So I'll go on …" (107), Wallace's characters like so many blasé humans will say, we must go on, but we cannot. Because so many of them robustly start their quest, but unexpectedly they deny

the necessity of going on. Perhaps human embracing of the fate power must be handled subtly, rather than tenaciously and bumptiously. Moreover, human beings must not always be self-conscious about the power of fate; indeed fate is among those things which must neither go into absolute oblivion nor must be uninterruptedly remembered; instead, it must come and go between forgetting and remembering. It is only in this case that fate can be affirmatively embraced.

3. Conclusion

Wallace mainly depicted life as a jest due to the point that in a vicious circle every one of us is killing ourselves for nothing. His quest for analyzing the traces of fate in human life prevents him from embracing fate. As a result, the absence of *amor fati* culminates in his characters' soul-draining life; life without 'courage to be' is deadly living. It is found that 'Being' without life affirmation impedes human becoming, for a resounding yes to life despite all its sufferings and afflictions is a necessary component of living. The code for the end of human struggle in this infinite world is self-renunciation; self must be renounced despite life affirmation. Human beings must become a renouncer and affirmatively embrace their worldly alienation and experience their own *kenosis* or self-emptying for fulfilling human reconciliation. There has to be a balance between the infinite jest of life and infinitesimal earnestness for living. Indeed, institutionalized fear of human simultaneous life earnestness and refuge in the jest of life petrifies vital moments of life and transforms the ideal vertical life into a horizontal repetitious way of living. Therefore, according to what Wallace has depicted, in his *Infinite Jest* (2006), thanatology (crave for death) is replaced with deontology (sense of duty); his characters as the example of postmodern humans, are reluctant to recognize their human duty and forget to live their vital lives, instead they take refuge in death before the time comes.

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AMOR FATI NIETZSCHEEN DANS *L'INFINIE COMEDIE* DE DAVID FOSTER WALLACE

Ce travail vise à représenter les caractères blasés de *L'infinie comédie* de Wallace qui sont en proie au *zeitgeist* postmoderne et qui haïssent le destin et en ont peur vu sa prédominance. L'indifférence, l'apathie, le scepticisme et l'ambiguïté qui circonscrivent les caractères de Wallace dans *L'infinie comédie* montrent leur analyse basée sur la fuite de la réalité en ce qui concerne l'essence du destin. Cette étude essaie de comprendre si les caractères de Wallace acceptent affirmativement la force du destin ou qu'ils la nient négativement. Après avoir profondément lu *L'infinie comédie* de Wallace, nous insistons sur ce que le concept nietzschéen de *Amor fati* est absent chez les caractères de Wallace, parce que fallacieusement, ils tentent de l'ignorer ou de le démystifier.La lutte des caractères de Wallace avec le destin, les métamorphose endes êtres apathiques qui sont en constante querelle avec eux-mêmes. Leur fuite du destin et aussi leur vœude le démystifier en même temps aboutissent à ce qu'ils submergent dans la vie et ses plaisirs. Il est donc clair qu'ils ne peuvent plus jouir de rien et ils deviennent ainsi affectés de *anhedonia*. Les caractères de Wallace ne savent pas pourquoi leur vie vaut d'être vécue et ils vivent plutôt comme des morts. En fait, ne pas accepter le destin met en question la liberté de l'être humain jusqu'à ce que, dans l'infinie comédie de la vie, la délivrance de l'homme de ses désirs charnels devient une grande illusion. La lutte

immanente avec le destin rend la comédie de la vie très sérieuse. Et quand on prend la vie trop au sérieux, son aspect comique se moque extrêmement de l'homme.

Mots-clés: *Amor fati*, Anhedonia, Destin, Comédie, Fuite, Métamorphose.

POST-APOCALYPTIC IDENTITY CONSTRUCTION IN AYN RAND'S *ANTHEM* WITH REFERENCE TO CULTURE/NATURE DUALITY

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Abstract: The present article endeavors to explicate the process of identity construction in Ayn Rand's post-apocalyptic dystopian novel, *Anthem*. The utilisation of language and the dissemination of symbolic meanings are significant factors that contribute to the formation of identity, which enchains individuals, transforming them into obedient subjects. Fiske's perspective on identity construction elucidates the interplay between power and resistance, which appears to be absent in this post-apocalyptic work. The imperialising power is predominantly responsible for the mechanism of identity formation in the subjectivity of the characters, as there is no discernible systematic resistance to the dominant representations of power throughout the novel. Despite the absence of the duality of power and resistance, the duality of nature and culture is at play, significantly impacting the way identity is constructed. The imperialising power aims to eradicate or limit representations of nature, as the semantic burden that nature carries poses a threat to its existence. We aim to clarify how the imperialising power responds to the representations and meanings that nature embodies. Lastly, we posit that the imperialising power's reaction towards nature is stronger in post-apocalyptic contexts, where representations of nature are highly restricted, confined only to the "Uncharted Forest."

Keywords: Nature, Culture, Identity Construction, The Post-apocalyptic, Imperialising Power, *Anthem*

1. Introduction

Ayn Rand, a noteworthy novelist and philosopher of the twentieth century, was born in Russia but developed her career in America. In her quest to explore human mentality and subjectivity, Rand found it necessary to assume both roles of novelist and philosopher, as noted by Knapp (61). Rand held a strong opposition to collectivism and championed individualism, recognizing that "collectivism holds that man must be chained to collective action and collective thought for the sake of what is called the common good" (Rand "The Only" 353). Her lesser-known work of fiction, Anthem, written in 1937 during the Second World War and published a year later in the United Kingdom, was completed

within a mere three weeks, as attested by Heller (103). The story can be interpreted as a radical critique of collectivism that ultimately embraces individualism. The genesis of this literary work is largely informed by Rand's personal background and political views. For Rand, "Russia embodies the principle of collectivism" (Lewis and Salmieri 591), a principle which she vehemently opposes.

Her novels "testify to the great gift bestowed by creative individuals on humanity" (Montmarquet 3). Rand wrote many essays and articles concerning collectivism in which she questioned its fundamental structure. As a political philosopher, "she worked to understand the world around her" (Gotthelf 12). The Soviet Union was the representation of a collectivist society in which "the subjugation of the individual to a group" (Rand "The Only" 114) was more significant and everything revolved around the satisfaction of the people as a group than individuals. Rand's Anthem is a dystopia in which collectivism is preferred to individualism. As Burns argues, her dedication to individualism, "was a natural rights theory derived from the Declaration of Independence" (61) in that she was an enthusiast of America's political atmosphere.

Rand seeks to put into practice a collectivist, egalitarian regime and she "neatly exposes the ultimate logic of totalitarianism: perfect conformity for perfect control" (Heller 111). Rand's dystopian society prohibits individuals from exercising their autonomy in choosing their own names, instead mandating designated appellations. All facets of communal life, including the formation of rules and codes, are determined exclusively by the ruling power, thereby precluding direct contributions from members. Compliance with the prescribed regulations is mandatory and enforced stringently. Our aim is to analyse the strategic methods employed by the imperialist authority, the role of nature, and the function of language in the development of individual identities. A significant theme expounded in Rand's "Anthem" is the naming of characters and places. In this world, there exists no record of any nomenclature that would suggest even a modicum of individuality.

The places in the text are named merely based on their usage, for instance, 'the Home of Useless' which is applied to a place where everyone over forty resides. Knapp explores the justification of this sort of naming and proposes that "the disappearance of names accords with the overall regression in society. By dispensing with names, by approaching anonymity, the society in Anthem is on the road to abandoning basic humanity" (80). The given names signify a given identity, by hailing the subjects through naming them, the subjects are defined in a frame of meaning which brings about some expectations.

The precise act of hailing the subjects within the dystopian framework serves to constrain them within the preferred confines of the ruling power. Notably, the author's intention to depict a dystopian narrative in which collectivism is favored over individualism is a prominent theme. The author,

having experienced years of suffering in Russia, harbored a fervent anti-communist sentiment, which is painstakingly portrayed in "Anthem." Some scholars posit that Rand's advocacy for individualism is intended to counter religious collectivism. Simental states, "her views on religion just prior to composing Anthem show how the work itself aims at religious collectivism" (99). It is widely accepted that Christianity promotes collectivism as a fundamental tenet of its ideology. However, the novella "Anthem" does not contain a sufficient number of religious allusions to substantiate Simental's assertion. The dystopian society depicted by Rand appears to be a secular authoritarian system that emphasizes egalitarianism.

2. The Birth of Meaning and Identity in the Duality of Power

Fiske's understanding of power is entitled to a duality which acts as a binary opposition. He introduces the 'imperialising power' which aims "to extend its reach as far as possible_ over physical reality, over human societies, over history, over consciousness" (Fiske, *Power Plays* 11). The imperialising power seeks dominance and subordination. It is the "top-down power" (Fiske, *Power Plays* 11) which seeks to control the subjects and shape their identities. It is empowered by "a constellation of discursive structures, (scientific) knowledge and practices that accompany them which create a set of rules and standards" (Manokha 430). On the contrary, he introduces the "localising power" (Fiske, *Power Plays* 11) which is the power of the subordinated people who quest after some space in which they can avoid and escape the imperialising power. The localising power is reflected through different forms of resistance which are "varied and contradictory as the concerns articulated by the people" (Maase 45). Fiske asserts that identities come into existence in continuous struggles of the imperialising and the localising power. The localising power resists the imperialising power. As Haugaard points out, "resistance to domination is not only about winning episodically… but can also be about preserving identity" (272). In order to conceptualize the dynamic interplay between power and resistance, it is necessary to situate this phenomenon within the context of social relations and the physical and semantic space in which they are enacted. Thus, it is imperative to establish resistance as a social phenomenon that arises within a particular locale, where individuals engage in strategies that run counter to those of the dominant power structure. It is important to note that the unsystematic resistance of individuals who do not share this locale cannot be classified as a form of resistance that localises power within the duality of power and resistance.

The opposition between these two sorts of power occurs in the realm of representations, in the realm of meaning. The imperialising power and the localising power become semiotic power and semiotic resistance, respectively. Semiotic power "… is the power to make meanings" (Fiske, *Reading The Popular*

10). This form of power functions directly in creating identities and also it endeavours to achieve hegemony. Thus, the significance of the semiotic power must be considered in all the texts and contexts since "[e]very text and every reading has a social and therefore political dimension" (Fiske, *Reading The Popular* 97). As a result of semiotic power, semiotic resistance comes into existence "that not only refuses the dominant meanings but constructs oppositional ones that serve the interests of the subordinate is as vital a base for the redistribution of power as is evasion" (Fiske, *Reading the Popular* 10). Power and resistance constantly circulate in a social system. In the commodified world, every object can represent a value, and "the circulation of commodities in the marketplace is, in the economy of style, the circulation of meanings and identities" (Fiske, "Miami Vice" 118). These values or meanings take an active part in constructing subjectivity through commodification and various institutions.

Two opposing forces are constantly at work to create meanings for their own benefit through language. It is "this dual articulation [that] allows for accounts of power relations that show the ubiquitous presence of power as well as its inescapability" (Hardy 411). These two forces are as well, critical to the formation of subjectivity. Everything takes place within the terrain of language, it is the existence of language which creates meaning and as a result, values come into existence. The multiaccentuality of language exists because of the semiotic power and semiotic resistance. "Language is always multiaccentual. It always has the potential to be spoken with different accents that inflect its meanings towards the interests of different social formations" (Fiske, *Power Plays* 31). Language is a contributing factor in the power structure; it is "a crucial site of struggle, for all of our circulation systems it is the one with the widest terrain of operation" (Fiske, *Power Plays* 30). The localising power and the imperialising power are constantly struggling in the terrain of language. It is where these two forces achieve their utmost form of exploitation. The centrality of language in a social system is because of its availability and effectiveness in the terrain of power. Furthermore, the instability of language is quite similar to the culture and the people. "Language changes over time; it differs between cultures, and even within the same society and historical period it is inflected differently by different social formations - class, race, gender, age, region, and so on" (Fiske, "Semiotic" 34). Consequently, it can be argued that the entire system of language is dramatically affected by countless social factors which are determined by the historical context of that society.

3. The Essence of Power in Ayn Rand's Anthem

At the beginning of *Anthem*, the narrator depicts the rules and conventions in society. He asserts that "it is a sin to write this. It is a sin to think words no others think and put them down upon a paper no others are to see" (Rand,

Anthem 7). Already the imperialising power is at work to restrain the efficiency of language for the subjects. They are not allowed to write "unless the Council of Vocations bid them so" (Rand, *Anthem* 7). Using the word 'sin' proposes the ethical or religious ideology which the imperialising power acquires to subvert the subjects. To write is "base and evil. It is as if we were speaking alone to no ears but our own. And we know well that there is no transgression blacker than to do or think alone" (Rand, *Anthem* 7). Writing is not allowed which suggests the stress of the imperialising power to limit the language for its subjects. Since language is multiaccentual and serves both power and resistance, the imperialising power in this society seeks to limit this characteristic. The result is a uniaccentiual language which only serves the imperialising power and is limited to the construction of meanings only by the imperialising power.

As a result of potential resistance, the imperialising power has devised an alternative treatment for the disobedient and that is punishment. "What punishments await us if it be discovered we know not, for no such crime has come in the memory of men and there are no laws to provide for it" (Rand, *Anthem* 7). To be alone is drastically reprimanded "for this is the great transgression and the root of all evil" (Rand, *Anthem* 7). To be alone provides the subject with the experience of selfhood which is a great violation in this social context. What Rand's social system fails to consider is that "the construction of individuality is fundamental to social life, and the boundaries of that individuality are among the most fiercely contested" (Fiske, *Power Plays* 64). Individuality in this society is neither fundamental nor necessary to the objects of the dominant regime. The rules clearly object to any sort of individuality or anything that might represent that, proposing a motto which asserts, "WE ARE ONE IN ALL AND ALL IN ONE. THERE ARE NO MEN BUT ONLY THE GREAT_ WE_, ONE, INDIVISIBLE AND FOREVER" (Rand, *Anthem* 8). The reason for this sturdy opposition to the idea of individualism is related to the differences that individualism would create.

The exercise of power involves an inherent desire to control, and the prevalence of individualism complicates the imperialising power's efforts to achieve such control. In Rand's social context, disciplined control is a constant practice that serves to maintain the authority of power through the imposition of specific social practices. These practices "carry meanings that may be common to a whole period" (Foucault, *The Archeology* 118). Equality-2521 keeps violating the dominant rules in different ways. "We stole the candle from the larder of the Home of the Street Sweepers. We shall be sentenced to ten years in the Palace of Corrective Detention if it be discovered" (Rand, *Anthem* 7). Within the context of dystopian fiction, punishment is typically portrayed as the ultimate solution to transgressions. In the case of the protagonist in question, the minor offenses that he commits are not viewed as posing a significant threat to the dominant power, and thus are not considered to be a

form of systematic resistance that could serve to undermine the established order. These transgressions occur infrequently and in a highly erratic manner. Each new offense leads to yet another transgression, which remains shrouded in mystery but appears to be of considerable significance. He asserts, "Nothing matters save the work, our secret, our evil, our precious work" (Rand, *Anthem* 7). Equality-2521 is working on a project which is banned by the dominant regime. Equality-2521's act of writing does not suggest the multiaccentuality of language since his writings are partly self-criticism and do not seek to subvert or question the authority of the imperialising power.

In this society, names are assigned to individuals without their consultation, a practice that serves to highlight the extent of control sought by the imperialising power over its subjects. Names are the representation of the dominant ideology and "representation is control. The power to represent the world is the power to re-present us in it or it in us" (Fiske, *Power Plays* 158). The imperialising power keeps representing itself and everything in its terrain, the subjects, in particular. "Our name is Equality-2521, as it is written on the iron bracelet which all men wear on their left wrists with their names upon it" (Rand, *Anthem* 7). Names are assigned to the subjects and they are unable to change them. Throughout the novel, the narrator grapples with an internal struggle in relation to the sins and crimes that he commits. Equality-2521 is physically superior to his peers and because of that, he is reprimanded. The reason for the narrator's internal struggle is due to the dominant power's ideological drive towards achieving a state of absolute sameness. When the physical world fails to conform to this ideal, the dominant power seeks to subvert any differentiating elements that exist. They keep telling him: "There is evil in your bones, Equality-2521, for your body has grown beyond the bodies of your brothers" (Rand, *Anthem* 8). It appears that a singular characteristic of post-apocalyptic societies is the tremendous effort of the imperialising power to homogenise. Fiske suggests that "theories of ideology or hegemony stress the power of the dominant to construct the subjectivities of the subordinate and the common sense of society in their own interests" (Fiske, *Understanding* 8). It can be argued that the main problem which led to a social breakdown and post-apocalyptic worldviews is the existence of differences and inequalities.

In order to establish a validated perception of truth, the imperialising power must eliminate all other competing forms of truth and create its own version of reality, which it then imposes upon its subjects. Within Rand's post-apocalyptic world, the dominant ideology is one of unity and sameness, which forms the core of the established truth. "And these words are the truth, for they are written on the Palace of the World Council, and the World Council is the body of all truth" (Rand, *Anthem* 8). The World Council serves as the cornerstone of the imperialising power, representing the truth and reality of the subjects through the use of language, assigning names, education, and jobs. In the

struggle to establish truth and reality, a formidable opposing force to the imperialising power is history. Equality-2521 proposes that the World Council is the representation of all truths "thus has it been ever since the Great Rebirth, and farther back than that no memory can reach" (Rand, *Anthem* 8). Our understanding of history is shaped by collective memories, and the absence of history leads to the erosion of oppositional elements, leaving only the dominant ideology of the imperialising power. 'The Great Rebirth' refers to the time when this new utilitarian system came to power. Reaching the time before the Great Rebirth is threatening.

The inflexible imperialising power subverts and eliminates all the opposing forces putting in view that "we must never speak of the times before the Great Rebirth, else we are sentenced to three years in the Palace of Corrective Detention" (Rand, *Anthem* 8). The fact that one can be subjected to three years of physical and mental punishment for simply pondering about the time before the emergence of the dominant ideology underscores the degree of threat perceived by the dominant power. The times before the Great Rebirth is called "Unmentionable Times" (Rand, *Anthem* 8), and the subjects are not allowed to discuss that. Not all subjects can be potentially threatening to the existence of the imperialising power. Accordingly, although the main population is banned from even thinking about the 'Unmentionable Times'. "It is only the Old Ones who whisper about it in the evenings, in the Home of Useless. They whisper many strange things, of the towers which rose to the sky, in those Unmentionable Times" (Rand, *Anthem* 8). Old people are not considered to be a threat. The old people are useless and are put in the Home of the Useless.

All of the pillars of power are in constant motion to ensure the dominance of power and to preserve the reality it has constructed. This unyielding pursuit of dominance extends to the mentality and physical reality of the subjects, impacting how they perceive themselves and others. Equality-2521, for example, reproaches himself for having a stronger body than his peers. Despite committing numerous crimes, his primary source of guilt comes from these physical differences. "All men are good and wise. It is only we, Equality-2521, we alone who were born with a curse. For we are not like our brothers" (Rand, *Anthem* 8). Equality-2521 keeps facing this inner conflict which he finds excruciatingly unsettling. Many ideological institutions exist to ensure the reproduction of meaning through this system. Reproducing meanings is one of the most fundamental ways in which power practises itself. The culture of this society which is its episteme prevails over the production of meaning. "Culture is the constant process of producing meanings of and from our social experience, and such meanings necessarily produce a social identity for the people involved" (Fiske *Reading* 1). Who are the creators of social meanings? Fiske argues that social meanings are produced both by the imperialising power and by the localising power. The problem in Rand's *Anthem* is that social groups do not exist

as resisting opponents to the imperialising power. As a result, the production of meaning is simply in absolute control of the dominant imperialising power which includes "all meanings of self, of social relations, all the discourses and texts" (Fiske, Reading 1). Now that the creators of meanings, identities, social relationships, and realities are the elements of the imperialising power, the subjects come into existence only under the strong influence of the dominant imperialising power.

Disciplining the subjects begins at an early age. Children are the most exposed subjects to the rules and dominant disciplines. "There are few offenses blacker than to fight with our brothers, at any age for any cause whatsoever… and of all the children of that year, we were locked in the cellar most often" (Rand, Anthem 9). Mitigating subjects through imprisoning them at an early age seems radical and brutal. "Inspection functions ceaselessly. The gaze is alert everywhere" (Foucault, *Discipline* 195). The imperialising power, however, does not spare any sort of mercy upon its subjects for domination and control are more fundamental issues to its existence than moral, or ethical matters. The subjects pass a regular process in which they move from one Home to another. The ideology keeps being reproduced through meanings and social practises at all stages. "We are nothing. Mankind is all. By the grace of our brothers are we allowed our lives. We exist through, by and for our brothers who are the State. Amen" (Rand, *Anthem* 9). These ritualistic practices convey strong disciplinary meanings which seek to internalise the ideology for the subjects. The ideal subject accepts the dominant meanings and ideologies submissively than by coercive force.

As the children grew older, they were sent to the 'Home of the Students' where they had to learn for ten years. "When we were five years old, we were sent to the Home of the Students, where there are ten wards, for our ten years of learning" (Rand, *Anthem* 9). These wards and teachers continuously reflect the dominant ideology by creating meanings and practising the dominant social conventions. "The Teachers were just, for they had been appointed by the Councils, and the Councils are the voice of all justice, for they are the voice of all men" (Rand, *Anthem* 9). Equality-2521's inner struggle, as experienced in the Home of the Students, is closely linked to the educational materials and courses that he is required to undertake. While Equality-2521 finds the coursework relatively straightforward, he is forbidden from expressing his intellectual superiority, as doing so would conflict with the imposed doctrine of equality that dictates he must remain on par with his peers. "It was that the learning was too easy. This is a great sin, to be born with a head which is too quick. It is not good to be different from our brothers, but it is evil to be superior to them" (Rand, *Anthem* 9). This agonising conflict within Equality-2521 is the result of the realities and truths that have been imposed upon these subjects in Rand's *Anthem*.

The meanings that are generated in this society give rise to anti-scientific discourses, wherein technological progress is restricted to the Council of Scholars. In contemporary times, technological advancements are closely tied to the disciplinary control of the imperialising power. Knowledge is a product of the imperialising power and is always oriented towards serving its own objectives. Fiske asserts that "the most powerful knowledge is disciplinary, that is, it is produced by a discipline and it disciplines… its objects" (Fiske, *Power Plays* 68). The only source of knowledge that circulates in Rand's dystopia is disciplinary knowledge. *Anthem* fails to envisage the efficiency of knowledge and technology as a controlling device. "We wished to know. We wished to know about all the things which make the earth around us. We asked so many questions that the Teachers forbade it" (Rand, *Anthem* 10). The resistance of the imperialising power to knowledge and technology may be due to the fear and perceived threat that such access presents. Knowledge is a double-edged sword that can both repress the subject and allow for participation in the discourse of power.

Opposition to technology is central to the ideology of this dystopia. In Part Three of the novel, we witness Equality-2521's invention of light through electricity. "We, Equality-2521, have discovered a new power of nature. And we have discovered it alone, and we alone are to know it" (Rand, *Anthem* 24). The thought that he can be a useful part of the community and might be given a chance to join the Council of Scholars provoked him to confess: "we can light our tunnel, and the City, and all the Cities of the world with nothing save metal and wires" (Rand, *Anthem* 28). When he was found out, he was sent to the Palace of Corrective Detention. "They tore the clothes from our body, they threw us down upon our knees and they tied our hands to the iron post. The first blow of the lash felt as of our spine had been cut in two" (Rand, *Anthem* 30). The fierce physical violence illustrates the inflexibility of the imperialising power. Equality-2521 keeps resisting the dominant power and he is sent to a cell: "we lay in our cell for many days. The door opened twice each day, once for the men who brought us bread and water, and once for the Judges" (Rand*, Anthem* 31). The interrogations are interminable. The imperialising power cannot allow any failure in practising itself upon subjects. The subjects need to be absolutely docile if the dominant imperialising power is to remain well-functioning.

After spending several days in confinement, Equality-2521 ultimately decides to escape and make his way to the Council of Scholars, where he confesses everything. "It was easy to escape from the Palace of Corrective Detention. The locks are old on the doors and there are no guards about" (Rand, *Anthem* 32). The reason why there are no guards in the Palace of Corrective Detention is that "men have never defied the Councils so far as to escape from whatever place they were ordered to be" (Rand, *Anthem* 32). This illustrates the dominance of the imperialising power. There is no systematic resistance to the

imperialising power because there is no physical or semantic space for the people to produce meanings and practise social activities which can aim at deposing the dominant power. The result is an absolute absence of the localising power. When there is no localising power, there would be no resistance. When there is no resistance, power tends to create subjects and identities on its own. All the subjects in Rand's *Anthem* are the sole production of the imperialising power. In a society in which the imperialising power is the only available source of power, there is no chance of systematic resistance. All the subjects are normal in the eyes of the imperialising power while "the normal is a product of power" (Fiske, *Power Plays* 71). Equality-2521 eventually manages to escape to his pit to take his invention to the Council of Scholars.

As he enters the Council of Scholars, he is interrogated about his identity. "Our name is Equality-2521… and we are a Street Sweeper of this City" (Rand, *Anthem* 33). The reaction of the imperialising power to a Street Sweeper in the Council of Scholars is significant, "a Street Sweeper walking in upon the World council of Scholars! It is not to be believed! It is against all the rules and all the laws!" (Rand, *Anthem* 33). Fiske once argued that "a degree of subordinate control can be allowed or even encouraged" (Fiske, *Power Plays* 69) and yet, *Anthem* is radically stiff and intolerant. The presence of a Street Sweeper in the Council of Scholars is heretical and against all laws. Despite all the difficulty and rigidness on the side of the Scholars, Equality-2521 convinces them to listen to his proposal. "We placed our glass box upon the table before them. We spoke of it, and of our long quest, and of our tunnel, and of our escape from the Palace of Corrective Detention" (Rand, *Anthem* 33). Although he informs them of a power which can enhance the living standard in their cities, they strongly oppose and reject it: "but terror struck the men of the Council. They leapt to their feet, they ran from the table, and they stood pressed against the wall, huddled together, seeking the warmth of one another's bodies to give them courage" (Rand, *Anthem* 34). Equality-2521 seeks to convince them to accept this new technology which can serve their own purpose but they refuse: "but they looked upon us, and suddenly we were afraid. For their eyes were still, and small, and evil" (Rand, *Anthem* 34). One of the scholars further suggests: "It took fifty years to secure the approval of all the Councils for the Candle, and to decide upon the number needed, and to re-fit the Plans so as to make candles instead of torches" (Rand, *Anthem* 35). The opposition to technology is strongly evident in *Anthem*. Rather than harnessing the power of knowledge and technology, the society depicted in the novel seeks to eliminate any traces of them altogether. This is due to the fear that technology and knowledge could become a site of struggle between the dominant and the dominated.

Immediately after Equality-2521 informed the scholars of his new invention, they declared that "It must be destroyed" (Rand, *Anthem* 36). At this moment, an epiphany occurs which widens Equality-2521's views on the entire

foundation of his society. Previously, Equality-2521 believed in the importance of the Scholars. "No single one can possess greater wisdom than the many Scholars who are elected by all men for their wisdom" (Rand, *Anthem* 26). This belief is prior to Equality-2521's encounter with the Scholars in the Council of Scholars. After he notices the scholars' ignorance and enmity for his new invention, his beliefs in the knowledge of the Scholars fall apart. "You fools! We cried. You fools! You Thrice-damned fools!" (Rand 2014, 36). The clandestine nature of the imperialising power has been found out now. The moment that the nature of power becomes known, "it would lose its effectiveness and its virtue by being divulged" (Foucault, *The History* 48). Power does not tolerate such an offense and as a result, he must be eradicated before spreading the news to his peers. Equality-2521 is well aware of the circumstances that threaten him and he attempts to escape. "We fell, but we never let the box fall from our hands. Then we ran" (Rand, *Anthem* 36). The box represents the opposition and resistance to the imperialising power and it must be destroyed alongside its creator. Equality-2521 manages to escape which brings him to a collapse of an imperialising identity. Another reason why the imperialising power rejects Equality-2521's new invention is that he does not belong to the Council of scholars and meddling in their works is unacceptable. Power has organised everything with tremendous preciseness and order.

4. Nature: Equality-2521's Loyal Shelter

The epiphany that Equality-2521 experienced caused an unsettling view of his beliefs and ideas concerning the dominant social structure which directly contributed to his identity and made him break away from society both physically and semantically. Equality-2521 takes his invention and runs to the forest. The first time that we are informed of the existence of this 'Uncharted Forest' is in the first part of the work. Equality-2521 describes the edge of the city which is a border between culture and nature. "Beyond the ravine there is a plain, and beyond the plain there lies the Uncharted Forest, about which men must not think" (Rand, *Anthem* 14). Why does the dominant imperialising power seek to subvert and eradicate the representations of the forest? What is it about the forest that makes it a forbidden issue to be discoursed among subjects in this dystopia? The semantic burden that a forest bears is the most fundamental threat to the control of the dominant imperialising power. Nature is an opposing producer of meanings through its signs and representations. The dominant ideology in Rand's *Anthem* opposes the 'Uncharted Forest' since it represents the essence of nature. Objectively, the physical and "geographical opposition has no meaning until our ideology imposes one, and then it serves to naturalise the ideological" (Fiske, *Understanding* 44). The ideology has naturalised all the cultural elements in its terrain and opposes nature, as a consequence, it represents nature as unnatural.

The Uncharted Forest is a source of aspiration for Equality-2521 and on many occasions, he keeps describing it as a transcendental remedy for his mental imprisonment: "And beyond the City there lies the plain, and beyond the plain, black upon the black sky, there lies the Uncharted Forest" (Rand, *Anthem* 23). Equality-2521, a key protagonist, consciously employs the hue of black to symbolize the inscrutable and the enigmatic. This is because the figurative darkness, signified by the color black, epitomizes the realm of the unknown and represents a domain beyond the control of the masses. Notably, this obscurity is compounded by the existence of the Uncharted Forest, whose moniker is a metaphor for the unrestrained and inscrutable nature of the woods. The forest is, in essence, an area that is undefined, unexplored, and unmapped, a state of being which reinforces the idea that the forces of the imperialising power lack control over it. Consequently, it is the idea that this forest represents, rather than the forest itself, that poses an existential challenge to the dominant power.

The opposition between culture and nature is the "opposition between freedom and control, between the signifier and the signified" (Fiske, *Understanding* 64). The imperialising power seeks to gain absolute control over its subjects. Nature, on the other hand, represents a free and liberated world in which the imperialising power has no control or dominance. It is thus forbidden to converse about the 'Uncharted Forest'. Before running into the Uncharted Forest, Equality-2521 illustrates the dominant ideology and the discourses concerning this Uncharted Forest. Equality-2521 elucidates a few troubled people who ran into the forest over a period of a hundred years. "These men do not return. They perish from hunger and from the claws of the wild beasts which roam the Forest" (Rand, *Anthem* 23). This horrifying explanation is uttered by the imperialising power and it seeks to create countless discourses in which the Uncharted Forest is represented as dangerous and threatening to the lives of the subjects. Despite myriad discourses which are circulating in every layer of Rand's society, Equality-2521 managed to explore his own opposing views about this Uncharted Forest. "And as we look upon the Uncharted Forest far in the night, we think of the secrets of the Unmentionable Times, and we wonder how it came to pass that these secrets were lost to the world" (Rand, *Anthem* 23). In spite of the rigid disallowance of the imperialising power to contemplate the Uncharted Forest, Equality-2521 keeps pondering about it and its relation to the previous forms of society.

Fleeting to the Uncharted Forest is the greatest transgression that Equality-2521 has committed. By describing the Uncharted Forest, we are exposed to the number of available representations of nature in Equality-2521's society. "Trees taller than we had ever seen before stood over us in great silence. Then we knew. We were in the Uncharted Forest" (Rand, *Anthem* 36). Describing trees that Equality-2521 has never seen before can suggest the eradication of the physical representations of nature in Equality-2521's society. Whatever

threatens the imperialising power must be eradicated alongside its representations. As he moves through the Uncharted Forest, he distances himself from the dominant ideology and culture. The problem is that mankind does not belong to nature. Equality-2521 is liberated from the imperialising power in his society and has now, entered the realm of nature which is untamed and free. "We stopped when we felt hunger. We saw birds in the tree branches, and flying from under our footsteps. We picked a stone and we sent it as an arrow at a bird. It fell before us" (Rand, Anthem 38). Hunting is a form of ruling and domination over the environment. "Hunting is where man first denotes his master over nature: it is the prerequisite of cooking, which, in turn, becomes the resonant metaphor for the process of culturizing nature" (Fiske, *Understanding* 60). Equality-2521 is escaping a nightmarish episteme and dominance only to create his own meanings and values. He seeks to tame nature which is unknown and mysterious to him.

The pertinence of nature as a counterbalancing agent to culture becomes manifest upon the arrival of the Golden One, consort of Equality-2521, in the forest. This is evidenced by the fact that sexual activity is strictly verboten within their societal framework. Nevertheless, the Uncharted Forest affords them a haven to engage in a subversive self-expression that challenges the dominant power structure. It is the Uncharted Forest that furnishes them with this possibility. "We seized their body and we pressed our lips to theirs. The Golden One breathed once, and their breath was a moan, and then their arms closed around us" (Rand, *Anthem* 40). Sexual intercourse has always been an unsettling subject for the imperialising power since "the pleasure of the body…occurs at the moment of the breakdown of culture into nature" (Fiske, *Reading* 41). Bodily pleasures represent the resistance of the dominated and it is thus dangerous. Although Equality-2521 and the Golden One managed to escape the dominance of the imperialising power in the physical sense, the meanings that have been produced by the imperialising power still haunt them. Fiske argues that there are two stages in which the pleasure of the subordinated can be controlled: "those of repressive legislation, and those of appropriation by which 'vulgar', uncontrolled leisure pursuits could be respectable and disciplined" (*Reading* 57). The repressive forces are not available in the Uncharted Forest. The subjects can claim to have defeated the imperialising power only when they have resisted the 'appropriation' strategy in which the imperialising power seeks to shame and humiliate the subjects through constructed meanings. "And that night we knew that to hold the body of women in our arms is neither ugly nor shameful, but the one ecstasy granted to the race of men" (Rand, *Anthem* 41). Equality-2521 and the Golden One are now liberated from the control and dominance of the imperialising power. They are now both mentally and physically liberated from the physical and semantic realms which the imperialising power has created.

5. Conclusion

Language is both available and constrained by the hegemonic imperialising power, exemplified by the plethora of Councils and organisations in this dystopian society. Despite being subject to this power, Equality-2521 ultimately resists its verities and realities. The imperialising power has created an episteme that mandates physical and mental uniformity, with dire consequences for any deviation from the norm. Rand's Anthem implies that the imperialising power has eradicated any manifestation of localising power, fashioning a homogeneous society in which subjects are solely produced under the sway of the imperialising power. Any opposition to this system is intolerable, rendering the cultural critics' algorithm to advocate for resistance ineffective. The subjects do not emerge from the battleground of power and resistance, for power has singularly constructed identities that conform to its criteria and eradicated those who contest it. Analysing the portrayal of the Uncharted Forest, it may be argued that all post-apocalyptic ideologies exhibit equal antipathy towards nature, for it symbolises freedom and liberty that stand in direct opposition to control and domination. Nature is an opposing force that generates and reproduces meaning, a fact that threatens the hegemony of the imperialising power. By exhibiting a distinct form of life that remains viable and feasible for subjects beyond the control and domination of the imperialising power and ideology, nature serves as an existential threat that reminds subjects of an alternative existence apart from that of the imperialising power.

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بازساخت هویت پساآخرزمانی در رمان سرود آین رند بر اساس دوگانگی طبیعت/فرهنگ
یونس پورقربان, سید بختیار سجادی

چکیده

مقاله حال حاضر به دنبال نشان دادن چگونگی ساخت هویت ها در متن رمان پساآخرزمانی *سرود* آین رند است. یکی از عوامل مهم در فرایند هویت سازی, به کارگیری خاص زبان و گردش معانی نظم نمادینی است که افراد را با تبدیل آنها به سوژه های مطیع به زنجیر می کشاند. برداشت فوکو و درک فیسک از ساخت هویت به دوگانگی قدرت و مقاومت می پردازد که به نظر می رسد در این اثر پساآخرزمانی وجود ندارد. این قدرت امپریالیزه هست که به تنهایی مسئول مکانیسم هویت سازی در ذهنیت شخصیت هاست. در سرتاسر رمان هیچ مدرکی دال بر هیچ نوع مقاومت سیستماتیک در برابر بازنمایی های مسلط قدرت امپریالیزه وجود ندارد. در حالی که دوگانگی قدرت و مقاومت در رمان *سرود* آین رند وجود ندارد, دوگانگی طبیعت و فرهنگ مستقیما بر نحوه ساخت هویت تاثیر می گذارد. قدرت امپریالیزه به دنبال ریشه کن کردن, و در بدترین حالت محدود کردن بازنمایی های طبیعت است. بار معنایی که طبیعت بر دوش دارد, وجود قدرت امپریالیزه را تهدید می کند. ما قصد داریم که روشن کنیم که چگونه قدرت امپریالیزه به بازنمایی ها و معانی که طبیعت ایجاد می کند واکنش نشان می دهد. در نهایت, ما پیشنهاد می کنیم که واکنش قدرت امپریالیزه نسبت به طبیعت در زمینه های پساآخرزمانی بسیار قوی تر است. به عنوان مثال, بازنمایی طبیعت فقط محدود به "جنگل ناشناخته" است که بسیار محدود است.

کلیدواژه ها: طبیعت, فرهنگ, بازسازی هویت, هویت پساآخرزمانی, قدرت امپریالیزه

FOLKTALES FROM SIX CONTINENTS: CULTURAL INFLUENCE AND LIFE SKILL DEVELOPMENT FOR CHILDREN

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Abstract: Children are enthusiastic and show a keen interest in learning new skills. Learning and participation, equipped with essential life skills, ensure success in their life. Building life skills enables children to understand personal conflicts (both physical and mental) and make them aware of their environment. The folktales of various regions in the world with solid traditions expand children's literary horizons. Folklore inspires young minds and teaches them to be morally, ethically,and socially conscious. Anthropomorphic narratives take children into the world of tales, keep them engaged, teaching history, tradition and value systems, and helping the individual build lifeskills. The paper focuses on realising the life skills and cultural influence imbibed in folktales and how it works on children. The article examines popular folktales from Asia, Africa, Australia, Europe, North America, and South America and examines how they operate as a tool to enable us to understand culture and life skills.

Keywords: Folktales, Anthropomorphism, Life Skills, Culture, Children

INTRODUCTION

"Education that helps young people develop Life Skills has transformative potential". (UNICEF)

The emerging global economic policies have thrown many challenges at the present generation and the generations to come. During these transition phases, the children have to be equipped with essential life skills to keep them in high spirits and morale. Life skills are also equally crucial to achieving success in the modern workspace. The education system is evolving to give holistic education to fulfil the demand. According to the Theory of mind, a child learns social interactions from its childhood. In the infant's stage, a child imitates, responds, and understands others in four to five years. Children are fascinated by new or different things and imitate them. According to Aristotle, "Happiness

is the meaning and the purpose of life, the whole aim, and end of human existence". In the expressive narrative, the mother feeds the child with lifelong learning, and it perpetuates a child's love for stories as they grow up. Education is a fundamental source for children to face the world. This education should be established with "The curriculum consists of the knowledge and skills acquired in the educational program as well as the plans for experiences through which children's learning will take place" (Cooper). Learning through rhymes, puzzles, picture perceptions, and stories creates an exciting and fruitful environment for the children to be actively involved with the content. Fortunately, a child's education does not start in school but at their mother's lap. Children right from a very young age, even without much knowledge and language skills, quickly grasp the rudiments of the stories and are very much interested in them. Folktales and folklores have been used for ages to impart values and pass on cultural beliefs. Folktales are a part of folklore; both cannot be used interchangeably. A legend refers to traditional ideas and stories of a community, and it covers a wider span than folktales. Folklore encompasses a large variety of cultural heritage, but folktales are just stories that belong to various genres like adventure stories, fairy tales and many more. These are passed down from one generation to another orally. But in the modern world, the tradition of oral culture has turned towards print and visual mode. Talking animals are ubiquitous in folktales; it falls under the category of 'fables', and in the current term, it comes under 'Animal Fantasy'. This technique of ascribing human traits, emotions and personalities to animals, inanimate objects or other non-human things is called anthropomorphism. From Aesop's Fables to the 3D movies of modern times, anthropomorphism is a practical device used by writers to attract children's imagination, and it enables the authors to bring in a variety of characters in a short story. Stories play an essential role in the development of children. Stories develop children's imagination by opening them up to new ideas, and it teaches kids to organise, understand and express their own emotions. Thus, stories imbibe both personal and educational values among children through fun and interest. It captures children's attention by presenting animal protagonists and other forms of imaginative characters. In The Folktale, Thompson (1946: 428) states that "every story has means of entertainment or for giving aesthetic pleasure, it presents a challenging problem in social history and at the same time furnishes help toward the solution of that very problem". Stories have the power to grasp a child's attention, used as a 'curriculum story' in education. Primarily, a story collection of didactic Folktales constructs a child's behaviour and the world's knowledge. Becoming an adult is a child's fantasy that can be achieved by folktale life skills learning, which moulds their future with social responsibilities. The collection of folktales from various continents reminds the children to expand their world's view with new perspectives. It encourages them to understand the global culture and life experiences.

METHODOLOGY

The research method used for the study is qualitative, and the popular folktales with animals as major and minor characters from Asia, Africa, Australia, Europe, North America, and South America are perused. The gathered tales are analysed for prominent personalities and their attributes. The collected characteristics are compared with the life skill pool, identified through scrutiny of literature, and notable life skill attributes of the respective characters are recognised. Finally, all the identified life skill attributes are stacked and verified if the life skills compiled will provide an overall life skill development in children. But The study is limited to animal folktales, as most children are fond of animals and love listening to, reading stories and folktales.

REVIEW OF LITERATURE

Folktale is a critical resource for character and ability growth, as it conveys messages that inspire constructive action. It experiments on student attitudes and appreciation of local culture through illustrations, signifying their cultural awareness and national identity development. Previous studies on folktales focused on aspects of language learning; traditional folktales in English as a foreign language (EFL) develop necessary language skills and retain the local cultural value system. In Indonesia, this narrative case study approach, folktales in the curriculum, helped students connect with the story and ascertain their own cultural identity (Prastiwi).

Folktales are used for language teaching and integrate the four language skills: listening, speaking, reading, and writing. Lwin (2015), Sayeef (2019), Setiartin et al. (2017) explore a study model of transforming the text to picture, especially folktales, into images that are designed to focus on the students' reading ability. The study concluded that using folktales as a tool in behaviour development also improved students" literacy skills.

Nnyagu, U., & Umezinwa, R. N. (Nnyagu) opines that the Igbo folktales are on the verge of extinction due to the advent of modern technologies. Folktales are meant to entertain and educate; the moral nature of folktales expands character and skill development. Providing time for narration and reading, emulating literary writers in book form, and integrating folktales in films and music keep cultural entrenchment of folktales. According to Ihalagama (2019), the role of a folktale contributes to the artistic communication process toward child socialisation. The study aligned with Sri Lankan School children found that the absence of folktale failed cultural communication. She suggested improving the cultural communication through awareness programs on folktales' importance, generating a specific subject for folklore studies for children, and making changes in the people's perspective on the negativity of folktales. Bean (1999) anatomised language learning made simple by understanding the various cultural resemblance of action series or universality traits in tales.

V & Pillai (2015), strive to test the essential life skill knowledge among rural adolescents. The study examined A and B Groups by answering the questionnaire where one group taught aboutlife skills, and another was not used to it. The result shows Group B was unfamiliar with the basicunderstanding of life skills. She has recommended that identifying the efficiency of transferringlife skills in a comprehensive sample test. Similarly, Kurtdede-Fidan& Aydogdu (2018) study evaluates life skills knowledge among classroom teachers and subject science teachers. Results showed that classroom teachers were more aware of life skills than subject science teachers. She insists that an educator's role is significant in the process of imparting life skills. Likewise, Sturm et al. (2018) analysed teachers and teaching in 39 folktales from 29 countries. They discussed the implication of folktales in modern education to level up higher education teaching. Azima (2014), "Animals and Their Functions in Children's Literature Since 1900" worked on 21 storybooks from different genres, an attempt to study animal charactersin children's storybooks. The most often featured animals like dogs, cats, pigs, chickens, ducks, rabbits, mice, wolves and foxes, and bears were examined to know the positive and negative valuesof using animals in children's literature. In this analysis, the author pointed out that animals represent children themself; hence the study proved that storybooks with animal characters are active materials for education. *WORKING TOGETHER: Building Children's Social Skills throughFolktales* serves as a curriculum guide for teachers, a collection of 31 folktales from various countries taken as samples to identify and introduce social skills among children. It provides activities that include behavioural, cognitive, and affective elements of social skills withattention to educational goals (Cartledge). This literature review, including articles, books, and dissertations, explores the significant connections between folktale and culture, folktaleand life skills and its impact on education. Hence, this study focuses on collective folktales from different cultures which explore life skills and result in intercultural competence and child's development.

UNDERSTANDING FOLKTALES WITH LIFE SKILLS

"It is easier to build strong children than to repair broken men". (Frederick Douglass)

"Children are like buds in a garden and should be carefully and lovingly nurtured, as they are the future of the nation and the citizens of tomorrow," said Jawaharlal Nehru. Preparing a child(mentally and physically) to their next stage is vital for them to stand alone in society. As children are interested in listening to stories, folktales nurture positive behaviour. Dr Ganea states, "Books that children can easily relate to increase their ability to apply the story's lesson to their daily lives". The selection of books essentially shapes the behaviour and mind of the children. Formal and informal education begins with factual and imaginary narrations (Graves). Folktales are a mix of moral values and life

lessons carried with fictional characters. Why folktales? Folktales are rich in educational function (Amali), diversity, provenance, ambiguity of meaning, and self-interest (Bobro).

Folktale is a traditional story passed on by word of mouth – told from parent to child over many generations or passed on by countless storytellers sitting around countless eveningfires. No one knows who the original author was, and there are usually versions of the same story (Taylor). Folktale is a subtype of folklore that captivates a reader's attention and develops holistic nature in a child. Most of these folktales have always been children's favourites because of their interesting imaginative characters, images, happy endings, and surprising supernatural elements. In an oral tradition, the narrations always take up the narrator's perception, so time and place were constrained according to the narrator's consciousness. The changes ceased to exist in written scripts when an oral form was being recorded. Scholars and folklorists consider Folktales a poetic text of the dialects, which carries the cultural context. With every new narrator, the stories find a new metaphor and new meaning. In most of the preliterate cultures, folktales are hard to distinguish from myths. Presumably, folktales are considered old myths that have lost their original sense due to linguistic misunderstanding. However, folktales still strengthen the readers with cultural identity, knowledge of the word, social relationship enhancement, creativity, and therapeutic in times of internal conflict. Consequently, the folklorists constructed their tales in such a way that children can enjoy the pleasure of knowledge with life skills. Stith Thompson says that the art of storytelling is older than history itself; storytelling pre-supposes the primitive civilisation. They carry the cultural symbols and codes of behavioural expectations intelligible to every listener. The tradition of storytelling or folklore stood the test of time as it is involved in a concrete and robust plot, action, human virtues, and the elemental characters of the story. The circumstances and characters in the tales narrated to children blend into their specific generation's lifestyle, providing life-long solutions that match various locations and language groups. The young and the old alike could relate to the storyline's different pace, wherein the young children are captured by curiosity, and the adult gains social responsibilities as they travel through the past stories. Folktales reflect the people's lifestyle and cultural values of each society (Suwanpratest). Every continent has its rich tradition of folktales. The narration and characterisation may differ, but the moral and life lessons apply to all child categories. The folklores and folktales are an enduring part of history. From the view of Prof. Sarah Jain, Culture is the dynamic and elaborate system of sense and actions that determines a community or lifestyle of society. Folktales from across the world engage children to learn and appreciate human life's cultural heritage and reality. The culture of a nation is reflected in the stories; for example, American values are equality, creativity, hard work, achievement, independence, prosperity,

protection, competitiveness, and efficiency; European values are reverence for beauty, intellectualism, democracy, culture, leisure, sensuality, family, and friendship. Folktales give knowledge about the surroundings, society and create empathy among children. Folktales of their childhood enable them to self-examine and experience the stories in their thought and reflection in action.

The folktales have animals as the protagonist who speaks and acts like humans, termed 'anthropomorphism'. Anthropomorphism is a term well defined in Webster's New Collegiate Dictionary (1977): "attribution of human characteristics to non-human things or events." Particularly animal stories arouse curiosity and nurture positive attitudes with empathy among children. This fictional creation symbolises the human social order. Anthropomorphic characters in folklore are known as fable: "it is the literary genre in which animals speak, either in a direct quotation or through behaviours that indicate the shrewd reason and complex imagination" (Schuster). The sensibility of a child about their society and environment brings intellectual flexibility by anthropomorphic imaginary characters. Anthropomorphic character occurs when theauthor has found a similar attribution between animals and humans. The author uses this kind of anthropomorphism to represent it sarcastically. E.g., The fox for human cunningness. An entity that is most likely to be anthropomorphic when it has a notable human trait. Anthropomorphismis a central attraction of children, so they are eager to know how the character handles the situation—using imaginative animal characters instead of humans, making the process of learning more appealing and stimulating to its readers (children). It also balances the emotion of the younger mind towards critical themes like death (Burke) and teaches life skills.

Life skills or psychosocial skills are "the abilities for adaptive and positive behaviour that enable individuals to deal effectively with the demands and challenges of everyday life" (WHO). The WHO (World Health Organization) Department of Mental Health identified life skillsand classified them as thinking skills: Self-awareness, Critical thinking, Problem-solving, Decision making, and Creative thinking. Social and emotional skills: Effective Communication, Empathy, and Interpersonal Relationships. The skills mentioned above empower children to deal with difficulties in everyday life. It guides the child to balance the behaviour by knowing their strengths and weaknesses. Life skills evoke the awareness of 'self in order to strengthen their bond with society. Life skills are difficult to teach since it seems like an abstract concept. Life skills learning differs from learning the subject texts as life skills related to the child's mind. It must be experienced more practically by empathising with the appealing story character. Life skillsact as a psychological medicine to cure their internal strife.

Anthropomorphism is not only restricted to the folktales of a particular region, preferably allover the world. Animal tales assist children in identifying themselves with the characters and convey the idea effortlessly and more

effectively. This intensifies the endeavours to expand association with nature and environmental factors. Subsequently, the study examines six continents' anthropomorphic folktales (fables) to display the efficiency in teaching life skills. Thechoice of various continent folktales shares the values of folktale globally and acknowledges the way of life with a broad scope of involvement. Thus, it improves children's extensive knowledge about people from different places like them, which eliminates other differences among humans.

FOLKTALES ECHOES LIFE SKILLS

"Stories are to a certain extent the mirror of life; they reflect what the people do, what they think, how they live and have lived, their values, their joys and their sorrows. The stories arealso a means of articulating man's response to his environment."

(Mbiti)

ASIAN FOLKTALE- PANCHATANTRA – THE MUSICAL DONKEY

Asia's folktales series comprises fourteen books; the selected story The Musical Donkey from Panchatantra (200 BCE – 300 CE) is one among them (World of Tales). The Donkey,who thinks he is a great singer, has joined Jackal in stealing food at night. Donkey wanted to singin overwhelming joy for their satisfying meal. Jackal warned of the repercussions, but Donkey could not hear his friend. His voice woke the farmers, and Jackal left the place to save his life. TheDonkey had been beaten and realised his mistake of not listening to Jackal's advice. (Sharma)

This folktale is a paragon of self-control. DeLisi (2015) states, "Self-control, which is the basic capacity to regulate one's thoughts, emotions, and behaviours in the face of external demands, is a necessary and essential ingredient to function in society". Self-control is a complexskill to learn, especially by children. From this folktale, a child learns how to react to situationsthat aid them to be mentally strong. When a child suffers from collective emotions, this skill eases them to manage their imbalances. Self-control enables a child to handle stress, emotional balance against success and failure, resist impulses, evaluate circumstances, and behave compassionately.

AFRICAN FOLKTALE- THE GUINEA-HEN AND THE CROCODILE

African folktale's specific characteristics demonstrate social and ethical values withcultural construction (Sone). It comprises four books of eighty-eight stories; The Guinea-Hen and The Crocodile is a famous story based on African society's recent experiences and relations (World of Tales). Guinea Hen and The Crocodile had been friends. The Crocodile tasted every flesh, so he decided to eat Guinea Hen's flesh. The Crocodile pretended to be dead and sent the funeral news through little ones. Guinea-Hen felt hermate's subtlety and warned her

little guinea fowls to stay away from the body of Crocodile. Guinea asked the Crocodile to move its legs, the jaws to confirm its death, and found it alive. Ultimately, Guinea-Hen told the Crocodile to turn back and escape. The Crocodile, being tricked, cursed himself and lost friendship. (Cooper)

Critical thinking is the capability of reasoning and understanding the logical connection between ideas. It is necessary to examine, assess, clarify, and restructure thought, thus ensuring the deed without false conviction. Guinea-Hen's logical thinking prevails over her emotion and copes with the situation that is reflected in the death examining act. This folktale motivates a child to think critically about the relevance of arguments, reasoning the problem, and recognition of the surroundings. As a child, unaware of other minds, practising these skills allows them to make the right decisions and solve problems in life.

AUSTRALIA/OCEANIA- DINEWAN THE EMU, AND GOOMBLEGUBBON, THE BUSTARD

Australian folktales highlight aboriginal culture, the only book containing thirty-one stories, including Dinewan, the Emu and Goomblegubbon, the Bustard from Australian Legendary Tales (World of Tales). Goomblegubbon is an epitome of covetousness; it cannot stand the thought of the Dinewan being the king of the birds. Out of jealousy, the Goomblegubbon tricks the Dinewan mother and father to cut off their wings. When the Dinewan mother discovers the scheme of the Goomblegubbon, she is infuriated and wants to take revenge. The Dinewan mother uses the avarice of the Goomblegubbon and deceives it into killing all its kids except two. Dinewan showed her all of the children hidden in the saltbush with pride, and her neck stretched forward with queer throat voice, singing the song of Joy. Now it is even, Dinewan lost their wings, and Goomblegubbon lost their children. (Parker)

Decision making is a skill that logically analyses alternative possibilities with relevance and accuracy to a solution. Problem-solving and logical reasoning supports while making decisions. It is a process of problem identification, strength and weakness analysis, and possibilities evaluation. Dinewan was a model of a good decision-maker, the first time she fizzled, but the second time her choice had spared her cheerful family. This teaches a kid to take advantage of missteps and not to dwell on their past. Kids are often confused about making choices that influence their emotional well-being. Yet this capability allows young people to exert control impulsive behaviour.

EUROPE- THE NIGHTINGALE

European folktales are classified into Celtic, Germanic, Romanic, and polish. In Celtic folktales, nine books with two hundred and forty-nine stories; In Germanic, nine books with two hundred and forty-nine stories; In Romanic, five books of one hundred and ten folktales; Slavic folktales consists of nine books

with one hundred and fifty folktales (World of Tales). European folktales concern Christian mythologies and deal with themes of fortunes; The Nightingale is one of them. A nobleman captured a nightingale and caged it. The Nightingale offered to let her fly for valuable advice in return. He agreed and set the bird free. The bird said, "Never be sorry for something that cannot be brought back, my lord. Moreover, never trust idle words." Then she began to fly, saying that she had a gem hidden in her wings. He tried to get her, and the bird replied, "Now I know you are greedy and foolish, and you believed my idle words! Look at what a little bird I am. How could I be hiding a large gem under my wing?". (Giambattista)

In this folktale, Nightingale liberated her life from peril through her critical thinking and effective communication. Communication skill is an activity of giving, getting and sharing knowledge and emotions. It performs beyond the straightforward idea of LSRW (Listening, Speaking, Reading, and writing) that permits a child to recognise and respond to the ideas behind the manoeuvre. It enables a child to think and be verbally assertive critically. In the current phase, this skill guides a child to interact with people face-to-face and online mode. This experience directs them to be confident and comfortable in managing the situation. Communication builds a human relationship that drives a child to social well-being and maintains a strategic distance from behaviour problems like misery and social withdrawal.

NORTH AMERICA- THE CONCEITED ANT

North American folktales are an assortment of six books with one hundred and thirty-six stories (World of Tales, 2015). Native American cultures are wealthy in fantasies and legends that clarify ordinary wonders and connect people and the soul world. The Conceited Ant is popular among children because of its temperament of the storey portrayal. In-home, the conceited Ant uttered as being strongest of all and better than snow. Soon he realised that his feet were frozen and asked the snow, 'Are you the world's strongest thing?'. Snow answered that the sun was more potent than it had been. Ant investigated the sun, but the sun denied, pointing out the Wind. The sequence continues-Wind to house, house to the mouse, mouse to the cat, cat to poker, poker to fire, fire to water, water to the ox, ox to man and man to Knife. At last, Knife said that it was not the world's most robust but stronger than Ant, then fell on it and split it into pieces. (DeHuff)

Self-awareness can be seen in Knife than Ant. Ant searched for identity, but Knife already knows its identity, which results in Ant's disappearance. Self-awareness is one's fundamental revelation of self and surroundings. Self-realisation is a glaring point for judging the inner and outer performance of oneself. It focuses on kids' ability to accept themselves and to tune their emotions, thought, actions. It helps them to discover their unique strengths and

weaknesses in order to protect themselves from world challenges. It makes a child mingle with others without any discrimination.

SOUTH AMERICA- THE RABBIT AND COYOTE

South American folktale is a collection of thirty Brazilian stories of two books (World of Tales). These stories are famous for their animal enchantment and wildlife sense, The Rabbit and Coyote one among them. Uncle Rabbit is known for his mischievous act. The rabbit tricked a coyote into believing that the sky was crumbling and made him lean the entire day against a rock to keep the sky up. He was exhausted and fell into a gorge. Again, the rabbit deluded him, saying that the impression of the moon on a pond was cheese inside the water, and they could reach it after drinking off the water. The pitiful Coyote believed and drank as much as possible till his stomach hurt and abandoned the effort. (Eells)

This folktale accentuates the significance of thinking skills before the act. The paucity of reasoning skills in Coyote to endure, even though he worked hard, his efforts are abandoned. Children are mirroring adults and do whatever they are told to do. However, this folktale shows a child, that actions without examining the viability will result in self-destruction. This urges them to consider their general surroundings and differentiate people from bad. These folktales evoke a thirst for knowledge about the world and other facets of their quest among children.

CONCLUSION

The folktales from the six continents discussed above indicate the presence of Life Skills in folktales shaping children's personalities. Addressing anthropomorphic characters in folktales connects the child with the natural environment and builds a relationship with nature. Folktales is an integral part of an academic curriculum that upshot experiencing different life skills with intercultural competence and communication skills. Understanding culture and life skills through folktale empower our younger generation and, in turn, contributes to the country's growth. In this current phase, folktales are working as a medium to balance the younger mind to be stable and active. Future research can probe other anthropomorphic elements' functions in folktales. More broadly, Folktales reinforce cultural values with moral and life lessons. Folktales as a cultural transmitter pass the cultural knowledge that encourages children to learn, appreciate and preserve their culture and others.

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ஆறு கண்டங்களின் நாட்டுப்புறக் கதைகள்: குழந்தைகளுக்கான கலாச்சார தாக்கம் மற்றும் வாழ்க்கை திறன் மேம்பாடு

குழந்தைகள் உற்சாகமானவர்களும், புதிய திறன்களைக் கற்றுக்கொள்வதில் மிகுந்த ஆர்வமும் காட்டுகிறார்கள். அத்தியாவசிய வாழ்க்கை திறன்கள் அமையப்பெற்ற கற்றல் மற்றும் பங்கேற்றல் அவர்களின் வாழ்க்கையில் வெற்றியை உறுதி செய்கின்றன. வாழ்க்கைத் திறன்களை வளர்ப்பதன் மூலம் குழந்தைகள் அவர்களது தனிப்பட்ட மோதல்களை (உடல் மற்றும் மன) புரிந்து கொள்ளவும், அவர்களின் சூழலைப் பற்றி அவர்களுக்குத் தெரியப்படுத்தவும் உதவுகிறது. திடமான மரபுகளைக் கொண்ட உலகின் பல்வேறு பகுதிகளின் நாட்டுப்புறக் கதைகள் குழந்தைகளின் இலக்கிய எல்லையை விரிவுபடுத்துகின்றன. நாட்டுப்புறக் கதைகள் இளம் மனங்களைத் தூண்டி, ஒழுக்கம், நெறிமுறை மற்றும் சமூக உணர்வுடன் இருக்க அவர்களுக்குக் கற்பிக்கின்றன. மானுடவியல் கதைகள், குழந்தைகளை கதைகளின் உலகத்திற்கு அழைத்துச் செல்வதோடு, அவர்களை ஈடுபாட்டுடனும், வரலாறு, பாரம்பரியம், மதிப்பு அமைப்புகளை கற்பிக்கின்றனவையாகவும், தனிநபரின் வாழ்க்கைத் திறன்களை உருவாக்கவும் உதவுகின்றன. ஆராய்ச்சி கட்டுரை, நாட்டுப்புறக் கதைகளில் உள்ள வாழ்க்கைத் திறன்களை வெளிக்கொணர்ந்து அதன் கலாச்சார செல்வாக்கு மற்றும் குழந்தைகளின் மீது எவ்வாறு செயல்படுகிறது என்பதை

உணர்ந்துகொள்வதில் கவனம் செலுத்துகிறது. இக்கட்டுரை ஆசியா, ஆப்பிரிக்கா, ஆஸ்திரேலியா, ஐரோப்பா, வட அமெரிக்கா மற்றும் தென் அமெரிக்காவின் பிரபலமான நாட்டுப்புறக் கதைகளை கையால்வதோடு அவை கலாச்சாரம் மற்றும் வாழ்க்கைத் திறன்களைப் புரிந்துகொள்வதற்கான ஒரு கருவியாக எவ்வாறு செயல்படுகின்றன என்பதை ஆராய்கிறது.

முக்கிய வார்த்தைகள்: நாட்டுப்புறக் கதைகள், மானுடவியல், வாழ்க்கைத் திறன்கள், கலாச்சாரம், குழந்தைகள்

THE TRANSFORMATION OF THE CONTEMPORARY CHRISTIAN CHILDREN'S STORY – STJEPAN LICE AND SONJA TOMIĆ

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Abstract: The aim of this paper[1] is to explore some of the ways in which Christian values are present in contemporary Croatian children's stories. Contemporary Croatian children's literature is extremely diverse. However, Christianity has been immanent in Croatian children's literature from the very beginning and has engaged with contemporary children's stories through various creative processes. One of the contemporary approaches to Christian themes in Croatian children's literature will be presented, analyzing the works of the Croatian writers Sonja Tomić and Stjepan Lice. Their stories are inspired by biblical themes, motifs, and forms such as parables, the stories of rich symbolic relationships and strong messages in which Jesus Christ speaks in a vivid and understandable way about ordinary things, elevating them to the level of timeless meaning, thus pointing to correlations between the everyday world, spiritual reality, and the Kingdom of God. Sonja Tomić and Stjepan Lice approach these biblical themes through contemporary narrative concepts of children's literature and bring the original, complex way of Christ's teaching closer to the children's world and the potential experience of religiosity as it applies to children.

Keywords: biblical motifs, Croatian children's literature, Christianity, parable, contemporary approach to Croatian children's literature, Sonja Tomić, Stjepan Lice

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[1] A part of this paper entitled *Transformation and Continuity of Christianity in Croatian Children´s Literature* was presented in English by the authors at the online conference *The 15th International Child and the Book Conference – Transformation and Continuity: Political and Cultural Changes in Children's Literature from the Past Century to the Present*, held in Berlin on March 24 – 26, 2021.

Introduction

In this paper, we will be interested in the contemporary position of Christian thought in Croatian children's story, taking as an illustrative example the short stories written by Stjepan Lice, namely two of his collections for children and young adults, and two collections of short stories by Sonja Tomić.[2] Contemporary Croatian authors of Christian orientation rely on the Christian tradition in (children's) literature, which is the result of its continuous presence in Croatian cultural and literary history[3] and, in this case, also a certain need of the authors to testify to their personal experience of encountering the Almighty, as confirmed by their biographies.[4]

In the first part of the paper, we will consider Christian continuity within Croatian children's literature as a process that has gone through several developmental stages. Using a contemporary approach to Christian themes, we will offer an analysis of the collections of stories by Stjepan Lice and Sonja Tomić as an interesting combination of biblical themes, motifs, but also traditional biblical forms (parables)[5] and contemporary storytelling techniques typical of children's literature. The stories of selected authors will be approached from a literary-historical perspective and from the field of literary theory of children's story.

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[2] See the chapter *References*.

[3] A concise review on the topic was given by B. Petrač (1995).

[4] Sonja Tomić studied at the Family Department of the Institute of Philosophy and Theology, and Stjepan Lice is a member of the Secular Franciscan Order. In his speech at the presentation of Stjepan Lice's book *Kako su rasli zemlja i nebo / How the Earth and the Sky Grew*, Božidar Petrač (1991, 41) emphasizes the "Franciscan note of Lice's spirituality", implying peace and goodness which "permeate his subtle prose composed of simple expressions, without superfluous metaphors, glittering associative compositions, without sentence loads and other figures".

[5] In the paper, different terms will be used: parable (Croat. "parabola", "prispodoba") and comparison. Namely, it was noticed that scientific community uses different terminology and it is interesting that don Marinko Vidović in his speech *Parable – argumentative-dialogical fictional speech. The challenge for faith, and not its interpretation*, held in Dubrovnik on March 4, 2020, points out that "there are only 5 to 8 true parables in the Gospels, while the rest are comparisons, allegories and the like. He said that parables are actually a speech performance, and a vivid way of speaking that is, a fictional speech that has its goal in reality". Retrieved from: https://laudato.hr/Novosti/Biskupije/Dubrovacka-biskupija/Don-Marinko-Vidovic-Snaga-parabole-nije-u-njezinom.aspx (Accessed September 22, 2021).

Christian continuity of Croatian children's literature

Officially, Croatian children's literature has long been considered to have its beginnings in the mid-19th century. If we look at recent research that clearly points to fractures within the hitherto generally accepted paradigm of Croatian children's literature, [6] the real beginnings of Croatian children's literature date back to the 15th century, primarily as a Christian moral story. [7] Even if we ignore this fact, the long-term continuity of Croatian children's literature is supported by the attitude that the text is incorporated into a certain history of reception; finally, Jadranka Brnčić holds that the meaning of the text is realized for the most part in its interpretations (325). [8] The origin of children's literature lies in the oral literary word, whose individual forms, although not originally intended exclusively for children, in the contemporary sense of the word can be viewed as part of children's literature. It is precisely prayers, stories, and oral traditions, but also other simple forms, most often in verse, that for the most part are typical of children's literary corpus. The oral literature corpus testifies to the long-term rootedness of Christianity in the cultural image of the Croatian ethnic space. If we start from the fact that the oral story is a kind of "mixtum", often mixing the parabolic and anecdotal, phraseological and quoted, gnomic and paremiological (Botica 2013, 399), then it is completely understandable that the author's story will be created by the same model.

In this context, we will analyze the selected stories written by Stjepan Lice, where we will emphasize the interpolation of parable in his literary and artistic work, and the stories written by Sonja Tomić, where in addition to biblical symbolism, the narrative discourse of the New Testament will be noticed in the author's literary expression.

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[6] Cf. Majhut, B.

[7] Cf. Majhut, B. & Težak, D.

[8] As an example of different interpretations of the same motif we can use the motif of Genevieve (cf. Majhut, & Lovrić), of medieval origin. Similarly, Hranjec (8-18) discovers Christian motives also there where they are seemingly invisible or are denied depending on the cultural-historical discourse within which they originated. A similar analogy is noticed by Ana Pintarić when she says that classic, but also modern fairy tales are based on biblical truth. The stories of Stjepan Lice and Sonja Tomić also have elements of a fairy tale in terms of the content. In this relationship we can see the connection with the eight beatitudes and Jesus' golden rules, but also with parables that are often a stimulus for literary works of contemporary children's authors such as Maja Gjerek Lovreković, Božidar Prosenjak, Vjekoslava Huljić, Sabina Koželj Horvat, Sanja Polak, etc. (33).

In his monograph on Christian sources of Croatian children's literature, S. Hranjec confirmed the inseparability of children's literature from the dominant currents within the general literary and cultural space of the Croatian people, one of the currents being Christianity. The way that Christian thought developed and moved within Croatian children's literature can be shown in several key stages. Christianity intensively shaped Croatian literature until 1945, when during the regime of Socialist Yugoslavia it was more significantly challenged in public and cultural life – Christian literature being either marginalized or denied, adapting to ideological imperatives. Lahorka Plejić Poje says that in contemporary literature we encounter religious themes only occasionally, while in older Croatian literature, concluding with the period of the Croatian national revival, it is impossible to avoid them (76). Recent research on children's literature indicates the mechanisms by which such efforts were carried out (cf. Majhut, & Lovrić Kralj 2020, 177-210). The fact is, however, that even after 50 years of repression, Christianity survives, and moreover, the suppression has strengthened its revitalization.

In the introduction we have referred to recent research that increasingly sheds light on hidden facts about Croatian children's literature, warning of the fact that its beginnings go much deeper into the past, precisely with the appearance of pious, Christian booklets, catechisms, and prayer books, which, however, similarly explained the foundations of the faith both to unlettered adults and children.

In its beginnings, children's literature in the Croatian language had a distinctly Christian character, which was transmitted through moralizing, didactic stories, writers' lecturing and texts that had a mandatory moral referring to an exemplary Christian life. For almost 50 years, such stories had been published on the pages of the most important children's magazines of that time, *Smilje*, *Bosiljak,* and *Bršljan* (cf. Hranjec 31).

A significant change in the approach to Christian themes is visible in Ivana Brlić- Mažuranić's *Tales of Long Ago* which unites Christian spirit and Slavic mythology with the traces of Andersen's poetics.

In addition to silencing, the prevailing model of attempts to obstruct Christian content in children's literature involved adapted interpretations of certain literary works that consciously excluded, marginalized, or downplayed Christian content. Jagoda Truhelka, a Croatian writer who introduced a new type of children's novel about childhood into Croatian children's prose, has only been revived in recent times.

Contemporary Croatian children's literature chooses a different ways of talking about God, so we can talk about pluralism of contemporary approaches. One of the contemporary approaches to Christian themes is humor, which is especially seen in Balog. Along with Balog, there are a number of writers of Croatian children's literature who, after a long silence, revitalize Christian thought in Croatian children's literature in various ways. In the 1990s, for example, literature on the Homeland War was written, which often contained Christian motifs or Christian philosophy.

It can be concluded that Christianity is an indispensable feature of Croatian children's literature, within which we can generally speak of four stages of development of Christian thought:

(1) traditional approach – moralizing-didactic literature;

(2) Ivana Brlić-Mažuranić and Jagoda Truhelka as a separate category;

(3) avoidance/denial of Christian topics in the time of socialism;

(4) pluralism of contemporary approaches.

The last stage implies a different poetic matrix – Christian motifs in children's literature rise to a higher level; by discarding simplified forms, they transform Christian continuity fostering children's immersion into the Christian essence.

The word of the New Testament interpolated into the narrative opus of Sonja Tomić and Stjepan Lice – from a parable to a universal metaphor

We will analyze the stories by Stjepan Lice and Sonja Tomić inspired by parables and other biblical contents. The texts will be approached by an analysis of styles and symbols that often grow into universal metaphors. The comparative method will find common messages and motifs and, based on that, the Christian character of the contemporary children's story will be considered in relation to the traditional moral stories for children and within the poetics of the contemporary Croatian children's story.

Namely, already at the first reading of the stories written by Stjepan Lice and Sonja Tomić, we can notice they are stimulating and instructive stories of rich symbolic relationships and strong messages, "the path of evangelical, Christian truths to the child's heart" (Hranjec 122). In his narrative opus for children, he often uses the laws of animalistic story, using motifs related to flora and fauna, which are familiar to children, referring to Christianity as a synthesis of humanistic values in which an individual plays an important role for the collective as a whole. His story *Sretna sjemenka / The Happy Seed*, in terms of its form and content

structure, relies on a parable, and it is used in working with children in grade 4 of primary school[9] and children of preschool age.[10] Parables are short stories with a distinct message/moral, which gives them an effective ending and a gnomic nature. Namely, they are a type of anecdote. As a narrative structure, they have only one episode, which can be a global comparison, but it receives a performance structure in the story (Botica 2013, 459). Parables do not have the role of teaching, but of persuasion through coherence, generalization, and something that has a universal meaning[11] (cf. Vidović, 2007). Therefore, the ending in a parable must judge the intended meaning in the recipient's mind, including reflection and axiology, prompted by a well-worded ending (Botica 2013, 459), while the "speaker" telling the parable is often the "character" of the global story (Brnčić 227). Jesus' parables vividly depicted in images from everyday life represent the spiritual reality and the Kingdom of God, and Jesus usually speaks using the present tense about things that happen regularly in nature and human life, that have a timeless meaning. Slavić notes that the "parables bring images that could be familiar to the listeners because they relate to agriculture and vegetation (sower, ryegrass, a grain of mustard seed), fishing and animal world (good and bad fish), household chores (yeast), recognized material values (treasure and pearl), and finally the work of grammarians, scribes" (394). More than a third of Jesus' words were parables, they are present more in the New Testament (about 40) than in the Old Testament, but similar comparisons, metaphors, and allegories can be found there as well.[12] Some parables express the pain of rejecting God, such as the parable of the sower (Mt 13: 3-8), when only a quarter of the seed yields and the rest decays (cf. Matić 2007). Thus, even in parables, there is an element of strangeness, paradox, which attracts the reader, because they transcend every possible reality (Brnčić 198). Such moments occur in several places in the stories by Stjepan Lice as well as Sonja Tomić, because it could be said that the

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[9] https://youtu.be/804LLy3v-8Y (Accessed June 19, 2021).
[10] https://www.carobni-pianino.hr/programi/program-predskole-prijedlog-aktivnosti-25-5-29-5/ (Accessed June 19, 2021).
[11] Cf. Vidović at: https://laudato.hr/Novosti/Biskupije/Dubrovacka-biskupija/Don-Marinko-Vidovic-Snaga-parabole-nije-u-njezinom.aspx (Accessed September 22, 2021).
[12] Cf. Vidović at: https://laudato.hr/Novosti/Biskupije/Dubrovacka-biskupija/Don-Marinko-Vidovic-Snaga-parabole-nije-u-njezinom.aspx (Accessed September 22, 2021).

mentioned writers of Christian orientation intensify, sometimes confusing, solution, provoking the recipient's reach of their interpretation. For example, in the Gospel of Matthew, there are seven such moments presented as complete structures: fishing net, weeds, a grain of mustard seed, treasure and precious pearl, and a sower (Botica 2011, 171). Parable is approached by choosing symbols close to the children's world – these are motifs from nature, the world of plants and animals, addressing the youngest (*Bubekovo gnijezdo / Bubek's Nest*) similarly to Christ saying "come, little ones, to me!. Gospel parables are stories in which Jesus speaks in a vivid and understandable way about ordinary things that happen regularly in nature and human life. It was the parable of the sower that Stjepan Lice used to create his own story in order to bring the "eternal truth" closer to children. According to Celestin Tomić, a parable (comparison) is by its nature an appropriate means to illuminate some concepts for ordinary people, to encourage someone to listen to what they would not otherwise want to, to create their own objective judgment. It has a threefold purpose: to attract attention with the beauty and grace of speech; to present the truth in beautiful and attractive speech; to point out one fundamental truth in vivid speech, and in order to notice all these, we must pay close attention to the so-called "tertium comparationis" or the formal type of parable (325). Parables, as already mentioned, have a timeless meaning and indicate correlations between everyday life, spiritual reality, and the Kingdom of God (Vidović, 2007). The parables end with a question and allow the listeners to decide for themselves which path to choose (cf. Matić 2007), which encourages the constant interaction between the author, the text, and the recipient, [13] because listening means understanding, and understanding means acting (Brnčić 209). We recognize such a stylistic feature in Lice's collection of stories *Bubekovo gnijezdo / Bubek's Nest*, where the author encourages the youngest to think, points to inner search, and opens various questions (Visinko 137). As experiential notions, and also global metaphors, a living portrait of something else, parables or narrative parables always bring in themselves, like proverbs, concrete life data, always reciprocally interpretively applicable (Kekez 171). The power of parables is in the reaction of the listener, therefore in the texts of the authors selected here, a kind of reaction is also expected from the child-recipient.

The question is often raised about how deeply a child's cognitive-emotional apparatus can think about the basic human values that Stjepan Lice and Sonja Tomić talk about, that is, to what extent will these

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[13] Encyclopedic Theological Dictionary 933-935.

messages reveal children's (in)experience. Such questions usually doubt in general about the need for the child to be burdened with "tough topics". However, if we approach the text, i.e. appropriately interpret it using different methodological approaches (e.g. different drama, dance, or narrative performances), then it is possible for the text to find its way to children.[14]

Temptations and applications of Christian doctrine in children's reception – the (im)possible mission of the breeze in the realization of intuitive reality

The stories in *Bubekovo gnijezdo / Bubek's Nest* are short, not burdened with descriptions, they are educational, and dominated by faith in Love and Light (Visinko 137). The story setting is indeterminate, that is, its determinateness is reducible to natural changes. Lice's naive children's, animal and plant worlds imperceptibly mature passing through the stations of the Christian life, from the simpler to the more complex, which Lice further elaborates in his books for young adults. The topics he touches on include: human's harmony with nature ("In nature all beings hear inaudible voices"; Lice 2012, 21), hope (*Plamen / Flame*), perseverance on the path of good, building trust in good, and faith in the sense, which are all united by trust in God as a counterweight to fear. The faith in the sense stems from the acceptance of the individual particularity of all forms of life. When analyzing Lice's texts, we can speak of a kind of transformation of the Christian message to its true essence, which includes understanding the world in totality through fundamental Christian values: the cross – an altruistic, empathetic sacrifice for others (the story *Ševin pjev / The Skylark's Song*). Trust in God results in "dancing through life" (Lice 2012, 31), not as l'art pour hedonism, but rather as enduring limitations and suffering (Lice 2012, 32), and addressing "always the other" (Lice, 2012, 9, 44). Seemingly child-friendly topics culminate in much more complex ones, layered within a text that, with the clarity of expression, takes care of children as recipients. Such themes include death (the story *Pšenično zrno / The Wheat Grain*), the perseverance of following the teaching of Christ in spite of temptations and challenges, the question of authority – the insignificance and the perniciousness of the hierarchy of positions when exploited in the wrong way ("To reign means to help everyone with your

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[14] Examples of dance interpretation of the stories *Sretna sjemenka / The Happy Seed* and *Stablo i cvijet / The Tree and The Flower* can be seen in: Vidović Schreiber, T.T. & Malada, D. About children's religiosity see also: Kovačević et al.

beauty to be the most beautiful they can be"; Lice 2012, 16), paradoxical changes – the power of *the little ones* (Lice 2012, 52) as a result of their unencumberedness. It is quite clear that the story *Pšenično zrno / The Wheat Grain* relies on the gospel story of the sower who went out to sow, in which the author again points to a humanistic, human, Christian message that should not even be emphasized, because it can be experienced by "listening", stimulating the recipients to act, draw, and retell it together with children (Babić 64-65). The story *Sretna sjemenka / The Happy Seed* is based on a motif from the parable of the sower. The story, interesting in content, indicates growth in human life on all levels from spiritual, intellectual, emotional to physical growth. The seed chooses between falling on the path or on rocky ground. Namely, in his story, the seed avoids falling on the path, which would be a kind of allusion to avoiding facing life and giving life for the other. Lice's seed at the beginning of the story does not want to fall on the path, does not want to "get dirty", but only in the moment of surrender, confidence, and giving up to the breeze[15] to carry it, in the moment of openness to the action of the Almighty, the seed falls to the ground, giving it the opportunity to grow into a beautiful sunflower. On the one hand, therefore, the seed and the process of germination is an experience of human labor, on the other hand, it is a metaphor of life, but also of Christian maturation – growth in Jesus Christ.

Stjepan Lice portrays Christianity as "engaged well-being", not "decaffeinated Christianity" (Ursić, 2021[16]), also as creative courage, faith and wisdom, and well-being as a process and result of Christian action. In his collection for young adults (*S dobrim vjetrom / With a Good Wind*[17]), Lice uses more intense metaphorical language to touch on the ontological questions of the meaning of existence, the necessity of existence in accordance with the self, with one's essence. Težak defines the story *S dobrim vjetrom / With a Good Wind* as a "poetic thought story" in which "a strange literary combination of tense and soothing narration is realized through a lyrical expression imbued with anticipation" (125). In other stories, Težak notices, "the lessons are

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[15] The wind motif, which is undoubtedly common in the Bible, is often a symbol of the Holy Spirit, and will be analyzed in more detail below, in relation to Lice's collection of stories *S dobrim vjetrom / With a Good Wind*.

[16] Cf. https://ivicaursic.com/uvijek-nedjeljom-marko-10-35-45-19-rujan-2021/.

[17] The collection contains a longer story *S dobrim vjetrom / With a Good Wind* and four shorter stories (*Razgovor s drvom / Conversation with a Tree, Svjetlost očiju / The Light of the Eyes, Martin kruh / Marta's Bead, Vječni poljubac / Eternal Kiss*).

more direct, less hidden, than in the story *S dobrim vjetrom / With a Good Wind*" (128).

To feel the wind, which is the writer's central metaphor, means to acknowledge that in addition to tangible reality, there is a transcendental, intuitive reality that is a precondition for achieving wholeness. When two children talk about the wind wondering about its nature, what the wind is at all, one of them concludes: "I don't know. But sometimes I think... sometimes I dream.. that without the wind, we wouldn't even exist. That the wind is in some way in everything. I do not understand why, but I feel so" (Lice 2003, 32). "The wind allowed everything, just everything, to move. And it gave meaning to everything" (Lice 2003, 51). Recognizable, however, in the wind, is the biblical privilege of the right to choose, freedom in decision-making. "There is no life without wind. Without wind it is not possible to choose. And without the possibility of choice, it is not possible to be human" (Lice 2003, 58). Wind is a divine, intuitive force. The removal of the wind, therefore, resembles the ideological removal of faith, and not only faith but everything that opposes the ideology. The mechanism by which this is done is fear, which, in order to save the lives of others, is turned into the opposite - it maintains the physical existence of life, denying its spiritual dimensionality. The theme of fear in the longer story *S dobrim vjetrom / With a Good Wind* could be considered as a separate issue – fear is an obstacle for those who want to make changes, because the fate of those who choose the wind is such that "they and their threats will disappear with it" (Lice 2003, 15), yet it is an equal obstacle for those who are afraid of these changes. The wind, however, is impossible to overcome, and optimism is always Lice's choice. Optimism, however, requires engagement, and to the one "who decides to move forward, if he has enough will and courage, everything opens up" (Lice 2003, 21). Going forward, therefore, necessarily implies remembering good, forgetting evil, which is the fundamental Christian postulate – forgiveness. The Christian worldview is confirmed here precisely in its comprehensiveness, it is not named anywhere, but it springs from everything, especially recognizable in Christ's philosophy of the "little ones" – the characters in Lice's stories (predominantly children, but also adults who have not forgotten the child in them) follow this path when they say that "the ordinary is always the most miraculous" (Lice 2003, 53). It is the characters of children that keep Lice's literary work on the unstable border between "adult's" and "children's" literature.[18]

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[18] In the theory of children's literature and also in Croatian children's literature, the term crossover literature is becoming increasingly accepted. Cf.

Težak confirms this idea when he says that Lice offers stories that "differ in structure, design, plot construction, message about the world and life from the prose we usually offer to young adults. These are stories for those who are looking not only for a plot, but also for beauty in expression and a thought that will not die the moment they turn the last page" (129). Children possess a natural propensity for meditative contemplation of the world and isolation from the noise of the world. The meaning of life recognizable in the small things presents Lice's basic message, seen in the shorter stories in the collection as well.

The question of death (Lice 2003, 66) is presented "between the lines", eternal life continues, and substitution on the earth appears in the form of other people entering our lives compensating or reminding us of the strength of those who have left (Lice 2003, 66).

Lice unquestionably puts Jesus Christ in the center along with a series of recognizable Christian symbols shaped into the structure of the biblical parable.

Sonja Tomić – the path of the Disciple to the Master illuminated by the Word

Tomić's first book was a collection of texts with religious themes entitled *Marijin križni put / Mary's Way of the Cross* published in the journal *Brat Franjo / Brother Francis* in 1987. *Svjetiljčica / The Little Lamp*[19] was published from 1990 to 1991 in sequels in the magazine *Kana*, i.e. at the time of the collapse of the communist world. Her literary works are imbued with Christian teachings and values, and she gained her popularity with hagiographies such as *Franjo mironosac i sestrica Neva / Francis the Peacemaker and His Sister Neva*, *Antun-Nani, manji brat / Antun-Nani, the Little Brother*, and *Dnevnik rajske loptice / The Diary of the Little Ball of Paradise.* Bible as a comprehensive book, in terms of its content and meaning, is the subject of a lifelong reading, and its interpretive experiences graduate with the maturing of the reader's personal experience. It is not easy to pass on such attributed

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https://oxfordre.com/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-176.

[19] In the following passages a longer story *Svjetiljčica / The Little Lamp* (published in 1992) will be analyzed together with other stories. Namely, the collection *Svjetiljčica i odabrane priče / The Little Lamp and Selected Stories*, published in 1998, along with *Svjetiljčica*, also contains the following stories: *Igračke, …ili biti? / Toys, …or to be?, Koštica-sanjalica / A Kernel – a Dreamer, Ništa na dar / The Present of Nothing, Pečat nevidljivog draguljara / The Seal of an Invisible Jeweler, Gabrijelov dar / Gabriel's Gift*.

biblical content to a child. Sonja Tomić did it on several levels. Following the new evangelization,[20] Sonja Tomić, in a different way, close to children, approaches the child. While facing a moralizing Christian interpretation of Bible at the initial stage of children's literature, the approach of the new evangelization, whose echoes are visible in children's literature, is quite different, without a threatening finger – perhaps such an approach would best be determined by subtlety and depth. It is important to point this out when we want to find aesthetic value in these works. In the story *Svjetiljčica / The Little Lamp*, Sonja Tomić also uses biblical motifs to convey a lesson about the value of life that God has given to every human being. The characters and events in *Svjetiljčica / The Little Lamp* are inspired by the Bible, so it is not surprising that the author begins the story with a quote from the Bible, and the names of the characters are symbolic. At the beginning, The Little Lamp appears just like at the beginning of the creation of the world when God creates light to drive away darkness, followed by the Disciple who represents Jesus' apostles, and Jesus himself is visible in the form of the Master. Furthermore, similarly to Stjepan Lice, Sonja Tomić is in search of God's word; she opens her story with the biblical word: "And God said: Let there be light!".[21]

The main character is the Disciple, a child, not a particularly exemplary student. He is bright, curious, but also impatient, selfish at times, reckless. He is, we could freely say, a part of the typical modern children's world, with his character resembling all previous heroes of children's literature. The Disciple's everyday life is made up of the *klapa*, a paradigmatic determinant of contemporary children's literature. The members of the company are Filozof/Philosopher, Riba/Fish, and Medena/Honey. They are opposed by a team of the more dominant ones: Kedžo, Crni/Black, Topuz, and Šaka/Fist. The weaker ones agree to Christ's "turn the other cheek", which proves to be a victorious strategy. Initially stubborn and frightened, the Disciple changes with the help of The Little Lamp and realizes God's goodness. The Little Lamp accompanies him on his journey pointing him to the Master, unequivocally Jesus Christ. Typical biblical motifs, desert, water, well, garden, travel are suggestive symbols that are not difficult for children to understand. In addition to easily explainable metaphors, Tomić introduces direct biblical quotations into her stories, not explaining them, only believing in the power of their presence, believing the child will hear them, get to know them, and interpret them when the time

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[20] About new evangelization cf. Ivančić.
[21] More about meaning of Logos cf. Časni (178).

comes for her/him to mature. This is the case, for example, with the story *Igračke / Toys* ("Here I am, father, your son is listening"; Tomić, 1999, 51). The author connects the well-known biblical motifs with the contemporary ones, even current (ecology-related) motifs such as the motif of waste with which the Disciple fills the well with Living Water to hide his own negligence from the guests (who come with gifts in which we can recognize the motif of the Three Kings). Burying the well can be read on two levels – as already mentioned, as an environmental problem, but also as burying the soul, choosing sin as an easier path. The world of ideas is an unobtrusive message derived from children's experience – one learns from mistakes, but the Master does not threaten, he forgives and answers prayers. However, prayer requires a dialogue with God. The question posed by the Disciple: "What would the teacher tell me if I asked him: if now I cried out to God as loudly as I could, for the desert to dawn and disappear, would he give me what I asked for?" is answered in the following way: "As far as I know Master, I believe that before answering, he would ask you: What would you give to God?" (Tomić 1999, 19). What needs to be given to God is perseverance on the path, avoiding enticing shortcuts – sacrifice: "One should give up the dream of a shortcut and continue on the old long uncertain path. (…) When you come across a good path, you must not deviate from it (…) You have to walk" (Tomić 1999, 35-36). The Disciple walks through the desert all the time. Here, as in the Bible, the desert represents penance, and coming out of the desert represents finding the right path. After leaving the desert, the Disciple meets the Master. Jesus is often called the Master in the Bible: "Master, what good must I do to attain eternal life?" (Mt 19:16). The student finally reached his goal, what he had longed for all the way: to get out of the desert. Finally, the Disciple leaves the desert as a winner because he has found the Right Path and found a new friendship. The desert is mentioned in the Bible as the place of Jesus' temptation (Mt 4: 1-2)[22]. Jesus is the Way showing the way to the Father, and the way of life is a form of walking through the desert, through which one must pass in order to enter eternity.

To depict biblical issues, Tomić interpolates stories from the oral literary tradition of biblical origin (the fall of Gavan's palace), stylistically adapted to the child: "God is portrayed vividly, as a nice old man, and the child is the one who accepts him" (Tomić 1999, 19-20). In the story *Profesor/Professor*, Tomić clearly points out the perniciousness of the individualistic, closed concept of life. She inserts allusions to general places of civilization (the term *brave new world*; Tomić 1999, 54) which

[22] Cf. Kurečić.

do not represent a significant place for children, but for adults, who may also find Tomić's narrative interesting. Such interventions can represent an interesting narrative shift. Tomić's subtle critique of science without emotions, radical rationalization, but also Christ's openness to forgiveness and change is also interesting. The Professor therefore concludes: "He said only how sorry he was that he wasted his life asking what love is, not loving, that he wanted to name every thing, every feeling and every being. And without second thought, Honey cut him off: 'All your life? Well this is just the beginning! There is a lot of time in God the Father'" (Tomić 1999, 28). The "poetics of the heart" is visible on several occasions – logic is opposed to the heart, not to disqualify it, but to supplement it, to enrich it. Emotions devoid of logic are the meaning of faith: "No one has ever seen him except his Son who revealed him. He should be loved unseen. Because he was the first to love us. And love must be answered with love. If you love people, animals and nature, you love him" (Tomić 1999, 36). The child, mischievous and playful as she portrayed it in choosing her characters, opposes the child from the beginning of the development of children's literature, which falls under the influence of the social atmosphere, shaped by the world of adults, which is also a critique of that world – the child would like to watch the meadow but adults conclude that "now there is no time to admire beauty" (Tomić 1999, 34). It is also significant the way God is addressed – "Daddy God", which is one of the models of approaching the child's communicative skills. Furthermore, Tomić introduces into her narration the characters of animals, natural children's allies, putting them into natural communication. In the story *Uspon / Rise*, the main characters are a girl and a caterpillar.

In her newer collection *Badnja večer / Christmas Eve* (Tomić 2011), the author puts contemporary attire on the essence of Christmas Eve and Christmas. The author does not omit customs, memories of her own childhood, the breath of the past, but also the present time familiar to children. An illustrative example is the story *Isa i robot-kamikaza / Isa and the Robot-Kamikaze*, which brings Jesus' mission closer to the child with modern, IT tools, introducing the theme of religious tolerance very skillfully, by choosing the names of the main characters.

Sonja Tomić's teachings are not read on a tendentious level, in the context of contemporary theories in children's literature, but the author uses the instruments of proven spirituality – piety and unobtrusive and collected pedagogy to shape the reader, without violating all aesthetic values at the level of expression and form of the story itself.

Conclusion

Morality appears in the earliest days of human life (cf. Čudina-Obradović & Težak 1996), thus it is completely understandable that Christian education imposes as part of the inherited cultural identity in Croatia, because it implies part of the generic component in the realization of educational ideal.[23]

Returning to the starting point, we can conclude that contemporary Croatian children's story has not given up its immanent Christian paradigms, but has rather dressed them in a new attire, which is typical of the model close to the modern child. In the texts by Lice and Tomić, communication with biblical sources reveals deep semantic layers of spirituality, enabling the child to accept what is understandable to her/him, while at the same time enjoying the plot-appropriate content of the story.

From the above-mentioned, we can conclude that if the goal of raising a child is to help her/him grow into a mature, stable, and responsible person who is happy and who passes her/his life happiness to other people,[24] then the choice of stories by Stjepan Lice and Sonja Tomić in working with children is completely justified, because they are primarily located in the context of children's Croatian literature, especially religious literature, and do not present just a kind of migration of their poetics in children's media (as ctd. in Hranjec 2003).

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[23] Cf. Vukasović 1993.
[24]   http://kaptol.ofs.hr/files/2018/11/Mjese%C4%8Dne-teme-11-2018.pdf (accessed on February 25, 2021).

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TRANSFORMACIJA SUVREMENE KRŠĆANSKE DJEČJE PRIČE – STJEPAN LICE I SONJA TOMIĆ

Cilj je ovoga rada razmotriti neke od načina prisutnosti kršćanskih vrijednosti u suvremenoj hrvatskoj dječjoj priči. Suvremena je hrvatska dječja književnost izrazito raznolika. Kršćanstvo je, međutim, imanentno hrvatskoj dječjoj književnosti od samih početaka te se različitim stvaralačkim postupcima interferiralo i u suvremenu dječju priču. Jedan od suvremenih pristupa kršćanskim temama unutar hrvatske dječje književnosti predočit ćemo koristeći se stvaralaštvom književnice Sonje Tomić i književnika Stjepana Licea. Njihove su pripovijetke nadahnute biblijskim temama, motivima i oblicima kao što su prispodobe, priče bogatih simboličkih odnosa i snažnih poruka kojima Isus Krist na slikovit i razumljiv način govori o običnim stvarima, izdižući ih prema svevremenskom značenju, ukazujući tako na zajedničke veze između svakodnevnice, duhovne stvarnosti i Kraljevstva Božjeg. Sonja Tomić i Stjepan Lice biblijskoj tematici pristupaju suvremenim pripovjedačkim konceptima dječje književnosti približavajući tako izvorni, kompleksni način Kristova učenja dječjem svijetu te mogućnostima dječjeg doživljaja religioznosti.

Ključne riječi: biblijski motivi, hrvatska dječja književnost, kršćanstvo, parabola/prispodoba, suvremeni pristup hrvatskoj dječjoj književnosti, Sonja Tomić, Stjepan Lice.

A Levinasian Reading of Shakespeare's The Winter's Tale and Sarah Kane's Phaedra's Love

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Abstract: This research aims to compare Shakespeare's *The Winter's Tale* (1623) with Kane's *Phaedra's Love* (1996) from the viewpoint of Levinas and his ideas on the relationship between being and the Other expressed in his pivotal work *Otherwise than Being or Beyond Essence* (1978). The central events of the two plays are analyzed based on the text to flesh out the similarities and differences the two playwrights have with regard to their treatment of the approach of the Other. Of the highest importance in the analysis is how the characters of the plays deal with responsibility for the Other, and also how they react to the wonder of facing the Other. It is concluded that, in Shakespeare's play, the characters mostly do not carry out their ethical responsibility, and those who do are not treated well; as the play progresses, however, they start to take responsibility for one another which leads to a mostly happy ending. In Kane's play, by contrast, there is no happy ending because the vast majority of characters do not realize their responsibility, and thus, their wonder at facing the Other turns extremely violent. Additionally, even those characters that come to terms with their responsibility undergo the same gruesome fate as those who do not embody ethical responsibility.

Keywords: Responsibility, Being, the Other, Violence

Introduction

Levinas observes that being's "essence is interest", further explicating by saying that "Being's interest takes dramatic form in egoisms struggling with one another, each against all"; Levinas thus begins to formulate his ideas of "*otherwise than being*" in this manner, yet later insinuates that the interest mentioned and the struggle it instigates is a flawed argument because being is always assumed as "assembled,

present, in a present that is extended, by memory and history" (4-5). These views are influential in the choice to analyze Shakespeare's *The Winter's Tale* and Kane's *Phaedra's Love*. The two plays might at first glance be viewed as different enough to refuse the attempt at comparison, one being a comedy and romance and the other a tragedy; however, it should be remembered that Shakespeare's play has substantial tragic elements such as the death of Mamilius and Hermione in addition to the suffering Leontes is subjected to as a result of his shirking his responsibility towards others. As such, while Kane's play is much more brutal, Shakespeare does not in any way allow his characters to proceed without trials and tribulations. The Self/Other conflict is dealt with quite differently in the work of the two writers; for example, Leontes does not react well to the approach of the Other (Hermione) yet does not resort to violence, whereas Theseus in Kane's play unknowingly rapes his own daughter in the confusion of the hanging ceremony. These examples highlight the different treatments that Levinas' idea of the *otherwise-than-being* receives in the two works, which in turn indicates the changing views on conflict with the Other as one moves away from Shakespearean works towards postmodern plays. Additionally, the final contact with the Other in the two plays is quite significant when one considers what Levinas calls "transcendence" (3) and "responsibility for the other" (10); Hippolytus is disillusioned because he realizes that as a result of the hypocrisy around him he cannot transcend being through responsibility for the Other so he simply gives up and decides to act out in a decadent manner and becomes sexually deviant resorting to violence, whereas Leontes does not reach the same levels of self-awareness as Hippolytus and simply shirks his responsibility for the Other (Hermione). Regarding two other plays by these two playwrights Saunders explains that "one of the key ideas that governs both *King Lear* and *Blasted* is the relationship established between acts of personal cruelty and the full-scale chaos and atrocities that arise out of civil war" (71) which is an indication of similarities existing between Shakespeare and Kane. Furthermore, Greenblatt believed that in the 16th century people started to change their identities to fit their circumstances; additionally, he is said to have viewed the Renaissance as the "early modern period" with Shakespearean characters…showing signs of modernity which suggests that the "period involved a forward-looking attitude that prefigured our own modern world" (qtd. in Brotton 16-17). The aforementioned justifies a comparison between Shakespeare and Kane to discuss exactly *how* the early modern period prefigured the modern and postmodern with regards to the treatment of the Other.

This research will rely on Levinas' seminal work *Otherwise than Being or Beyond Essence* to decode the complex relationships in the two works. A comparison will be made based on how the characters portray subjectivity and the various other concepts that Levinas mentions such as responsibility for the Other with the aim of coming to a conclusion about how characterization changes in Kane's work when contrasted with Shakespeare. A close reading of the texts is necessary to chart how the characters achieve (or fail to achieve) transcendence and subjectivity, and whether or not they react to the approach of the Other based on Levinasian ideas. The close reading will consist of analyzing the character dialogues in order to ascertain how they change and develop. In Shakespeare's play, the main characters provide the most fertile ground for comparison much like Kane's, and because of the added exposure and much more comprehensive dialogue, the focus will mainly be on the most influential characters. However, where necessary, minor characters will also be put under scrutiny to do justice to the overall tapestry of the two plays. Aiding in comparison is the fact that both of the plays revolve around nobility which provides stable and common grounds for a side-by-side analysis even though Kane's portrayal of nobility is much cruder than Shakespeare's regulated depiction of nobility. The ultimate aim is to show that the approach of the Other and the wonder it causes through creating subjectivity ends in completely different manners in the two plays, one in reconciliation and the other in violence.

Levinas explains that the "*otherwise than being* cannot be situated in any eternal order extracted from time", further noting that "Subjectivity is a node and a denouement - of essence and essence's other" (9-10). Levinas says that essence "fills the said, or the epos, of the saying, but the saying, in its power of equivocation, that is, in the enigma whose secret it keeps, escapes the epos of essence that includes it"; so, this otherwise than being that has been sought from the beginning, "as soon as it is conveyed before us it is betrayed in the said that dominates the saying which states it" (7). As such, the allusive Other goes beyond time and thus the said and much like saying escapes essence. If the ego is unicity which cannot "find any rest in itself", therefore, Levinas states, the "outside of itself, the difference from oneself of this unicity is non-indifference itself" (8). The aforesaid provides an understanding of the concept of the Other. Levinas then defines responsibility as that which "answers for the freedom of another", as well as the "locus in which is situated the null-site of subjectivity"; it also substitutes "me for the other as hostage" (10-11).

Levinas says:

Irreducible to being's essence is the substitution in responsibility, signification or the one-for-another, or the defecting of the ego beyond every defeat, going countercurrent to a *conatus,* or goodness…The intention *toward another,* when it has reached its peak, turns out to belie intentionality. *Toward another* culminates in a *for another,* a suffering for his suffering…without measure…To reduce the good to being, to its calculations and its history, is to nullify goodness… (18)

Levinas observed that the "beyond being, *being's other* or the *otherwise than being*…expressed as infinity, has been recognized as the Good by Plato" (19) so to "deduce from the concept and from history the subjectivity [is] to forget what is better than being, that is, the Good" (18). Therefore, one has to accept without condition the Good, or the Other, which in turn necessitates a carrying out of responsibility toward the Other immediately which itself is also called for by the immediacy and intimacy of the face of the Other.

The *Other*: A Discussion

History, Will, and Choice
The Winter's Tale begins with a discussion between Camillo and Archidamus of Sicilia and Bohemia respectively; Camillo states that "They were train'd together in their childhoods; and there rooted betwixt them then such an affection which cannot choose but branch now" (Shakespeare 1.1.19-21). In Levinasian terms, Camillo's words are problematic as he foresees a bright future for the two kings based on their history. Levinas explains that the responsibility one has for the other cannot be thought to have root in one's commitment or decision (10), so when Camillo cites Leontes and Polixenes' past it can be viewed as a foreshadowing of the fact that this relationship will not have a pleasant outcome as the two kings' responsibility for one another is based on history and therefore a choice effected by that history; their duty to one another is not laid on a foundation of the type of responsibility Levinasian ethics require, the type of responsibility which requires substitution for the other as "hostage" (Levinas 11) which predates any history, will or choice and even consciousness. The history Camillo converses about hints at "the-one-for-the-other" (Levinas 136) as being a commitment, but Levinas' ideas state the exact opposite to such beliefs. Camillo also states that Leontes intends to "pay Bohemia the visitation which he justly owes him" (Shakespeare 1.1.6) which supports the aforementioned analysis as the word "owes" yet again

indicates a conscious choice which is in contrast to the type of responsibility Levinas explains.

In *Phaedra's Love*, the first dialogue of the play occurs between the Doctor and Phaedra. The doctor asks whether Hippolytus has any friends to which Phaedra answers that "He's a prince" (Kane 67); her answer side-steps the question to defend Hippolytus' apparent shortcomings which in turn seems to suggest that Phaedra is taking responsibility for the Other (Hippolytus) thereby being ethically sound as far as Levinasian ideas dictate. However, as she finds fault with the Doctor rather than acknowledge the fact that something is seemingly ailing Hippolytus, she creates conflict with a third party, the Doctor, instead of employing behavior with any sense of justice. Levinas clarifies that "an approach is to be *with another* for or against a third party, with the other and the third party against oneself, in justice", further noting that to be responsible for the Other is also to be responsible for the third party which allows justice to take shape (16). Phaedra blindingly defending Hippolytus may seem to be ethical as she is holding herself responsible for shouldering the weight of Hippolytus' faults, but because she does not treat the Doctor (third party) justly, she has not achieved the transcendence Levinas speaks of. Furthermore, as will later be discussed, Hippolytus is the only character who resembles the ethical being Levinas discusses because the reason for his disillusion is the fact that no one takes responsibility for the Other and he himself has become one with the crowd in a sort of passive defiance. Thus, Phaedra's actions are misguided at best because she does not evaluate Hippolytus or the Doctor in a just manner. Phaedra does not embody what Levinas called the *Despite Oneself* which entails one being open to the "possibility of pain, a sensibility which of itself is the susceptibility to being hurt, a self uncovered" (51); it is not because of her concern for Hippolytus that Phaedra defends him, but because she cannot bear the truth being exposed about the true nature of her affections.

Lehnhof states:

Arresting all egoism, the encounter with the other makes me responsible—not because I accept responsibility—but because the mere existence of the other makes this responsibility incumbent upon me. (487)

Therefore, gaining subjectivity requires the aforementioned. However, thus far, none of the characters of the two plays suggest the potential for such an outcome as responsibility seems to be portrayed as the byproduct of choice.

Justice and the third party

Polixenes indicates that his relationship with Leontes may once have been based on the kind of responsibility Levinas talks about when he says that he and Leontes were "twinn'd lambs…what we chang'd was innocence for innocence; we knew not the doctrine of ill doing" (Shakespeare 1.2.66-69); however, it is later explained that they have since changed from that state, and when Leontes starts to put his suspicions into words by saying "to be paddling palms and pinching fingers…that is entertainment my bosom likes not" (Shakespeare 1.2.115-119), it becomes clear that he does not have the markers of someone who has accepted the faults of the Other who has approached him, which could be Polixenes or Hermione, nor has he acted in accordance with any sense of justice concerning the third party which again could be either Polixenes or Hermione. Levinas explains that the "third party troubles it [subject] by demanding justice in the 'unity of transcendental consciousness'" (82); so, whereas the approach of the Other (responsibility) is characterized by something beyond and prior to consciousness, the event of coming across a third party requires consciousness to conjure up justice. As such, because Leontes does not make any conscious effort to employ any justice and nor try to come up with a rational response to Polixenes and Hermione's behavior, it can be concluded that his behavior is less than ethical and he does not embody the sort of unconditional responsibility nor does he obtain any level of consciousness of the type of justice the third party requires.

Levinas elaborates on sensibility saying that "the-one-for-another has the form of sensibility or vulnerability…psyche in the form of a hand that gives even the bread taken from its own mouth. Here the psyche is the maternal body" (69). According to the aforesaid, when Phaedra reacts angrily to Strophe's approach, "Go away fuck off" (Kane 69), she has none of the indicators of the one-for-another that Levinas mentions as she does seem like someone who would sacrifice for her daughter even though she is willing to support her stepson. Therefore, if Strophe is taken to be the third party, Phaedra does not act based on justice where Strophe's rights are concerned, and her approach is shunned. As was previously mentioned, Phaedra fails to gain subjectivity because of her treatment of her relationship with Hippolytus, and now she fails to consciously act in a just manner with regards to Strophe's approach, and so it can be said that her actions are thus far completely unethical. Rosato elucidates maternity as the "perfect image of vulnerability…because of the physical susceptibility of a mother's body to the 'other'—…the baby—whom she carries. Without any initiative on her part, the baby forms himself within her, making her responsible for

his needs" (352). Rosato's view supports the fact that Phaedra, in relation to Strophe, lacks any vulnerability, and as such, she cannot be seen as having gained subjectivity as far as Levinasian thought is concerned as she eschews her maternal instincts and responsibilities, at the very least, for the time being. Essentially, in both plays thus far, the justice the third party requires is refused and the conflicted characters resist going beyond their being and self through passivity toward the Other's approach.

Leontes dismisses Camillo's justification for the way Polixenes and Hermione act by rhetorically asking whether "leaning cheek to cheek...meeting noses...Kissing with inside lip" is nothing, also explaining that he "wears her like his medal" (Shakespeare 1.2.285-307). Leontes fails to realize this as Hermione's graciousness as a hostess; Levinas clarifies the dehiscence of proximity by saying that it is "the-one-for-the-other, exposedness of self to another, it is immediacy in caresses and in the contact of saying. It is the immediacy of a skin and a face" (85), which supports the fact that Hermione is simply answering the approach of the Other (Polixenes), and because she does not weigh the ramifications of her actions (has acted instinctively) it can be said that she has acted fully in accordance with Levinasian responsibility. Camillo's refusal to poison Polixenes on Leontes' orders and his musings on the matter (Shakespeare 1.2.357-362) may seem like an act based on the idea of the one-for-the-other, but because it is a conscious choice mingled with fear for himself and rationalized as such, it cannot be considered as taking on responsibility for the Other. To further highlight the fact that the only person who took responsibility for the Other (Hermione) becomes the victim, Shakespeare has Antigonus accentuate Leontes' lack of an appropriate response to the Other by saying "Be certain what you do, sir, lest your justice Prove violence" (Shakespeare 2.1.127-128). Edgoose explains that Derrida, much like Levinas, "believes that caring justice (*juste*) is born out of attention to many particular Others. It is defined by its very plurality" (269) which is interesting because it appears as though Leontes was created exactly to show this point, becoming the very antithesis of Edgoose's observation as he acts unjustly towards a multitude of Others.

Injustice and the Matriarch

Much like Leontes, Phaedra acts unjustly towards numerous others as shown in her conversations with the Doctor and Strophe. To further clarify the fact that Phaedra is as yet unable to be responsible for the Other, she explains the commoner's gifts to Hippolytus as a "token of their esteem" (Kane 75); this suggests that she has not understood the

fact that their gifts are just a choice made to get close to Hippolytus even though she does explicitly mention that they wanted to have their picture taken with him. Hippolytus explains that he hates people, and also that he thinks "about having sex with everyone" (Kane 77-79); the significance of the aforementioned sentiments lies in that Hippolytus could be trying to force whoever he has sex with to accept his approach as Other in the way that Levinasian responsibility dictates, but as no one does, he becomes emotionally distant and indicates that he does not feel anything during sex. This takes on new meaning when has relations with Phaedra because it plays out much like all his other sexual encounters. After having sex, Hippolytus asks Phaedra why she wants it to happen again to which she replies "Pleasure?" (Kane 81) which indicates her uncertainty. Phaedra's uncertainty may be a sign that she is starting to unknowingly take responsibility for Hippolytus by answering his needs even if they are to her own detriment. Levinas states that "Subjectivity is not antecedent to proximity...it is in proximity, which is a relationship...that every commitment is made" (86); so perhaps it can be concluded that Phaedra's uncertainty is because she is still only beginning to feel the effects of proximity to the other and has not yet fully metabolised it to gain her subjectivity. It is noteworthy that two of the characters who gain subjectivity in the plays (Hermione, Phaedra) meet with unpleasant ends, even though their ultimate fates are in stark contrast.

In Hermione's trial, Leontes exclaims that "thou Shalt feel our justice" to which Hermione retorts "The bug which you would fright me with I seek" (Shakespeare 3.2.88-91) meaning that she has no fear of death. It is ironic that Leontes should speak of justice when he has shown none towards the Other or the third party. Levinas explains that the "one-penetrated-by-the-other" is actually "sacrificed rather than sacrificing itself, for it is precisely bound to the...suffering of pain. This existence, with sacrifice imposed on it, is without conditions. The subjectivity of a subject is vulnerability" (49-50); this supports the conclusion that Hermione has gained subjectivity because she is sacrificed without a choice in the matter, and she even verbalises her vulnerability to Leontes' shameful treatment of her when she explains that she is kept from her son and her daughter is banished to die. This part of the play finds its significance in that it is in these proceedings that Leontes dismisses the oracle which ultimately leads to his son and Hermione's death, and only after these tragic events does he realise his mistake. He then says "Apollo, pardon My great Profaneness 'gainst thine oracle. I'll reconcile" (Shakespeare 3.2.151-153). However, his attempts at trying to take responsibility are in vain as they are shown to

be a conscious choice, and thus, his failure in *being* one-for-the-other (tried to *become* one-for-the-other) has the dire outcome of causing Hermione's death. These events emphasize the importance of the notion of one-for-the-other being the antecedent to subjectivity and consciousness.

Sacrifice and Motherhood

Hippolytus asks Phaedra whether she hates him now that she has found out he has an STD, and she says she does not while also enquiring about why he hates her to which he replies that it is because she hates herself (Kane 85). This is the last time Phaedra speaks in the play, and this is noteworthy because she, just like Leontes, realises too late that she had not taken proper responsibility for the Other. As such, she hangs herself as sacrifice to finally give Hippolytus what he has always wanted: to be treated like everybody else and not simply a spectacle to take a picture with. Phaedra's sacrifice was a choice unlike Hermione, so their claims to subjectivity and one-for-the-otherness differ. Phaedra and Hippolytus meet violent ends while Hermione is awakened and reconciled with Leontes; so, this difference can be put down to the fact that Hermione treated the approach of the Other ethically while Phaedra did not (at least not at first). Bernasconi states Levinas believes "mortality renders concern for one's own being senseless. But sacrifice confers a meaning on death, saving it from being an absurdity", further elaborating that "Levinas explains sacrifice as a being-for-death as a way of being for that which is after me" (12-13). The aforementioned supports the idea that even though Phaedra failed where one-for-the-other is concerned when living, in her death she embodied being for that which is after her (Hippolytus). Therefore, Phaedra manages to act ethically through her sacrifice even though it was a conscious choice.

Phaedra and Hermione's deaths create a turning point after which one starts to come across characters exhibiting more ethical qualities as far as taking responsibility for Others is concerned. Chanter explains that "in characterizing the feminine as Other, Levinas is far from simply assuming the dominance of the male as ego or sameness" (45); so, these female characters embody Levinas' Other because they challenge the ego seen as male through their responsible nature. Antigonus recounts his dream explaining that Hermione told him what to name her child and where to take her; Hermione tells Antigonus that he shall not see his wife because of the task he has been chosen to carry out (Shakespeare 3.3.34-36). Levinas explains the self as "Vulnerability, exposure to outrage, to wounding, passivity more passive than all patience" calling it a substitution and expiation which is in line with his idea of

responsibility for the Other as a "passivity more passive than all passivity, an exposure to the other without this exposure being assumed" (15). Thus, the figure of Antigonus, when looked at from the angle of passivity and exposure, is shown to be a responsible character; his being responsible stems from the fact that Hermione comes to him in a dream, and one would find it difficult to find a situation where one is more passive than in a dream. Therefore, Antigonus is exposed to Hermione without the exposure being assumed, and he is ordered by her and abides; he does embody expiation for the other, and there is ultimate passivity in his exposure in which he feels pain, cries and witnesses Hermione's pain. Gans mentions that one is "called by the face of the Other to awaken as if from a dream" and forced to drop his "cover story…defenses…masks" (88); Hermione's invasion of Antigonus' psyche plays out the scenario that Gans envisions, and thus the outcome of her invasion can be said to spell out Antigonus' responsible nature.

Strophe presents a peculiar case after her mother's death; she says that if Hippolytus had not raped her mother, she would stand by him, and this conditional support points to her inability to embody one-for-the-Otherness, though she does go on to explain that she would die for a family which Hippolytus mentions she is barely a part of (Kane 85). Hippolytus on the other hand proves that he embodies being for the Other as he tells Strophe to blame him for everything, and he also says that it is easier if Strophe believes Phaedra's note (Kane 89-90). Hippolytus is overjoyed to find out that the Other (Phaedra) has taken responsibility for his needs. Levinas, when talking about self and subjectivity, states that "In the trauma of persecution it is to pass from the outrage undergone to the responsibility for the persecutor, and, in this sense from suffering to expiation for the other" (111). The aforementioned explains Phaedra's actions vividly; she is persecuted (both by the Other's (Hippolytus) face, and by herself) because of her relationship with Hippolytus, but instead of reacting with outrage, through her note she gives Hippolytus what he has always wanted, and it is in this manner that she expiates for the Other. Therefore, Hippolytus realizes that someone has taken responsibility for him and becomes exultant. As such, in both plays, a noticeable change can be seen in relation with characters gaining subjectivity through contact with the Other.

The Clown and the Priest

A point of irony should be noted when Shakespeare's play introduces the Clown; he ends up leaving to bury a stranger should anything be left of him after being attacked by a bear (Shakespeare

3.3.122). The irony lies in the fact that he is one of the only characters who is immediately shown to be responsible for the other without regard for themselves. So, his offer of a burial for a stranger is a suitable example of being for the Other when he could have easily shirked the aforesaid responsibility. Furthermore, when the Clown comes across Autolycus, he offers a helping hand once more (Shakespeare 4.3), proving yet again he is an emblem of one-for-the-Other, and what accentuates the aforementioned is that he has his pocket picked even though he has acted ethically. The Clown's designation and being duped as a result of taking responsibility for the Other seems like an attempt to produce an effect which brings the reader back to reality as it is shown that goodness is not always answered with goodness. Levinas states that "Goodness gives to subjectivity its irreducible signification" (18), and that "passivity of the subject" is a "goodness despite oneself" with "despite" being "unexceptionable responsibility…suffering in the offering of oneself" (54). Thus, it can be said that the Clown gains subjectivity through his goodness which makes him vulnerable through unobjectionable responsibility which makes him suffer (has his money stolen) because he offered himself to the Other.

Boothroyd believes that "theology as much as philosophy (qua ontology) is on trial in Levinas's work" (15) which seems to also be the case for *Phaedra's Love*. The sixth scene of Kane's play sees Hippolytus locked up in a cell and visited by a priest; it is almost as if he has gone from one prison to another, from a palace to a prison both greatly resembling one another. From the beginning of the play, one gets the feeling that Hippolytus is aware that he needs an approach from the Other to gain subjectivity but such an approach never comes until Phaedra's sacrifice who represented the only person who took responsibility for Hippolytus; Phaedra gained subjectivity through her sacrifice and Hippolytus was able to do the same through glorifying her suicide. As Phaedra was the only embodiment of for-the-Other Hippolytus encountered, before her approach the palace symbolized Hippolytus' *being*, and after Phaedra's death, the cell now represents Hippolytus' being which he is unable to escape because no one takes responsibility for him, and consequently he cannot take responsibility for anyone else as the world has taken the only one who *was-for-him*. Losing Phaedra freed Hippolytus in the sense that he saw someone was willing to take responsibility for him but it also led to his withdrawal from being-for-the-other because he realized no one would be willing to do what Phaedra did for him; this is why he tells the priest that he finds his joy within (Kane 93). An interesting point of contrast arises here regarding how the two plays present responsibility; Shakespeare uses a

character associated with the ridiculous (the Clown) to represent goodness whereas Kane uses the Priest, an otherwise serious archetype, to represent the lack of goodness. The Clown adheres to clerical ideals more than the Priest does (who only speaks the words); additionally, it can be said that the Priest resembles Autolycus more than anyone else as he, just like Autolycus, commits thievery by robbing Hippolytus of his right to come to relative peace before his death accentuated by the fact that he is selfish because he uses Hippolytus for sex just like everyone else. Purcell explains Levinas' idea regarding theology saying "Theology will only ever be worthy of the name when it is attentive to the holiness of the neighbor", and that the "glimpse of holiness is revealed in the other person, through whom alone one can gain access to God" (45). The Priest in the play makes a mockery of religion through his empty words and reprehensible actions, and thus, cannot gain subjectivity nor allow Hippolytus to achieve it. Hippolytus once again appears as a mirror held up to the world to reveal its hypocrisies.

Unethical Fatherhood

When Polixenes, in disguise, asks Florizel whether his father knows of his intention to get married without his knowledge Florizel replies "He neither does nor shall" (Shakespeare 4.4.387). When Polixenes does away with his disguise he calls Florizel "too base" because he is trying to unite a scepter with a sheep-hook (Shakespeare 4.4.411-413). This father-son dynamic appears in part as a cautionary tale; Polixenes seems as though he is committing the same injustice toward Florizel that Leontes did against Hermione, yet he does not hesitate to reprimand his son even though he himself was discriminated against. Nichols states that when Florizel shows that he is quite different compared to his father, Polixenes threatens him and his lover (149). However, where ethics is concerned, father and son resemble one another greatly as neither is willing to take responsibility for the Other; Polixenes is unwilling to allow his son pursue love while Florizel resists the hints from Polixenes (in disguise) to involve his father as it is his right to be involved in his son's nuptials. Neither party is willing to forgo his rights and interest to help the Other, and they both simultaneously act without justice in relation to Perdita, Florizel for not listening to her warnings, and Polixenes for not thinking of her interests for even a second. Levinas explains that "the breakup of essence is ethics", so in order to be ethical a "disinterestedness" (14) has to exist before anything else which is obviously not the case for Polixenes or Florizel who only think of themselves. In contrast to Florizel and Polixenes is Perdita because she is willing to forgo her own interests in order to save Florizel; she is willing

to maintain her lowly station instead of a wealthy life if it means sparing Florizel the wrath of his father.

In Kane's play there is also a portrayal of less-than-deserving father figures one of which is the Priest who comes to get Hippolytus to repent. The Priest calls Hippolytus son to which Hippolytus replies "You're not my father. He won't be visiting" (Kane 92). In one sentence Hippolytus ridicules the notion of fatherhood because he is faced with two father figures neither of whom were willing to sacrifice anything for him as Theseus abandoned him and the Priest used him for his own interests. Hippolytus even rejects the notion of motherhood when the Priest asks him whether he feels joy at his mother's death and says that she was not his mother thereby rejecting relation perhaps because he has not gained anything from his other relations like his father; he simply says she was human, which is a damning indictment of his father. Hippolytus, from the start of the play, did not pay much credence to family relations, and he does not change his view here. The family unit perhaps should represent the most ethical human gathering as members are thought to be able to sacrifice for one another because of how close they are, yet Hippolytus' family have never exhibited such an inkling. As a result of this lack of responsibility in his family, he becomes disillusioned which is further accentuated by the fact that he only sees sacrifice from someone who is not a blood relative.

Nobility redeemed and damned

The final act of *The Winter's Tale* begins with Leontes lamenting his mistake in counting Hermione guilty; he speaks of the wrong he did himself (Shakespeare 5.1.9). What Leontes says could simply be seen as him saying that as he was the reason for Hermione's death, he has left himself without an heir which is what he attests to. However, the wrong he committed against himself could also be seen as the fact that he lost the chance to gain subjectivity through taking responsibility for the Other after her approach. Paulina calls Hermione "unparalleled" (Shakespeare 5.1.16) which not only could be an indication that she was one of the only people who took responsibility for her Other but also that the wrong Leontes committed against himself was very significant. Leontes himself says there are "No more such wives; therefore, no wife" (Shakespeare 5.1.55) which speaks volumes about the mistake he made, and also sheds light on the fact that people such as Hermione are few and far between as well as showing that ethical people like her are mistreated. Even though Leontes realizes the aforesaid he still acts unethically towards Florizel when he is first told of his imminent approach; Leontes says that his visit and demeanor is unlike his father

and must be out of need or accident (Shakespeare 5.1.89-92), and this indicates that Leontes has not fully learned his lesson yet. However, Leontes tells Florizel he has wronged his father before, and this perhaps leads Leontes to promise to help Florizel even though he finds out that Florizel has come to him under false pretenses.

Phaedra's Love differs from Shakespeare's play in that there is not nearly as much admission of guilt like Leontes' admissions mentioned above. For example, the Priest mentions that because "Royalty is chosen" (Kane 93) they are more responsible for Others which flies directly in the face of Levinasian thought where every person is equally and infinitely responsible for the Other. Levinas elucidates saying "The more I answer the more I am responsible…This debt which increases is infinity" (93), and thus, a person's status has no bearing on his responsibility because no matter how much you pay, the debt owed can never be paid off so a limit cannot be conceived for ordinary people which is to be surpassed by royalty. Perpich writes that "In every day contexts, we speak of responsibility for what one has done oneself, for what is one's own doing" explaining that Levinas speaks of a different kind of responsibility beyond what one does (2) which makes clear the fact that ethical responsibility cannot be measured and thus be different for different people. The Priest sees Hippolytus as the guardian of the country's morals yet takes no responsibility himself and is quite the hypocrite because he acts quite immorally himself and has sexual relations with Hippolytus. Additionally, the Priest having sex with Hippolytus shows that others still refuse responsibility in the play, not just everyday responsibility but the ethical kind as well.

Wonder, violence, and the Other
Before the final scene of Shakespeare's play, the Clown shows once more how he is the playwright's conduit in foreshadowing a better tomorrow; the Clown tells Autolycus that even though he knows Autolycus will get up to his old tricks again, he will vouch for him to Florizel. Levinas believes that the "inability to decline [exposure] indicates the anachronism of a debt preceding the loan" (112), and thus the Clown's willingness to do something which might not seem logical speaks of something beyond his being pushing him to responsibility towards the Other. In the final scene of the play, Leontes says "Your gallery Have we pass'd through, not without much content in many singularities; but we saw not…the statue of her mother" (Shakespeare 5.3.10-14). Leontes' reference to "singularities" and his words in general are symbolic of how the play has so far panned out; the gallery resembles the play in which there are many characters (singularities) which could not achieve

subjectivity as they refused responsibility for the Other, and thus, the word singularities is quite ironic as individuality is gained through being for the Other. Paulina points out Leontes' wonder in coming face to face with a stone version of Hermione, and he is shown to be in complete awe of her; additionally, Leontes call himself more stone than the statue which indicates that he is finally taking his responsibility to his late wife seriously and acting ethically. Perdita says "Lady Dear Queen, that ended when I but began" (Shakespeare 5.3.45); her words indicate that she somehow feels guilty as if she was the reason for her mother's passing which highlights the feeling of unending debt she feels, and this points to her ethical nature. Leontes then asks for the curtains to remain open as if to keep repaying his debt by suffering showing that the characters are one by one embodying ethical responsibility. Also, Hermione coming to life saying she sustained herself to see her daughter proves she carried on her maternal and thus ethical responsibilities.

Whereas the closing scenes of Shakespeare's play were filled with wonder in reaction to the Other, in Kane's play, in the closing stages, the wonder of the Other turns extremely violent. Theseus, realizing he has failed in his debt to Phaedra, becomes violent and hurts himself vowing to kill Hippolytus (Kane 97-98). This exhibits how Theseus is acting without any justice towards Hippolytus who is the third party which requires the said justice. The scenes of violence continue as Hippolytus is escorted through the crowd indicating the approach of the Other turning vicious. Strophe pleads with the crowd to have mercy on Hippolytus but they have already shown their unwillingness in taking responsibility for the Other. Theseus mirrors the crowd in condemning Strophe, grabs her, rapes her, and kills her, also cutting up Hippolytus. When Theseus realizes what he has done to his daughter, his horror in how he dealt with his Other overwhelms him and he commits suicide. Theseus shows no paternal responsibility which is evidenced by him abandoning his children, and thus, his neglect of his duty is the reason why, when he is in proximity with the Other, violence ensues. Burggraeve explains that "the economic pursuit of autonomy, which makes not only the world but also the other person a 'means of existence and self-development,' brings us immediately to another, radical form of evil: interhuman violence" (37). Based on Burggraeve's views, the relationship of the characters does not resemble an ethical one and is more akin to an economic struggle for individuality which is why it inevitably ends in violence.

Concluding Remarks

The two plays appeared similar to certain extents at particular junctures; however, as they progressed, they started to paint two comprehensively different pictures and outcomes, diverging completely by their respective conclusions. Levinas mentions that "responsibility for the other, the proximity of the neighbor, does not signify a submission to the nonego; it means an openness in which being's essence is surpassed in inspiration" (115), and accordingly, in the first part of the analysis it was shown that the characters examined could not go beyond their being as responsibility was portrayed as the consequence of choice. Levinas explains that the "fact that the other, my neighbor, is also a third party with respect to another, who is also a neighbor, is the birth of thought, consciousness, justice and philosophy" (128) which did not take place in the plays as in the following part of the analysis, it was explained that the third party in both plays was refused justice, and thus, the characters did not act ethically as Leontes, Polixenes and Hermione's relationship as well as Phaedra, Hippolytus and Strophe's relationship suggested, and thus, consciousness was never achieved. The next part provided the realization that Leontes and Phaedra acted unjustly toward numerous Others, and they were unable to adequately digest the approach of the Other to act responsibly. As Levinas explicates the "contemporaneousness of the multiple is tied about the diachrony of two: justice remains justice only, in a society where there is no distinction between those close and those far off" (159), which shows how Leontes and Phaedra failed their duties as they acted unjustly toward multiple neighbouring Others. A comparison between Leontes and Phaedra results in awareness of the fact that they both realize too late that they have failed to take responsibility for the Other; alternatively, perhaps the fact that they did not act immediately, without forethought, and unconsciously in a responsible and ethical manner, caused certain deaths.

Levinas believes the "The approach, inasmuch as it is a sacrifice, confers a sense on death" (129); thus, the death of the two matriarchs was shown to create a turning point with characters exhibiting more ethical behavior afterwards. Characters such as Antigonus are shown to be ethically inclined, and indeed even Phaedra herself becomes responsible through the sacrifice she makes for Hippolytus. The following section of the analysis provided an interesting point of divergence between the plays; the Clown for Shakespeare provided an ethical character while the Priest was an unethical persona for Kane. The manner through which the two writers approach ethics can be summed up in the clash which happens when comparing the aforesaid

characters. Kane's more biting criticism becomes clearer when one considers that the Priest closely resembles Autolycus. The two plays also offer similar views on father figures, both criticizing the lack of responsibility they portray to their kin; Leontes, Polixenes, and Theseus, in one way or another, manage to let their families down as a result of acting unethically. A difference between the two plays was stated as the admission of guilt which occurs frequently in Shakespeare's but not Kane's play; Leontes continually laments his mistake but no character mirrors his behavior in Kane's work. Finally, Shakespeare's play promises a better tomorrow, be it through the Clown's responsible nature or Leontes' realizations, and the wonder in coming face to face with the Other is shown as positive because the characters manage to find their ethical selves. Levinas states that "breakdown of essence is needed, so that it not be repelled by violence" (185); however, in Kane's play the complete opposite occurs, and the wonder in the approach of the Other turns immensely violent, to the point that all the main characters experience violent ends. It is in this manner that Shakespeare provides hope while Kane can only envision a vicious and violent future. Urban states that "Kane gives us a world of catastrophe" with hers being a "theater that offers neither solutions nor redemption", further explaining that even in spite of the aforesaid, Kane does emerge from "calamity with the possibility that an ethics can exist between wounded bodies" (37) much like Hippolytus and Phaedra.

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ČITANJE PO LEVINASU ŠEKSPIROVE *ZIMSKE BAJKE* I *FEDRINE LJUBAVI* SARE KEJN

Ovo istraživanje ima za cilj da uporedi Šekspirovu *Zimsku bajku* (1623) sa Fedrinom ljubavlju (1996) Sare Kejn sa stanovišta Levinasovih ideja o odnosu bića i Drugog izloženih u njegovom ključnom djelu *Drugačije od bivstva ili S onu stranu bivstvovanja* (1978). Centralna zbivanja u ove dvije drame analizirana su na osnovu teksta, kako bi se osvijetlile sličnosti i razlike koje dva dramska teksta imaju u pogledu načina na koji tretiraju Drugog. U analizi je od najveće važnosti kako se likovi drame nose s odgovornošću za Drugoga, kao i kako reaguju na čudo suočavanja s Drugim. Može se zaključiti da u Šekspirovoj drami likovi uglavnom ne izvršavaju svoju etičku odgovornost, a oni koji to rade ne prolaze dobro; međutim, kako radnja odmiče, oni počinju da preuzimaju odgovornost jedni za druge što dovodi do preovlađujuće srećnog kraja. U drami Kejnove, nasuprot tome, nema sretnog kraja, jer velika većina likova ne shvata svoju odgovornost, pa njihovo čudo suočavanja s Drugim prerasta u ekstremno nasilje. Uz to, čak i oni protagonisti koji prihvate svoju odgovornost doživljavaju istu jezivu sudbinu kao i oni koji ne otjelovljuju etičku odgovornost.

Ključne riječi: odgovornost, bitak, Drugi, nasilje

IN PRAISE OF ANIMAL LABORANS, THE LABORING BODIES OF CHAUCER'S *GENERAL PROLOGUE*

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Abstract: In the late medieval England, the long futile wars, famine and death tolls caused by the plagues highlighted the value of laboring bodies. Attitudes to labor changed, especially labor for food production. The attitude of the clergy, however, was paradoxical towards labor. According to the Christian doctrine and ethics, work was a virtue, but, practically speakin, in the feudal system of the medieval period, manual work was allotted to the peasants. To cope with this ideological flaw, the clergy triumphed in their (non-productive) clerical labor and services, meditative and ascetic life. Failure in achieving these ideals is depicted and satirized in the *General Prologue* of the *Canterbury Tales*, by the pilgrim-Chaucer's highlighting the significance of both food and food-makers.

Keywords: Chaucer, *Canterbury Tales*, *General Prologue*, Late medieval, labor, idleness, food production

Introduction

Chaucer's depictions of work in the *General Prologue* and within the *Tales* are substantial, yet not fully surveyed. As Kellie Robertson notes in his "Authorial Work", "Chaucer was obviously fascinated by working bodies and makes spectacular use of them" yet "[d]espite the fact that all of the pilgrims are described in terms of the work that they do, previous critical approaches to the question of work in relation to Chaucer's composition practices are surprisingly few" (441-458, 448-50).

Chaucer uses hand imagery frequently in the *General Prologue*. In his economy of hand symbolism, there are a few references to certain pilgrims' hands that seem suggestive of his preoccupation with manual function. First, it is the Knight's son and squire who "carf biforn his fader

at the table" (I, 100).[1] Second, it is the Yeoman (of the Knight or his son) who "in his hand he baar a mighty bowe" (108). Third, the Prioress with her tender way of eating with her hand (127-136), and also her arm that was adorned with a precious set of beads (158-162). Then there is the Parson going by foot with his staff in his hand (495). Next comes our worthy Miller's "thombe of gold" (563), and the last, the Summoner with a cake or a loaf of bread which he had fashioned into a shield for himself, and supposedly carried it by his hand (668). Of these manual manifestations in action, two belong to the camp of the nobility, the Squire and the Yeoman, and three to the clerical estate of the Prioress, the Parson, and the Summoner. The last one belongs to the third estate, the peasantry, represented by the Miller. Except for the Miller whose golden thumb is praised for its alchemy of food production in transforming grain to flour, the other members of the two higher estates use their hands for food consuming mostly. The Squire carves for his father, the Prioress eats with her hand, (her luxurious set of praying beads laying in idle adornment round her arm), and the frivolous Summoner holds a loaf of bread before him like a buckler in a militant pose. The exceptions are the Yeoman and the Parson. The Yeoman is a member of the Knight's household. According to Anthony J. Pollard, "the fourteenth-century aristocratic household was structured into four ranks: squire, yeoman (*valet*, in French, *valettus* in Latin), groom (*garcon / garcionis*), and page." He notes that the "Yeoman's role in the chase (the aristocratic pastime) and in war (the aristocratic calling) is as important as his woodcraft." The Yeoman is displayed not in eating pose but in holding his bow in his hand; an ambiguous act of either a militant or hunting pose, as he is a forester, or a bodyguard of his master. As Pollard notes: "In addition to his task of patrolling the forest and assisting with the chase, the Yeoman's implied military service as an archer, either with the Knight on crusade or with the Squire on chevauche, would have been obvious to Chaucer's immediate audience." Pollard also resorts to Keneth J. Thompson's argument that the Yeoman's "mighty bow […] is not the conventional forester's bow, it is a great war bow, and expensive to boot" (77-93).

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[1] The text from the *Canterbury Tales* used in this article is from *The Riverside Chaucer,* ed. Larry D. Benson. (Boston: Houghton Mifflin, 1987). The Roman numerals refer to the number of the 'fragment' from the *Canterbury Tales* and the Arabic numerals to the lines of the verses.

Laboring Bodies in the *General Prologue*

Labor and the images of means and motifs of labor are reflected in the *General Prologue* in a way that appreciate the more useful manual labor in contrast with the idleness or uneconomic labor. They are often applied for those pilgrims that are involved in the productive labor, or more specifically, in the food production, notably, the Plowman, the Miller, and the Cook. In connection with food production, the motifs of eating, consumption, and gluttony are also related, with the medieval mores.

The Plowman, the most directly linked laborer to the earth and the production of food, is the "idealized representative" of his estate, according to Jill Mann. With the Knight and the Parson who represent the other two estates, they "form the skeletal structure of medieval society" (55). The Plowman's description (I, 529-541) begins by mentioning his affiliation with the pious Parson, as the two brothers represent the ideals of their respective estates, and then the narrator eulogizes the Plowman's devotion to his work and society, his combining Christian humbleness, penance and piety with social obligations. Among his various manual occupations there is his dung distribution over the fields mentioned first: He is the man "That hadde ylad of dong ful many a fother" (I, 530). The prize of his work is the recycling of feces in the process of food production, a job with the implications of economy and ethics both. Indeed, in the moral economy of the medieval Christianity the plowman's work was a metaphor for the greater recycling of man, his salvation, by redemption of his excremental body. As Susan S. Morrison observes, despite the negative notion of the medieval peasant as being regarded subhuman because of their association with manure, excrement and filth, the plowmen in Chaucer's the *General Prologue* or William Langland's *Piers Plowman* are viewed as virtuous, since for them "dung is understood to help society" (119). Actually, rural dung-heaps signified wealth, according to Morrison, since "dung that fertilized crops would help society and symbolized community" in both secular and religious ways (Ibid 10).

There are of course some contradictory explanations offered by Mark Bailey for the cliché appraisal of the Plowman in the *General Prologue*, related to the stereotypes of plowman in medieval England, such as the medieval convention of representing "ploughing as a metaphor for the act of penance," or symbolizing it as "the act of labour in general, and, by extension, the penance of humanity after the fall of Adam" (Ibid 361). Another explanation, which is related to the contemporary situation of the labor power, argues the notoriety of the laborers for their greediness, laziness, and other such vices in the

context of the greater demand for the laboring hands in the late fourteenth century. Accordingly, Bailey concludes that "in doing so, Chaucer promotes a model of how the third estate should behave" (Ibid 364). In sum, Chaucer's

> Ploughman epitomized the noble qualities of labour, and in doing so fused together the characteristics of the estates ideal and the model Christian. The choice of a ploughman to promote this ideal, rather than a shepherd, was deliberate and symbolic. Both were metaphors with a long Christian tradition for spiritual leadership, yet a ploughman was part of a team producing essential foodstuffs, who stood for cooperation and social responsibility, in contrast to the more solitary shepherd. A ploughman was more obviously an integral member of a cohesive community, who shouldered responsibilities on behalf of the aristocracy, the church, and the king. Chaucer portrayed him briefly, because his audience was already familiar with the symbolism of ploughing and its social implications. (Ibid 367)

The next pilgrim who contributes to manual labor relating to food production is the notorious Miller, whose main importance and necessity, despite his many vices and villainies, and apart from his many other features, lies in his function in the food production. Beside animal imagery, his bodily description in the *General Prologue* contains some imagery of metals and tools related to the Miller's agricultural labor, his 'iron-ic' estate, in accordance with the metallic metaphors in *The Republic* of Plato: "All of you in this land are brothers; but the god who fashioned you mixed gold in the composition of those among you who are fit to rule, so that they are of the most precious quality; and he put silver in the Auxiliaries, and iron and brass in the farmers and craftsmen" (106-7). It is interesting that in the portrait of "the povre Persoun" who is nevertheless "riche he was of hooly thoght and werk" (I, 478-79), the Parson himself uses Plato's metal metaphor, applying gold for his own true clerical estate and iron for the laymen, as the narrator Chaucer re-narrates from him: "And this figure he added eek therto, / That if gold ruste, what shal iren do? / For if a preest be foul, on whom we truste, / No wonder is a lewed man to ruste" (499-502).

To return to our Miller and his metallic attributes, his beard is likened to a "spade" (I, 553), his mouth to "forneys" (559), associated with smithery and making tools for tillage, which is also mentioned in his tale, in Gerveys the blacksmith and his "kultour" episode (3766-85). The final 'iron-ic' attribution to Miller's body is the metaphorization of 'gold' for his hand, as if to defy Plato's hierarchy of the tripartite estates

of the golden rulers, the silver Auxiliaries, and the iron farmers and craftsmen. The narrator Chaucer refers to Miller's "thombe of gold" (563), presumably based on a contemporary proverb that indicated the economic triumph of the millers of the time generally. Jill Mann quotes from the *Oxford English Dictionary*: 'An honest miller hath a golden thumb' (160) and refers to "other proverbs incorporating the notion of the miller's dishonesty" (281).

However, no matter whether "a thumb of gold" means "one that brings profit to its owner" as it seems to Mann, (160) or refers to the Miller's dishonesty as it is commonly believed, it also indicates the miller's manual dexterity and craftsmanship, his being no simple hand like the plowman but an industrial worker. Indeed, the watermills of the day were the forerunners of modern mills or factories. "Most mills were dedicated to grinding grain," notes Paul Freedman, "although after the Black Death the percentage of watermills that were used for industrial processes, such as cutting wood or fulling cloth, grew modestly." Also, both kinds of watermills and windmills "were expensive, high-maintenance, and relatively complicated machines that were of key importance to local subsistence and to the English economy" (374). And this is another enhancement of industry due to the crisis in the late fourteenth century.

Both the pilgrim Robyn in the *General Prologue* and the double fictitious Symkyn in the *Reeve's Tale* represent "the power of the miller in medieval England" as Jane E. Archer, Howard Thomas, and Richard M. Turley note. As they further explain:

> The satirical treatment of the miller, and the tale's concern with sex and social status, are responses to the power of the miller in medieval England. As guardians of the food chain, millers were regulated by the Assize of Bread (1266-1820) by which the government and local authorities regulated the ingredients, weight and price of bread (Davis 2004; Ross 1956). Chaucer's satire, and other aspects of this tale, suggest that in spite of the Assize, it was felt that the miller held a disproportionate amount of power. (23-24)

Finally, the golden thumb of the Miller may be attributed to the larger hand symbolism in the Christian economy, of embodying God's Creation, Jesus Christ's reviving, healing, and feeding, and also the secular medieval world of the three estates, of those who fight, the *bellatores,* those who pray, the *oratores,* and those who work, the *laboratores.* Like Jesus Christ, the pious Parson uses his hand in the service of the society. However, it is his brother the Plowman who is

more praised in the *General Prologue,* arguably for his role in the food production, and moreover, it is only the craftsman Miller's productive 'crafty' hand that is highlighted.

Ultimately, there is the Host's commanding hand (already active in food production) that unites all the pilgrim hands for the production of tales, by drawing a straw to determine the first story-teller: "ley hond to, every man! / Anon to drawen every wight bigan" (I, 841-42). Here also the relation between the human hand the straw which is handy as pilgrims travel through the fields, and as a metonymy for grain or food, is meaningful.

The third pilgrim in the field of food production in the *General Prologue* is the Cook. His role, like the Miller's and the Host's, involves the transformation of nature, turning food materials into meals that play a central role in the frame of the *Canterbury Tales*, as the whole project of story-telling competition in the book is based on the reward of a free meal for the winner. He is a real rival to the Host, their job enjoying more variety than the Miller's whose function is mainly to grind grains into flour, and more directly linked to the consumers. Of the necessity of the Cook and his profession it suffices to say that he is the only pilgrim in the company on duty. Indeed, he deals with the most necessary and continuous need of the human body, eating. As Christopher M. Woolgar also notes, like many other pilgrims, the portrait of the Cook "turns on the question of work," but "the Cook's case is nonetheless different. As well as representing a character type […] the Cook is hired for the pilgrimage: he is there to work (I: 379-81)." Despite "deficiencies of the profession and dangers of their cuisine, which contemporaries did not fail to criticize, 'cooks and their high-quality foods were nonetheless emblems of the luxury and taste […]" (267).

Cooks are central figures in the banquet motif, doing the underground job, working without being visible and often unacknowledged. On the relation of food and labor Mikhail Bakhtin observes:

> In the oldest system of images food was related to work. It concluded work and struggle and was their crown of glory. Work triumphed in food. Human labor's encounter with the world and the struggle against it ended in food, in the swallowing of that which had been wrested from the world. As the last victorious stage of work, the image of food often symbolized the entire labor process. There were no sharp dividing lines; labor and food represented the two sides of a unique phenomenon, the struggle of man against the world, ending in his victory. It must be stressed that both labor and food were collective; the whole of society took

part in them. Collective food as the conclusion of labor's collective process was not a biological, animal act but a social event. (281)

Accordingly, the *General Prologue* begins by a random gathering of some pilgrims by a supper table that organizes them into a community, with the leadership of the tavern keeper. Harry Bailly establishes his popularity, or rather, his hegemony, after he hosts a good meal and drink to the pilgrims (I, 747-60).

What actually happens in the late fourteenth century England in relation with the discourse of labor and idleness is that, arguably, the estate of the clergy that represents Christianity, encounters a paradoxical attitude towards the meaning of labor. On the one hand, according to the Biblical instructions, labor, especially labor related to food production is considered necessary and virtuous, and idleness or sloth as a deadly sin, and on the other hand, this praiseworthy labor is allotted to the peasant estate, leaving the role of the clergy still uncertain. The clergy are mostly consumers rather than producers. One such controversial figure in respect with labor and idleness is the Prioress, a prominent figure of female clergy. The Prioress in the *General Prologue* "peyned hire to countrefete cheere/ Of court, and to been estatlich of manere" (I, 139-140). She keeps some pet dogs, feeding them luxurious food, although "nuns were forbidden by church law to keep dogs" (466).

After this satiric, cunning description of the idle Prioress, the pilgrim-Chaucer openly satirizes the Monk, who frankly disobeys and defies the church fathers who recommend the monks to manual labor, etc. (165-207). And after this, the Friar, who is also a consuming idle pleasure-seeker (208-69). Likewise, another Friar is satirized in the *Summoner's Tale* for his gluttony and many other such vices, especially for his misuse of the sanctified terms of work and labor, passing his prayers as productive labor at the service of the people: "'God woot,' quod he, 'laboured I have ful soore,…" (III, 1784), differentiating himself with the inefficient works of the curates who are very negligent and slow in their services (1816). In his lengthy lecture to his sick host he emphasizes the wage of the worker: "Thou woldest han oure labour al for noght./ The hye God, that al this world hath wroght,/ Seith that the werkman worthy is his hyre" (1971-73). The tired, sick and angry host gives the Friar's wage by a meaningful fart which symbolizes both the Friar's empty words and his own laboring body: "Amydde his hand he leet the frere a fart;/ Ther nys no capul, drawynge in a cart,/ That myghte have lete a fart of swich a soun" (2149-51). This image of the animalistic laboring body has also been depicted in the previous *Friar's Tale* when

a carter labors along with his horses to drag a load up a hill (1539-1570). The Friar, already entertained by a large meal at the peasant's house, goes to the Lord of the village to complain against his host, and finds the lord at dining. Here Chaucer gathers representatives of the three estates together, associated with the images of food production and consumption. The peasant functions for production, the lord for ruling and consumption, and the friar, passing for clergy here, and with his fake function, consumes from both the other estates. This particular friar, with his defunct services for the society, is ridiculed and humiliated by both the lord and the layman.

One of the other members of the team of the Prioress, beside the three nuns, is the Nuns' Priest who is not described in the *General Prologue*, but he and the second nun have told their tales. The *Nun's Priest's Tale* begins by a eulogistic description of a village widow for her productive role and abstinence from too much consumption (VII, 2821-46). At the climax of the tale, when the fox robs the poor widow's cock, the whole village rise to save the productive cock, himself the product of the laboring peasants, from the jaws of the devouring idle fox. In this wholehearted chase one of the village busy hands has even her "dystaf in hir hand" (3384). Alluding to Jack Straw (3394), the narrator associates this general mobilization of the villagers against the robber to the Peasants' Revolt of 1381 when the peasants entered London and the workmen killed many rich persons from both the estates of the nobility and the clergy, including an archbishop and the treasurer of the king, for the cause of class conflict.

The Nuns' Priest himself, however, like many of his brethren in the *General Prologue*, seems a man of consumption, despite his praise of work. In the epilogue to the *Nun's Priest's Tale*, Harry Bailey the Host satirizes his stout figure which indicates his gluttony, and he also describes the priest's potential sexual productivity, etc. (3447-62).

The last pilgrim who praises work and condemns idleness is the second nun. Alcuin Blamires notes that "it is 'The Second Nun's Tale' and 'The canon's Yeoman's Prologue' and 'Tale' that engage most pointedly in dialectic about work" (207). In his study of 'work' in these two Tales, Blamires regards the former allegorically, viewing work metaphorically, and the latter, the *Canon's Yeoman's Tale*, as a satire against futile and fruitless labors of alchemists that are also attributed to high level clergy who knew Latin well. Anyway, the Second Nun begins her prologue in condemnation of idleness, though in her view of the work it is rather aimed at occupation-therapy and defiance of idleness, sloth, and sin rather than at its productive function (VIII, 1-21).

In her condemnation of the idle, who live off the labor of others, "to devouren al that othere swynke," (21), the Second Nun does not include her own estate, the *oratores*, because in her ideological praise of work/labor but practical evasion from it, the church broadened the semantic field of the word 'work/labor' to cover her own services. The church consecrated the clergy's meditative life, or holy idleness, and endorsed it as expertise and reverent labor. The second Nun considers her Tale, a painstaking translation, such a labor: "And for to putte us fro swich ydelnesse,/ That cause is of so greet confusioun,/ I have heer doon my feithful bisynesse/ After the legende in translacioun/ Right of thy glorious lif and passioun," (22-26).

The heroine of her *Tale* is a saint who suffers and sweats and is martyred not for food production but for the higher values of the faith. The narrator's labor, however, is limited to the translation and preaching of the *Tale*, to justify her not being idle. As Blamires observes, "in the last tales of the Canterbury sequence the proprieties of fruitful work become intertwined with the proprieties of fruitful language," (207) yet, much to the embarrassment of late medieval Christianity, the ideals of the original, almost socialistic Christianity were in conflict with the later institutionalized faith that yielded to the feudal polarized society of class distinction, in which the members of the clergy wavered between the *Noble Idleness* and common labor.

Conclusion

Chaucer constructs binaries in the *General Prologue*, such as the Parson-Plowman / the Summoner-Pardoner binary that distinguishes between the two groups of ideal bodies and the idle ones. The pious Parson-Plowman brotherhood, their economic function and practice, and their relation to the society and the earth, are in contrast with the pathological Summoner-Pardoner connection, with their unnatural fellowship and chrematistic approach to the society. The distinction is epitomic of the other occupations and jobs in the *General Prologue*, in which they are contrasted in their economic versus chrematistic attitudes to life and society. That is, their productive properties that are useful and economic for both the agent and the society versus non-productive, exploitative, chrematistic, defunct, or unnecessary occupations, without any use or service for the welfare of the society. For example, the Pardoner gets drunk and preaches a sermon for his prologue, confessing his idleness, in spite of authentic Christian values:

> What, trowe ye, that whiles I may preche,
> And wynne gold and silver for I teche,
> That I wol lyve in poverte wilfully?

> Nay, nay, I thoghte it nevere, trewely!
> For I wol preche and begge in sondry landes;
> I wol nat do no labour with myne handes,
> Ne make baskettes and lyve therby,
> By cause I wol nat beggen ydelly.
> I wol noon of the apostles countrefete;
> I wol have

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U SLAVU ANIMAL LABORANSA, TIJELA KOJA RADE ČOSEROVOG *OPŠTEG PROLOGA*

U kasnosrednjovjekovnoj Engleskoj, dugi uzaludni ratovi, glad i broj smrtnih slučajeva uzrokovanih kugom isticali su vrijednost tijela koja rade. Promijenjen je odnos prema radu, posebno prema radu u svrhu proizvodnju hrane. Odnos sveštenstva prema radu je, međutim, bio paradoksalan. U skladu sa hrišćanskom doktrinom i etikom, rad je bio vrlina, ali, u praksi, u feudalnom sistemu srednjeg vijeka, manuelni rad bio je namijenjen seljacima. Da bi se izborilo sa ovom ideološkom nedostatnošću, sveštenstvo je trijumfovalo u svom (neproduktivnom) svešteničkom radu i službi, u meditativnom i asketskom životu. Neuspjeh u postizanju ovih ideala prikazan je u satiričnom ključu u *Opštem prologu Kenterberijskih priča*, tako što hodočasnik Čoser ističe značaj kako hrane, tako i proizvođača hrane.

Ključne riječi: Čoser, *Kenterberijske priče, Opšti prolog*, kasni srednji vijek, rad, nerad, proizvodnja hrane

Shades of a Woman's Time: The Chronotopic Revision of History in Selected Poems of Eavan Boland's *Outside History*

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Abstract: Eavan Boland has been acclaimed as the foremost feminist poet of modern Ireland, and, although she has been accused of resorting to a depoliticized escapist poetry, her poetry stands for a convergence of both the political/national and the feminine in her homeland. Defined and credited as a nation with a mythological history, Ireland has always already been represented through a temporally male perspective. Correspondingly, in the established canon of Irish poetry, *time*, mostly as a retrospective concept, is a masculine appropriation of history coupled with the archetypal male and female roles, whose spatio-temporal import are to accommodate to the authorized reductionist historiography. Bakhtin's idea of chronotope is not only an attempt toward the mutual realization of the time/space motif in a literary work, but also the means to the embodiment of a consciousness, an identity. This study attempts to demonstrate how Boland, in a selection of poems from her collection *Outside History* (1990), specifically, *The Achill Woman*, *The Making of an Irish Goddess*, *Daphne Heard with Horror the Addresses of God*, and the eponymous poem *Outside History*, introduces a series of chronotopes which assist her in redefining Irish national history with a feminine hue in the guise of herstory. Furthermore, it will be argued that her poetry may well be seen as a venture to replace the authoritative concept of time as mythology and fiction with a real history.

Keywords: Chronotope; Herstory; Mikhail Bakhtin; Myth; The feminine; Embodiment

Introduction

As incontrovertible prerequisites to understand phenomena, *place* and *time* have always been addressed in every aspect of life. As far as appreciation is concerned, literature may not be an exception in turning to these notions as inexorable constituents of representation. While reading a text, literary or not, a reader allows for the linguistic surface of the work to demand for a spatio-temporal framework in which to better unravel the intricacies of the text. The exigency of a matched set

involving time and space may be analogous to the necessity of setting foot on the terra firma and only then discovering the inland itself with its nuances. Therefore, no proper act of interpretation will ever happen unless the reader comes to terms with the terminology of time and space in the work. In fact, it is this very dynamics which assists the reader in following the already delineated courses of reading a text such as socio-historical analysis. Moreover, the spatio-temporal specifications effect the categorical nuances once the critics intend to classify literary works under a certain genre. Introducing the idea of chronotope in his essay *Forms of Time and the Chronotope in the Novel* (1981), Bakhtin was to serve this genre controversy. Stressing the genre-specifying nature of chronotope, Bakhtin maintains that "the chronotope in literature has an intrinsic generic significance. It can even be said that it is precisely the chronotope that defines genre and generic distinctions …" (98). Aside from this generic cause, chronotope accommodates to a definition of *time*; it is chronotope which grants *time* a proper embodiment. Chronotope is a mediator through which time can be seen in the spatial world. Following a more accurate interpretation, both *time* and *space* play their own part; while time is embodied through being placed and located in spatiality, space, as the other half, finds itself "susceptible to the movement of time (and history)", maintains Renfrew (114). To further elaborate on this reciprocal relationship, as the spatial designation of a literary work enumerates the places visited or nostalgically revisited, it provides the readers with an implied sense of time wherein they are supposed to opt for either a retrospective or a prospective stance, either critical or supportive of the *now*, either viewing time as a totality or one with irregularities. Standing at the temporal end of this continuum, once particularized in the text, time might as well mark out the spatial boundaries and outline the kinds of spaces to be dealt with in the work. For the purpose of illustration, it may be seen in a work that much as is the history conceived as a past phenomenon long by-gone, the itemized spaces in the text, by summoning the past to be reworked, suggest a reassessment of the aforementioned conventional outlook. As a consequence, this unprecedented juxtaposition of time and space bears the seeds of a concomitant new act of reading in literary domain.

Right neighboring this generic significance, this time-space combination can be traced to the introduction of a certain consciousness, a corresponding subject. "The chronotope as a formally constitutive category", says Bakhtin, "determines, to a significant degree, the image of man in literature as well" (98). Chronotope bears a further representational significance to the events narrated or

suggested in the literary work. Having characterized the events or encounters, it renders time a perceptible embodiment and translates it into a definite concept. As Bakhtin asserts:

> An event can be communicated, it becomes information, one can give precise data on the place and time of its occurrence. But the event does not become a figure [obraz]. It is precisely the chronotope that provides the ground essential for the showing forth, the representability of events. (245)

This chronotopic probe into the dynamics of temporal signification acts like a fulcrum around which both the events and characters are described; for "the story's particulars only signify in so far as they have always already established, in the most general way, the spatio-temporal worldliness of the world" (Pechey 85). The accordance with the designated world of a literary work, furthermore, gives directions on how to set a text side by side with its contemporary texts and measure the differences therein. By way of explanation, the chronotopic orientation of a text could be better illuminated once contrasted with that of the dominant discourse, and, as a straightforward result of its reworkings of time and space, the act of reading is to be rethought as well. Yet Pechey's remark about the world of the work might as well be further elaborated considering that the spatio-temporal concern of a work crosses the threshold of a revisionist historiography. Hence a further social implication for chronotope.

It ought to be stated that a text could implicate not as much a monochronotopic, seamless line of reasoning throughout the work as a polychronotopic, asymmetrical image. Regarding the relationship between chronotopes, any single one of them may correlate to the other chronotopes and envelope them. In other words, we may see a hierarchical link between the time-space units. Moreover, "Chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships" (246). Thus, the interrelation viable in a polychronotopic text help the further description of each spatio-temporal logic enlisted therein as one such view outlines its concerns in contrast with the other. Moreover, this multiplicity may occasionally represent the conflict present between the author's chronotopic view and those of her counterarguments.

As for Ireland, a nation intrinsically concerned with the notion of time, past and history have been put in the forefront of cultural discourse. To advance the cause of Ireland, with no exception to colonial

or postcolonial strands, we are to all but promote a corresponding historiography. The classical idea of Ireland, demarcated in the early years of 19th C., singles out a quite unified image wherein any Irish subject along with its individual consciousness was to utterly overlap with any other from the homeland. Among the ramifications of such Yeatsian perspective toward *the national* is to witness an exclusive view to the differences, and, to promote a sweeping effect on the society, Ireland and its identity were to be lent a hand by mythology. In case of women, this homogenous dynamics was much furthered only to confirm what Spivak's assertion that, "if, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (287). Feminine differences have been overshadowed by the more appreciated and also acclaimed idea of *Irish Woman*, an image of woman in which woman is the land, the Motherland, raped by an imperialist-colonialist invasion. This reductionist role of women in Ireland is to be highlighted when it is the Irish men appointed with the task of reclaiming their mother, the old woman Cathleen Ni Houlihan. She is the personification of Ireland, for the sake of whom young Irish men become martyrs. This reduced and frozen image of woman was espoused in the works of such prominent cultural figures as Yeats, O'Casey, and also early Joyce.

Time, in the context of Irish poetry, has been, to a certain extent, coupled with a mythological cause which also suggests masculinity. To challenge such a monolithic historiography, Irish women had to venture on no less than a revisionist approach toward the established his-tory as reflected from the masculine gaze. This view has been gradually established, by male poetic canon, through a reading of Irish history and past as a *fiction*, where the definitive nuances of *now-time* were neglected. Aside from this remissness toward present-ness, the idea of woman as a distinct subject remained unheeded; her consciousness and body failed to assist in accentuating the Irish woman. Since around mid-20th C., Irish woman poets have attempted both to narrate such suppression and rethink the workings of history. In their work, however, there is a tension within their work: should they follow the classic argumentation of essentialist readings of identity to resist imperialism or should they "attempt to subvert the limits of gendered and national identity" (Fulford 127). Writings of Boland spare no efforts to problematize the feasibility of a cogent feminist and nationalist identity, and, as a result, appreciate the causes of feminism and nationalism as well. This paper seeks to exemplify how Boland attempts to realize such a compromise by rethinking the established historiography in Ireland and its history.

"The Achill Woman"

The title itself locates the subject of the poem in an Irish place, a real spatiality. This sense can be reasoned referring to the word *Achill*, an island on the west coast. Therefore, Boland aims at spotting the poem in a well-known and historically significant place where a woman enters and defines herself. To further its spatial repercussion, the poem stages a scene of encounter, an encounter at the place between two women the account of which is to be narrated by the speaker. Implied in such a *chronotope of the encounter*, the poem sets forth its revisionist concern whence the female consciousness realizes and embodies her story. The poem starts with motion, a motion involving daily real chores of a real subject:

She came up the hill carrying water.
She wore a half-buttoned, wool cardigan,
a tea-towel round her waist. (1-3)

One can quite clearly see how Boland's *Achill Woman* penetrates into the place to live and be; that is, the woman is not already frozen and reduced to some abstract suggestions attributed to *Irish Woman* but bears a normal appearance in a normal activity. As the poem reads on, the woman's being real is more and more confirmed like as she "pushes her hair" (Outside History 4) or we know about "the cold rosiness of her hands" (Outside History 10). This female representation is marked with an earthly and palpable existence as opposed to the statute-like and fixed nature of national Irish woman. This implied mark of stability and untimeliness may be traced back to a preference for embodiment of the nature, where a national/natural object is associated with a woman. An instance of such reductionist attitude toward feminine experience could be evidenced in Joyce's *Finnegans Wake* (1939) where the female character Anna Livia Plurabelle personifies the River Liffey in Dublin. As Fulford maintains, "Anna Liffey the river woman has been monumentalized: she is stylized as a conventional, allegorical figure functioning to erase the untidy realities of fleshy women" (142). Reduced to a national image, Joyce's character epitomizes the eternal and universal female discharged of its bodily differences and feminine nuances.

The poem draws a parallel between the narrator or the described circumstances and what we read about Boland herself in her essay *Outside History*. The essay begins with narrating her personal experience as a student of literature while she spends some time in Achill and the fact how she encountered an old caretaker, the other woman in the poem. What is missing in the poem, although directly

mentioned in the essay, is that the caretaker talked to Boland about the history of the place, about the death of "the people in the famine. *Great Men*" (83). Known as the Great Famine or the Great Hunger, 1848 Irish famine witnessed about a million perish and another million emigrate, an event inscribed at the heart of Irish history; yet the established historiography, under a feminist scrutiny, has failed to make allowances for the feminine accounts of the event. Boland asserts that this encounter triggered a question in her mind, a question quite crucial to her poetic ideology – as the woman was pointing to the shore and the reminiscence of a desperate people, what exactly she had in mind: "A history? A nation? Her memories or mine?" (84). Thus, the old woman's tale-telling amounts to a narrative of an event, blurry enough to substantiate its being fact or fiction. Given a list of worldly objects, the poem grants itself the authority to surpass such a mere his-torical reading of *the national* and verge on a far personalized narrative, a memory, which is real and gendered.

What we see in the poem is that Boland refrains from showing us an emblematic woman who "changes minute by minute" but "in the midst of all" stays grounded (Yeats 181). Instead, she depicts a female subject who is mainly associated with the living force rather than the monumental gravity, with the real time than mythological history. Having depicted the Achill woman, Boland introduces herself as another living subject:

And I was all talk, raw from college—
weekending at a friend's cottage
with one suitcase and the set text
of the Court poets of the Silver Age. (15-18)

The narrator/Boland may be seen just as vigorous and lively as the old woman and eludes being bound within clear-cut definitions. Although she is marked with a consciousness about past through court poets and the caretaker's talk, she maintains a more energetic relationship with time. This is exactly where the discussion between the narrator and the old woman takes value in the guise of *the chronotope of encounter*. This encounter is what contributes to Boland's idea of a woman's time, a reading of history according to a female consciousness where "the eventness of being" is facilitated, "the representation of a living image, as opposed to one that might variously be described as 'abstract', 'fixed' or 'monological'" (Renfrew 114). As Renfrew comments on the dynamics of chronotope, once could see the correlation between space and time in the poem where the real

spatiality of the hill indisputably accommodates to the foregrounded presentness of the poem.

Addressed in its entirety, the poem borders more on one with the poet as its subject; that is, the established national poetry alongside its temporal understanding towards past supports the poet/subject at the sake of the object, no matter a horse or a national crisis. In other words, Boland believes that Irish poetry is constrained within a series of conventionalities about subject matter, where a poet and the poem enjoy the least possibility to concern themselves with a more immediate and untouched object. "It has given me an insight into the flawed permissions which surround the inherited Irish poem", says Boland, "in which you could have a political murder, but not a baby, and a line of hills, but not the suburbs under them" (132). However, the alternative inclination in Boland's work toward national events and past authorizes the introduction of a new Irish female subject engendering different shades of significance for agency. This is where the chronotope differentiates the representation of the human subject in a text, as body occupying both space and time; for an attempt toward this chronotopic definition results in a corresponding framework in which the poem may outline its subjects and their dominant mode of being.

Regarding *The Achill Woman*, this chronotopic treatment of experience in time pertains to a preference for real history over myth, a reality in which the female body specifies the excess of the feminine and reclaims the neglected body hallmarked by the passage of time as well. While the myth of the Irish woman, as a stable image of the feminine, represents a personified equivalent of the nation, Boland opts for a real story, herstory, in which an encounter between two women located in a historically important place leads to a juxtaposition of the feminine and the national. Coupled side by side, the historical charge of this place gives way to a revision by its feminine shade which, aided by the mentioned *chronotope of the encounter*, displaces the retrospective view in the place and introduces a real event. Accordingly, Boland gives preference to the *now time* of this encounter, a secularized temporal correlative of a real spatial experience.

"The Making of an Irish Goddess"

While Boland, in *the Achill Woman*, grapples with the idea of history directed through a personal experience, *the Making of an Irish Goddess* sets forth a venture to create a new historical paradigm, a goddess, an attempt toward the fusion of the feminine and the national. Ceres, Roman goddess of agriculture and crops, typifies fertility and also

motherly relationships. The image of woman designated by Roman mythology, however, consolidates an eternal femininity much dispossessed of its differences. As regards the concept of time, such an explanation of female subject follows the authoritative and masculine pattern of history as her name has always already been solidified with certain unfaltering images of past as myth. Nonetheless, there is not to be found any female consciousness of it: Ceres went to hell/with no sense of time (1-2). Deprived of a temporal responsiveness, the woman may not enjoy a spatial consciousness either, and, as a direct consequence, one loses its touch with the real.

Boland's Ceres has been transmuted into a monumental and static object of history. Female subjectivity of the poem dissociates itself from a masculine time, *his story*: "time as project, teleology, linear and prospective unfolding; time as departure, progression, and arrival - in other words, the time of history" (Kristeva 17). Henceforth, the goddess looks back, at past as the child of time, and her observations are all but in accordance with a linear temporality which is translated into images charged with connotations of advance and progress but only to end in the seasonlessness of mythological temporality. Thus, although she could also look at the rocks and see "the arteries of silver" in them, this female disposition toward nature-body synthesis is to be overwhelmed. That being so, "all that he could see" was:

> the diligence of rivers always at one level,
> wheat at one height,
> leaves of a single color,
> the same distance in the usual light;
> a seasonless, unscarred earth. (6-10)

Quite contrary to Ceres's position, the speaker of the poem acknowledges the necessity of a temporal gridline according to which to outline her feminine reality. Hence, her assertion "But I need time" (11). The speaker could be Boland herself who, as the representative of female Irish poets, has taken a new role in making the nation: to write as a woman. As Boland asserts, "women have moved from being the objects of Irish poems to being the authors of them" (84). The prerequisites for such a transition is a real history calling for a sense of decay and change contrasted with the undeniably eternal depictions of past. To avoid simplification, the speaker has to opt for an appropriate chronotope, one which pays tribute to both the feminine and the national; so Boland empowers the feminine gradation of the time as she embodies the changes caused by it, invested in what can be termed as the *chronotope of the embodied change* .This may lead the speaker to

pave the same way as Ceres did – the national cause – but, moreover, tends to underline the *feminine difference.* Thus, the speaker maintains:

> But I need time—
> my flesh and that history—
> to make the same descent.
> In my body,
> neither young now nor fertile,
> and with the marks of childbirth
> still on it … (11-17)

What distinguishes her outlook from that of Ceres is her stress on woman's experience, namely, birthmarks and aging body. As the woman poet's assets are her bodily experiences, the time-space correlative for her story summons the very reality inherent in them. This poetic strain and its concomitant chronotopic representation provides the reader with an alternative to the mainstream tendency "to assimilate citizens into its own idea of itself, risks undermining difference" (Fulford 143). As in *the Achill Woman*, we may evidently see how Boland's prose account of another personal experience, in her *Object Lessons*, relates to and, consequently, reinforces the historical viewpoint promoted in the discussed poem. *The Woman, the Place, the Poet* is an account of Boland and her husband's relocation from Dublin to the suburbs, an intelligible treatment of a journey to the place and time which, if a poem, "the journey would become a descent" (104). We see that the speaker/Boland sets underway the same descent as there is this common idea that "we yield to our present, but we choose our past. In a defeated country like Ireland we choose it over and over again, relentlessly, obsessively" (107). She, however, sees the marked difference between the masculine and feminine temporal experience. Hence her preference for "a woman like" herself, "with two small children" over her "ancestor, with his shock of nut brown hair" (107). Expressly discussed in her prose, the concern to "choose our past" has been treated in the poem as the speaker takes interest in her body and child. Put simply, the fleshly woman yields to her present marked by scars but proposes to rethink his-tory as she paves the same descending path, as Ceres once did, but puts forth quite distinct concerns. Had she been Ceres, the body would have been voiced.

This predilection underscores a local event approached both in the poem and the essay: the 1838 famine. Following the feminine turn toward the body, the speaker presents an account of "that agony":

> the failed harvests,
> the fields rotting to the horizon,

the children devoured by their mothers
whose souls, they would have said,
went straight to hell,
followed by their own. (24-29)

Boland aims at a more materialist and differential version of history or herstory where femininity is not associated with Virgin Mother or a Roman goddess but, instead, with the flesh and body of real mothers. Bodies gain scars and decay as they replace the sacred myth with the history of "the corpses of female victims of the famine in favor of the immortalized Dark Rosaleen and Erin, the Aisling poems or as Smyth outlines" (Fulford 146). As the account of the famine is narrated to this point, there appears an interruption in the linear story, breaking the smooth and undisturbed narrativity. Connected with this linear approach to history, Ireland has been traditionally identified with a fully united place, where irregularities are erased. Thus, this established temporal mindset holds on to a corresponding chronotope, one that could be named *the chronotope of homogenous nation*. The speaker accentuates an alternative presence, that of an Irish woman poet, which aims at the displacement of this place-time relationship at the heart of historical national myths. She begins with an uncertainty, a hesitation toward the possibility of any unorthodox historiography:

There is no other way:
Myth is the wound we leave
in the time we have … (30-32)

That being said, Boland represents an encounter between two sides of a critical controversy on revisionist historiography. The lack of certainty mentioned implicates the extent to which the speaker /Boland finds herself quite impotent inasmuch as she cannot help but resorting to the old national gridline, in which a woman may be reckoned as an Irish subject but not an Irish woman. Maley believes that At the other end of the continuum stand critics who are mindful of the fact that this historicist "piety and purity depend upon deep-rooted violent exclusions and brutal simplifications" (19). Thus, the speaker continues to shed some light on the wound that myth has left, but this is a womanly/motherly one:

which in my case is this
March evening
at the foothills of the Dublin mountains,
across which the lights have changed all day,
holding up my hand

sickle-shaped, to my eyes
to pick out
my own daughter from
all the other children in the distance;
her back turned to me. (33-42)

As the established Irish approach, the mythological reading of history leans more towards an archetypal representation of the Irish subject or consciousness, where the complexities of human experience are to be disregarded. Thus the history as myth turns no less than a blind eye on the differences and promotes an image of Ireland as a homogenous nation cleared of its irregularities. Here the speaker, however, refuses to surrender to myth and its rhetoric of unscathed femininity and, in doing so, invokes a pronounced individuality issued from the mother's scars and her daughter. What is more, this ending moment abounds in a sense of progress and change when, in a "March evening", "the lights have changed all day" – when a woman is not only, in Ailbhe Smyth's words, "Woman Ireland Banba Foladh Eiriú Red Rose Róisín Dubh. Caitlín Ní Houlihán" but a mother identifying her daughter (18). Interestingly enough, Boland spares no effort to realize such a female *now time* which has blasted straightaway out of the continuum of mythical history itself; that is, she first narrates an event (a journey) familiar in the framework of mythological womanhood and only then tries to revise the same event set in a more fleshly manner. It is the chronotope of the embodied change which accommodates to such a temporal turn from a mythical past to a real present since "it is precisely the chronotope that provides the ground essential for the showingforth, the representability of events" (245). Once the woman speaks about her most immediate properties as her body and also motherly experience, her story designates itself as one secularized and liberated from the mythological timelessness. Likely to decay, Boland's speaker proudly boasts about her timed spatiality; that is, as she looks at her body with its scars, it is confirmed that her feminine identity calls for a perception of time quite different from the mythological bodiless womanhood.

"Daphne heard with horror the addresses of the God"
As with the former two poems, Boland begins the poem with a typical image of woman, Daphne, who is associated with being static and timeless. Although her father's contrivance helped Daphne escape Apollo, she was transformed into a laurel tree and, thus, epitomized as the untouchable femininity. The chronotopic conflict of the poem is to unfold right out of this conception of woman. In other words, what is

problematized in the poem is a dilemma to choose between a timeless place and an embodied time – where the former viewpoint represents the conventional woman-time relationship, and the latter characterizes an alternative consciousness of feminine time. Expressed in a different way, the poem seeks to show how the nationalistic and unchangeable woman placed in Ireland may transcend the constraints and pass into the realm of a time-conscious female subject who projects her difference into the surrounding place. One can find the same problematic in Kristeva when she maintains that "when evoking the name and destiny of women, one thinks more of the space generating and forming the human species than of time, becoming, or history" (15). Having provided with place, woman has been disposed of proper temporal consciousness and, that being the case, deprived of any possibility to historicize their past and present.

In the poem, the recipient place is garden where a memory of a dialogue is narrated. In other words, it is the chronotope of the growing garden which supplies the female speaker (or Boland) with a spatiality on whose present-ness to project her understanding of a past event. The poem sets about with the description of a place:

> It was early summer. Already
> the conservatory was all steam and greenness.
> I would have known the stephanotis by
> its cutthroat sweetness anywhere. (1-4)

Such descriptions of the natural surrounding evokes a sense of present-ness for the speaker. Although the reader may reach a premature inference that such a reference to nature bears the same statue-like characteristic in Daphne, he will soon find out that this is not the dominant temporality of the poem. The garden here acts as a place through which the speaker may voice and embody her understanding of past or history in its entirety. Through this chronotope of the growing garden, Boland highlights her standpoint as to how to narrate a woman's experience, garden as a space where its greenness and stephanotis accommodate to a sense of real present instead of a reduced past. As we continue reading, the poem calls attention to an encounter at the mentioned place. In the wake of this event, the speaker allows for the intervention of a secondary story-teller whose memories are mediated through the main agent. As the poem intends to tell the reader about the conversation, we pass into the second speaker's contribution, a story: "about the wedding of a local girl, / long ago, and a merchant from Argyll" (7-8).

As they are sitting in the garden, it seems as if the second speaker stands for a certain historical outlook: a retrospective approach. What is more, she has only heard the story about the wedding, an event which gives the impression of verging on the mythological story-telling. As a consequence, it is likely that her story inclines toward a reductionist treatment of woman and her life-experiences. As regards the differences of the femininity, states Fulford, "representation of the self is always made in the context of misrepresentation or erasure" (164). Yet this is the very surface reading of the event. Put simply, what Boland aims at is the substitution of a positive myth with a negative one in the guise of the chronotope of the growing garden. What has been valued negative myth is the typical narrative address to an event, where the main action in the plot overshadows the subtleties. The positive myth developed by the chronotopic policy of the poem, however, favors a different kind of narrative whereby an event, as the dialogue in the garden, includes as much spatial and temporal detail as possible. Thus, the main speaker's interruptions indicate an attempt to replace her guest's reduced account of a marriage.

This project of myth-making is exactly, according to Boland herself, where poetry sets foot into being, "here, as in so many other instances, it enters at the point where myth touches history" (109). Whenever the second speaker's story seems to favor the established reductionist approach, the act of storytelling is interrupted as the speaker of the poem turns both her own and readers' mind back toward the immediate environment with its minute present-ness. She talks about the garden, where the speaker/Boland's *now-time* or *herstory* embody themselves; the poem gives an account of the roses and laurel hedges but hesitates to impregnate them with any mythological sense far from real, seeing the rose not as Dark Rosaleen but as:

> … nothing but itself
> and all of it so free of any need
> for nymphs, goddesses, wounded presences … (11-13)

As in *The Achill Woman*, the poem settles a scene of encounter through which stories of a woman and her wedding, once accompanied by references to present, are reworked in favor of an alternative attitude toward women in time. As Sarah Broom asserts, considered as a poetic feature, "it is this positive version of myth that Boland seeks to recover in poems exploring oral narratives shared by women" (118). Centered on a chronotopic conflict, the poem maintains two narrative lines: while the main speaker, who might be identified as Boland herself, endeavors to let spatiality have a word in describing the now-happening

experience, her companion recounts a story quite smoothed out of its subtleties and irregularities; that is, one seeks to represent a reality, and the other opts for a reductionist history.

The dominant temporality of the second narrative lies in a corresponding chronotope of marriage, where marriage acts as a place for exclusion of feminine experiences. As the main speaker/Boland retreats from the surrounding nature, she notices that her companion is still narrating her own story of marriage: "You were still speaking. By the time / I paid attention they were well married" (17-18). Although this pair of lines still stays faithful to the reductionist ideology of "History as a continuum that is outside *now time* as it attempts to create a homogenous narrative of tradition and progress, the remaining part of marriage account undergoes a shift in the extent to which the story includes some difference" (Fulford 145). Hence the introduction of the meaningful and palpable image of *roses* into place. In other words, it could be claimed that the chronotope of the garden has intruded into the realm of the chronotope of marriage to replace its rhetoric of absolute coherence; that is, the main speaker's inclination to insert the detailed characteristics of the garden affects the homogenizing narration of the marriage story. This assimilation to the historiographic dynamics of the garden story bears witness to how the chronotope of garden overwhelms that of marriage. Thus, the poem carries on with a different tone:

> The bridegroom had his bride on the ship.
> The sails were ready to be set. You said
> small craft went with her to the ship, and
> as it sailed out, well-wishers
> took in armfuls, handfuls, from the boats
> white roses and threw them on the water. (19-24)

Narrated to the intended ending, the marriage story has already met with an alteration and, thus, more and more inclines toward the discourse of garden and its temporality. This surrender to *now-time* agrees with the dynamics of the last stanza where it is only the garden which dominated the spatiality of this reminiscence. Furthermore, it is in this last stanza that, for the first time, we see both speakers being conscious of their real presence in the garden, the place where time distinctly moves forward and forces the agents to leave it and live it:

> We cleared up then, saying how
> the greenfly needed spraying, the azaleas
> were over; and you went inside… (25-27)

But the main speaker/Boland prefers to remain in the place, where she can embody the changes that the feminine consciousness had always already been deprived of and, by doing so, disapproves of the permanence and eternity ingrained in the heart of the authoritative discourse. Boland indicates this notion of fluidity and change when the speaker exposes her body to the sunlight as well as the garden signifies the passing of time, "freshening and stirring …" (30). The end of the poem turns into place of shadows and suggestions:

… A suggestion,
behind it all, of darkness: in the shadow,
beside the laurel hedge, its gesture. (30-32)

The gesture could be the gesture of change, a positive and productive decay. This could also designate the transition through which Boland herself progresses from the audience/addressee of a story to the narrator of one. To perfect the scene, she provides the growing shadows with a voice, and this could be the voice of hestroy. As Boland affirms, "what the woman experiences is beyond the reach of those who chart noise or the metric-makers and music makers" (159).Yet the poetic speaker attempts to say the unsayable within the poetic representation; she attempts, according to Fulford, "to represent the unrepresentability and the silences of sorrow" (159). And the poem could be in memorial of such an experience.

"Outside History"

As the last poem in the collection *Outside History*, the eponymous poem could be considered as Boland's most direct treatment of women's *history*. In other words, the poem stands for a belated epilogue signing off her modest proposal on the much neglected women's identity, not as *national* subjects, but as heterogeneous shades of Ireland. She has been attempting to demonstrate how inevitable such an engagement may be when the woman poet "sits down to work, when she moves away from her work, when she tries to be what she is struggling to express, at all these moments the dilemma is present, waiting and inescapable" (154). At the heart of the poem lies this dilemma: how to attend to the established simplification of womanhood and poetry. What is more, as in the preceding poems, Boland's main concern revolves around a revised version of history (herstory rather than History) which substitutes the reality with the myth. To properly address such a temporality, the poem introduces a corresponding chronotope, that of *land.* While the beginning part resorts to *the sky* and its *stars* associated with distantness and being hard-to-realize, the

following section puts in place *the land* alongside its hills, roads, and fields.

The speaker begins with an inference from history, "there are outsiders, always" (1). These outsiders enjoy some differences all but unacknowledged by the linear and reductive national history. Shortly, the poem addresses an eventful word, January, which is brimming with national significance – when, in 1800, the Act of Union with the Great Britain comes into effect, and also the initiation of Irish War of Independence following the killing of members of Royal Irish Constabulary in 1919. The unattended experiences of such national events are compared to shining:

These stars—
these iron inklings of an Irish January,
whose light happened
thousands of years before
our pain did: they are, they have always been
outside history. (1-6)

The presence of stars, even before the occurrence of pains as the real, indicates the dynamics of myth-making according to which, to use a theatrical analogy, the dramatic piece precedes the performance. To propose the argument of the traditional historiography, the chronotope of stars tallies with the established perspective toward history and time in the poem, where the renditions of an event (stars) seem to have already been delineated even if the reality has not occurred yet. Thus, the myth (or established his-tory) tends to replace the real with the fictional. Although Irish poets may grow restless under the demand to include the nationalistic nuance of events, Boland supposes that "the truths of womanhood and the defeats of a nation" have developed more effective results with their "improbable intersection" (132). However, this intersection concerns itself with the unsaid; that is, the stars outside history are to get a voice for their irregularities under the aegis, as says Fulford, "of a heterogeneous herstorical materialism where herstory is not mythologized in terms of History or the singular" (145). As for the *outsiders* or received images of Irish woman:

They keep their distance. Under them remains
a place where you found
you were human, and
a landscape in which you know you are mortal.
And a time to choose between them. (7-11)

It is exactly beneath these stars, this debris of the excluded, that the Irish woman/poet traces the possibilities of making a choice. In fact, Boland here provides both the Irish woman and Irish poetry with possible courses of action: myth or real history. The chronotopic significance of *land* and the spatiality related thereto are to be realized once following the poem henceforth. Setting foot on the road, the speaker repositions herself in a real place, one quite distinct from the starry sky in that the *pains* are retold through the nuanced approach of an alternative narration, that of history not myth. As the speaker finds herself left with a place impregnated with a correspondingly alternative temporality, she sets out to speak as *I*:

I have chosen:
Out of myth into history I move to be
part of that ordeal
whose darkness is
only now reaching me from those fields,
those rivers, those roads clotted as
firmaments with the dead. (12-18)

This *ordeal* is nothing less than a revision of time and history allowing Irish woman poets to disentangle themselves from the confinements of the homogenized and singular historiography. Unlike the beginning of the poem, in which the public overpowers the private, "the difficult 'I' of perception" displaces "the easier 'we' of a subtle claim" (115). In other words, the poem echoes the main concern of Boland's prose that Irish women have come to left their former position as objects of poetry and history to be their subject. Once dominated by the male poets, political poetry has already witnessed women becoming a part of its authorship where feminine *reality* drawn into poems meets a barrier of rhetoric or language inextricably convoluted with a corresponding notion of time. However, Boland pinpointed the solution in revising the temporality of a poem. Thus, although we are told about *roads clotted with … the dead* alluding to the Famine, the speaker endeavors to appropriate the event in favor of the inclusion of the long excluded silences. This requires a challenge to the authority of poetic persona in male and bardic tradition of political poetry, a challenge culminating in "the multiplicity of female expressions and preoccupations" (Kristeva 18). It seems as if only this terra firma and its non-narrated history can provide Irish woman poets, as neglected subjects, with an opportunity to rework the already told history. Set side by side with the stars, the road and its chronotopic function characterize a fertile and at-hand sphere in relation to which to fill the historical gaps.

The last three lines of the poem still grapple with the national aspect of the poem, *the dead*. Having moved from myth into history, the speaker/Boland sees herself at the heart of a public scene:

How slowly they die
as we kneel beside them, whisper in their ear.
And we are too late. We are always too late. (19-21)

The *I* of the poem is posited among the *we*, the nation, voicing her differentiated agency with its own specific reading of a political issue. Although it may be argued, as Campbell did, that "with whom is she to identify if there is … no clear model at the level of the individual psyche for how she might desire and then dominate that female body which will then represent unity?", this belatedness occasions a shade of *now time* in the guise of a whisper (173). Expressed in a different way, in *Outside History*, a national event is to be revisited at the present and real time not against an authoritative retrospective outlook but in the eyes of a woman poet.

Conclusion

This paper has been an attempt to analyze a selection of Boland's poems in her collection *Outside History* in association with Bakhtin's idea of *chronotope*. The study examines the poet's attempts in each one of the selected poems to replace the established historiography in Ireland with a more inclusive and real approach toward past appropriated for a female subject. It also focuses on the development of a demythologized space-time interaction in the collection whereby the characters are allowed to express the nuances of their existence. The feminine consciousness present in the poems witness a venture toward an embodied representation of Irish woman. It also brings out new chronotopic strategies employed by Boland so as to put an end to the reductionist image of Irish woman.

While history as myth attempts to consolidate the *Irish woman* into an eternal entity with an unfaltering national significance, the alternative her-story represented in Boland's selected poems amount to an image of woman and feminine experience which includes a more nuanced characterization of female presence, namely the woman's body and motherly experience. What highlights this alternative definition of Irish woman is that Boland sets her female characters in a real and spatially traceable places where the speaking subjects relate their idea of an in-process femininity to the natural spaces in change. The aging body best utters itself in the looking-glass of a growing nature.

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NIJANSE ŽENSKOG VREMENA: HRONOTOPSKA REVIZIJA HISTORIJE U ODABRANIM PJESMAMA *IZVAN ISTORIJE* EVAN BOLAND

Evan Boland hvaljena je kao najistaknutija feministička pjesnikinja moderne Irske, pa iako je optuživana da pribjegava depolitizovanoj eskapističkoj poeziji, njena poezija je drugo ime za konvergenciju političkog/nacionalnog i ženskog u njenoj domovini. Definisana i priznata kao nacija s mitološkom istorijom, Irska je ranije uvijek bila predstavljana kroz mušku perspektivu viđenja vremena. Shodno tome, u ustaljenom kanonu irske poezije, vrijeme je, uglavnom kao retrospektivan koncept, maskulina aproprijacija istorije nedvojivo od arhetipskih muških i ženskih uloga, čiji prostorno-vremenski značaj treba prilagoditi autorizovanoj redukcionističkoj istoriografiji. Bahtinova ideja hronotopa nije samo pokušaj uzajamnog ostvarenja motiva vremena/prostora u književnom djelu, već i sredstvo za utjelovljenje svijesti, identiteta. Ova studija pokušava da pokaže kako Bolandova, u izabranim pjesamama iz zbirke *Izvan istorije* (1990), konkretno u pjesmama *Ahil-žena (Achill Woman), Stvaranje irske boginje (The Making of an Irish Goddess), Dafne je sa užasom čula božije obraćanje (Daphne Heard with Horror the Addresses of God)*, i naslovne pjesme

Izvan istorije (Outside History), uvodi seriju hronotopa koji joj pomažu u redefinisanju irske nacionalne istorije ispričane na ženski način. Dodatno, u članku tvrdimo da se njena poezija može smatrati poduhvatom da se autoritativni koncept vremena kao mitologije i fikcije zamijeni stvarnom istorijom.

Ključne riječi: hronotop; herstory; Mihail Bahtin; mit; feminističko; otelovljenje

The Enigma of the Other in the Eyes of Psychiatry: Marginalization in *The Bell Jar* and *One Flew over the Cuckoo's Nest*

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Abstract: The present paper is devoted to the study of the prejudices and biases in psychiatry toward women and different ethnic groups as "the other" in Sylvia Plath's *The Bell Jar* and Ken Kesey's *One Flew over the Cuckoo's Nest*. Through the application of anti-psychiatric and political notions, this study is conducted to depict how psychiatry as an agent of the power structure succeeds in suppressing "the other's" inclinations and, on the contrary, to what extent "the other" is successful in confronting the power structure by projecting its proclivities in these two notable American fictions of the 1960s. The results of this study suggest that there is always a suppression/resistance dialectic between the power structure and "the other" in these works of fiction.

Keywords: Ethnicity, Femininity, Ken Kesey, Power Structure, Psychiatry, Sylvia Plath, The Other.

Introduction

One of the most significant censures against psychiatry is its prejudices against various ethnic groups and different gender roles in a specific society. Perhaps, it can be announced that psychiatry is one of the medical fields that is profoundly racist and sexiest. This is not surprising at all since the bases of psychiatry have been fomented in degrading, segregating, and even eliminating "the other", or in other words the ones who are thinking and acting contrarily to what is regarded as customary. This issue has received significant academic attention: numerous studies have been conducted on political and psychiatric prejudices against a specific group of people considered as eccentric or nonconformist (e.g. Burstow, 2016; Rosen, 2017). These studies have accentuated the partiality of psychiatry in diagnosis and treatment. On

the other hand, the notoriety of the nexus between psychiatry and the power structure is another significant point emphasized in these studies. However, there is no thorough research conducted on dialectic nature of the conflict between psychiatry and women or any ethnic groups other than the white male who sets the rules and manipulates all these political and psychiatric associations. Through the application of anti-psychiatric and other political notions to first clarify how gender and racial biases work in the heart of psychiatry and then to depict the instances of resistance of the marginalized agents of the suppressed, namely women and colored individuals, this research paper sets out to address this gap through a thorough analysis of the racism and sexism inherent at the core of psychiatry as one of the techniques of the suppression and the elimination of the other, and the other's reciprocal reaction toward such a dominance demonstrated in literary works of the 1960s, specifically, Sylvia Plath's *The Bell Jar* and Ken Kesey's *One Flew over the Cuckoo's Nest*.

Historical and Theoretical Background

America, celebrated as the land of dreams and prosperity, has always been censured as the generator of all the prejudices and partialities toward "the other". In fact, America has generally been regarded as the land of "others" in the social, political, and even psychological levels. When one brings the most popular American literary works in mind, he/she realizes to what extent the American "othering" culture works on different levels of human life. For instance, Toni Morrison's *Beloved* is devoted to the representation of the black slave woman as "the other" in a white male dominated society. J. D. Salinger's *Catcher in the Rye* is a depiction of the process of othering among the American teenagers, as a result of schooling and parental demeanor. Philip Roth's *Portnoy's Complaint*, Kurt Vonnegut's *The Crying of Lot 49*, and Joseph Heller's *Catch-22* are all but a few instances of the American literary fictions of the 60s which depict their major characters as "the other", feeling secluded and even excluded in a society that spawns "otherness" among its citizens. However, this paper majorly focuses on the process of othering generated by psychiatry as the agent of the authority in Sylvia Plath's *The Bell Jar* and Ken Kesey's *One Flew over the Cuckoo's Nest* in America as an apt ground for such estrangement in female and colored ethnic characters of these works.

Similar to most of the scientific and medical fields, psychiatry is founded on the notions of white male members of the western societies. As a matter of fact, part of the bases of the modern psychiatry is established on the diagnosis and treatment of some strange imaginary

diseases like drapetomania and dysaesthesia aethiopica which are exclusively related to the slaves. Samuel A. Cartwright coined these two psychological disorders in 1851, the first one related to the Africans' desire for fleeing captivity and the second one, laziness among slaves. Though these fictional disorders may seem preposterous at the moment in the eyes of the contemporary individuals, akin to the whole idea of slave-driving which seems absurd for a modern individual, at that time these diagnoses were taken seriously and slave owners even applied the physicians' prescriptions in order to put more pressure on the slaves and turn them into submissive beings.

Subsequent to the Emancipation Proclamation in 1862, the projection of the psychiatric disorders on the black community was considered as the best substitute for the salve-driving period in order to restrain the black people. However, in the 1960s, during the height of Civil Right Movement and the deinstitutionalization, the suppression of the races other than white communities transformed into the social field of advertising industry. In the 1960s, the commercial for the treatment for schizophrenia depicted a black man as a violent psychotic on the loose:

> An ad for the antipsychotic Haldol depicted angry black men with clenched fists in urban scenes with the headline: "Assaultive and belligerent?" At the same time, mainstream white media was describing schizophrenia as a condition of angry black masculinity or warning of crazed black schizophrenic killers on the loose. A category of paranoid schizophrenia for black males was created, while casting women, neurotics and other nonthreatening individuals into other expanded categories of mood disorders. (Perzichilli)

The shift from Slavery to the social and commercial attacks against the marginalized races depict the fact that racism has been an inseparable part in the field of psychiatry. There have been numerous studies regarding racism in psychiatry (e.g. Medlock et al. *Racism and Psychiatry,* 2019 and Frenando, *Institutional Racism in Psychiatry and Clinical Psychology*, 2017) and all of these studies assert the fact that racism has always been present from the birth of psychiatry and it cannot be denied at all. However, there are some attempts nowadays to reduce such inclinations in this field. To what extent these attempts have been successful is of course impossible to respond since the techniques of submission and suppression have become so intricate and complicated that has made the access to such information nearly impossible.

According to Bonnie Burstow, a contemporary psychotherapist and an anti-psychiatry scholar, most of the diagnoses made by a psychiatrist and even the whole science of psychiatry are absolutely groundless. She believes that "psychiatry is fundamentally problematic. The problem is more basic than the obvious difficulties posed by drugs, electroshock, and incarceration. Psychiatry has no viable scientific or even conceptual foundations. It is based on the concept of mental illness" (21). She continues that illness is solely related to physical dysfunctions which could be easily diagnosed with the physical tests such as a blood test, CT scan, or fMRI. As far as there is no physical side to the mind, which is the brain's activity rather than having a physical existence, we can't attribute the idea of illness to mental dysfunction:

> The brain is physical, and so there can be and indeed are brain diseases. Alzheimer's is a case in point. With genuine brain diseases such as Alzheimer's, there are observable lesions or swelling. People with "mental illnesses" such as schizophrenia, however, have no such brain lesions or swelling. Moreover, as psychiatrist and psychiatric researcher Peter Breggin (1983) clearly demonstrated, despite years of attempting to prove chemical imbalance, the only chemical imbalances that people called "schizophrenic" and "manic-depressive" can be shown to have are those that psychiatric drugs themselves produce. (21)

However, this is not totally accurate since there are certainly some changes of the brain cells depicted in the CT scan of the brain of the people who suffer from schizophrenia. However, there have been no correct and definite patterns to these changes discovered by the scientists yet. In an article published in *The Source* in 2015, Dr. Robert Cloninger announced that through the brain scan, not all the schizoids show the similar pattern of physical changes in the brain cells. For instance, he mentioned that "the brain scans of people with schizophrenia showed various abnormalities in portions of the corpus callosum, a bundle of fibers that connects the left and right hemispheres of the brain and is considered critical to neural communication." (Dryden) In fact, a part of these abnormalities in the corpus callosum is related to schizophrenia; "when the researchers looked at abnormalities across the corpus callosum, they found that certain characteristics revealed in the brain scans matched specific symptoms of schizophrenia." (ibid) However, the majority of these abnormalities had other causes, "patients with specific features in one part of the corpus callosum typically displayed bizarre and disorganized behavior. In other patients, irregularities in a different part of that structure were

associated with disorganized thinking and speech and symptoms such as a lack of emotion. Other brain abnormalities in the corpus callosum were associated with delusions or hallucinations." (ibid)

Nonetheless, we have to believe the fact that the attribution of the mental disorders to the physical side of the brain, which some supporters of psychiatry underscore in order to justify the prominence of the psychiatric practices as eligible in the field of medicine and science, is actually a double-edged sword. For instance, if there exist such changes in the brain of a schizoid, then this disease should be in the domain of the specialties of neurology and a neurologist is the best choice as an expert to diagnose and treat this neural dysfunction. On the other hand, if the mental disorders are other than physical malfunctions of the body, then associating such disorders with illnesses in order to take it under the umbrella term of medicine, is also problematic and what Burstow has mentioned turns out to be accurate. All in all, the problematic existence and credibility of psychiatry is totally under question, especially when it comes to the elimination and marginalization of "the other". "The other" in this context is attributed to anyone other than a white male individual who is defining all the rules and prescribing all norms and deviancies.

Racism and Sexism as Elements of the Othering Process

The woman as "the other" is considered as one of the central notions of patriarchal societies. In fact, the woman is seen as a subsidiary being whose existence depends on the wellbeing of the male individual. However, there is something in the woman which causes fear in the status of power. This fear could be regarded as the reason for the women's suppression throughout the history. However, the question raised at this point is what causes this fear in the patriarchal power structure concerning women and how the power agents attempt to confront the mysterious and enigmatic power of women. In order to answer such questions, it will be beneficial to take a look at the history and review the instances of the women's oppression throughout the time. One of the appalling instances of the suppression of women by the patriarchal religious government occurred in Salem, Massachusetts known as the incident of witch-hunting in the puritan society. The hysteric reaction of the government due to the fear from these women who were claimed to be witches and had strange ceremonies in the middle of the night in the jungle is astounding since believing that a woman is a witch and has unknown connections with the devil could only be considered as a topic of a fantasy novel. In the account of Britannica, it is mentioned that "Accusations followed, often escalating

to convictions and executions. The Salem witch trials and executions came about as the result of a combination of church politics, family feuds, and hysterical children, all of which unfolded in a vacuum of political authority." (Wallenfeldt) The last words of this description is really significant since it depicts profound chaos in the heart of the political authority as the power structure confronting such a terrifying event. As a matter of fact, an internal vacuum of the political structure and the intervention of the church in politics led to such confusions which resulted in considering women as the source of the evil. The notion that women are the source of corruption alludes the biblical story of Adam and Eve and the seduction of Adam through the collision between Satan and Eve. In other words, the mysteriousness and the enigmatic nature of the women has a long story, as old as humanity and creation.

So where does this fear from a woman and her fundamental corruption arise from? Or in other words, why is the patriarchal power structure terrified of women to the extent that they decide to marginalize and even eliminate them? There are a lot of justifications for such a terror, though. In fact, there are a lot of biblical, mythological, and even contemporary figures of women who were known to be the sources or the collaborator in corruption. Actually, the power structure and the religious beliefs dictate the fact that women should stay at home and take care of the husband as the breadwinner of the family and raise the children. When the contrary happened, a woman was seen to be doing something other than the norm or even disobeyed the husband. But the question raised here is at the age of technology and unlimited access to all kinds of knowledge, what substitutes are there for the old-fashioned methods of restriction like witchcraft as an excuse to suppress women. As time passed, such supernatural powers gave way to psychological abnormalities and psychiatric disorders, such as hysteria, oppositional defiant disorder, and borderline personality disorder. Such obstructive techniques, namely false accusations, and psychological disorders are to label women who have the potential to gain the power either in the family or in the society and disturb "the balance".

Sexism and gender bias is to be considered as another impact in the field of psychiatry until the middle of the 20th century, but with the advent of feminist movements which changed most of all these biases and compelled numerous fields to comply with the fact that the status of women is no different from that of men, psychiatry as well, changed its attitude toward women gradually. However, these biases never waned and depicted themselves in various ways. For instance, hysteria

and borderline personality disorder are the two psychological disorders that were associated with women more than men in the 1960s and 1970s. Jimenez in her paper, "Gender and Psychiatry: Psychiatric Conceptions of Mental Disorders in Women, 1960-1994" mentioned that "Borderline personality disorder is used as a diagnosis far more often for women than for men. Widiger and Weissman (1991) estimated that 76% of the people who receive this diagnosis are women. Several mental health experts have suggested that there may be gender bias in the diagnosis." (161) "Momism", a term which was put forward to demonstrate the dangers of the overprotective mothers on children, is another concept associated with women, specifically in the 1960s. It was actually believed by the psychiatrists that schizophrenia generates from bad mothering. (Hirshbein, 340) However, these are just a few instances of gender bias which have been rooted deeply in the field of psychiatry. Generally speaking, racism and sexism are the two underlying features of psychiatry as a tool for the power structure to suppress and eliminate "the other" in a society where these marginalized agents may confront the authorities.

The Process of Othering and the Enigma of the Other in *The Bell Jar* and *One Flew over the Cuckoo's Nest*

Looking at the American fiction of the 1960s, one comes across Esther in *The Bell Jar* as a girl with the potential to succeed and gain a lot of power through her writing career. However, such a woman is a danger for the status of the other men and therefore her skills should be belittled and her personality should be sabotaged. Due to the religious and political justifications available for restricting women in the 1960s, such limitations led Esther to believe that she has acted inaccurately throughout her life and everyone around her who is attempting to restrict her is unerring. In other words, she is obliged to believe her limitations and consider her points of strength as psychological and social deviancies. Of course, when psychiatrists like Szasz and Laing consider schizophrenia an understandable phenomenon, this could be the reason that the society and the "norms" lead a woman to believe that such dichotomies should exist in her life and she has to cope with it. Most of Esther's friends have complied with this fact and they have surrendered to accept the norm when they thought what Buddy, Esther's boyfriend had done in betraying her was normal and something most of the men would do. However, she couldn't be submissive and passively accept what has happened to her and Buddy. When she saw such dichotomies in the way women have to

cope with and live without questioning such rules but accept them as standards, she became depressed and schizoid.

These dichotomies are exactly in line with what Laing explained about the cause of schizophrenia and psychosis in an individual. When a woman faces a lot of paradoxes during her personality identification, and when the whole family and the society act as if these dichotomies in a woman's life is a normal event and it is something the woman has to cope with, she either internalizes these dichotomies and accepts them all in order to complete her personality identification process (though erroneously and imperfectly), or they can't internalize these dichotomies and accept such paradoxes and the process of personality identification goes wrong and it turns out to become psychological distress or in a few cases, it turns to become schizophrenia or even psychosis. This is actually what happens to Esther in the course of the novel too. She wants to become an author, so she seems to have a very sensitive personality characteristic. In the course of the novel, she describes her mother and what a domineering personality she possessed, and then she explains how she became devastated when she learned about her friend, Buddy, cheating on her. She couldn't consent to such a terrible fact like her friends who were the recipient of such behavior. This led her to a failure in her personality identification and it ended in a psychological disorder.

Esther's psychological condition deteriorates when the most intimate and feminine events were to be defeminized in front of her eyes. Luke Ferretter in his paper entitled "Just Like the Sort of Drug a Man Would Invent": *The Bell Jar* and the Feminist Critique of Women's Health Care analyses the childbirth through the eyes of Plath which is no longer a feminine act and men have occupied this field as well:

> In *The Bell Jar*, Plath articulates precisely this critique. For Plath, obstetrics and gynecology are patriarchal institutions, in which men alienate women from themselves by assuming, under the beneficent guise of care, control of women's bodies. Her critique is most explicit during the scenes in the novel in which Buddy Willard takes Esther to watch a woman give birth in a teaching hospital. She describes the delivery table as an instrument of torture: I was so struck by the sight of the table where they were lifting the woman I didn't say a word. It looked like some awful torture table, with these metal stirrups sticking up in mid-air at one end and all sorts of instruments and wires and tubes I couldn't make out properly at the other. (136)

With the introduction of the disease, the process of the treatment is of prerequisite and urgent need. As Burstow has mentioned, since women are not considered as the individual being and they are "body-for-man", then all these treatment processes are fortunate, since the mind impeding treatment turns the woman into a serviceable subject for men. This is not just related to the psychiatric treatments and as Esther emphasized in the novel that even the childbirth as the most sacred feminine act is also dominated by men and when her friend Buddy mentioned that the woman is given some drugs to forget her pain after delivering the baby, Esther mentioned that this drug is a man's invention:

> I thought it sounded just like the sort of drug a man would invent. Here was a woman in terrible pain, obviously feeling every bit of it or she wouldn't groan like that, and she would go straight home and start another baby, because the drug would make her forget how bad the pain had been, when all the time, in some secret part of her, that long, blind, doorless and windowless corridor of pain was waiting to open up and shut her in again. (81)

As Esther mentioned, men desire women to be more serviceable and docile. If they are so, they praise them and turn them into a baby delivering machine, and if they are not, they attach a lot of mental disorders that they need to be treated as soon as possible. In other words, the nonconformity and deviancy in women are considered as a lack of mental equilibrium and it needs urgent care. When a woman doesn't want to be considered as the "body-for-man" and attempts to help other women too, she is diagnosed with such mental disorders as borderline personality disorder or psychosis, needing urgent treatment. In other words, when you read what Esther wants to depict in the society she is living in, you become more certain that she isn't mentally ill. She is just trying to defy what men have created out of women, a docile and obedient female who agrees with what the male figure of the family defines. Such defiance which is against the norms in the patriarchal society leads her and the people around to believe that she is mentally disturbed and needs psychiatric treatment, a masculine castration process to create submissive subjects.

Apart from the marginalization of women as being "the other", there are individuals with a non-white ethnicity whose personality identification process as the other in the society may lead to failure. *One Flew over the Cuckoo's Nest* is a multi-faceted story with numerous perspectives which offers the best opportunity for the critics to analyze the text from different aspects. This novel is in fact the story of the

minority and marginalized group of Indian Americans who are to be eliminated due to their heritage and background in the American society. Kesey chooses an Indian American named Chief Bromden as his narrator of the novel in order to depict such inequalities and injustices toward the specific group of people. This choice of the narrator is as intriguing as the major topic of the story which is the psychological conditions of the white protagonist, McMurphy. Kesey chose an indigenous narrator in order to offer a completely different view of what is taking place in a white-dominated society. One remarkable point regarding the characterization of such a narrator is his feigned dumbness and deafness. He is in fact not disabled at all, but due to the conditions around him and his horrific memories of the past, he decided to feign being dumb and deaf. These disabilities symbolize the fact that such marginalized individuals are metaphorically unable to hear and speak. In other words, they do not have any voice to express their own individualized ideas and they can't even hear anything since they are believed not to be domesticated or blended in the white-dominated society. A choice of a dumb and deaf narrator also demonstrates a two-sided significance for the author; first, there is the clever use of such narrator as a representation of the author-like or a god-like figure to see and narrate what is going around in the psychiatric ward. The second reason is the social and political one since the marginalized group of individuals in a community are symbolically deaf and dumb and unable to talk and even hear anything.

In his paper entitled "Reading from the Heart Out: Chief Bromden through Indigenous Eyes" published in *Concentric: Literary and Cultural Studies* in 2011, Conner has looked at this novel from Chief Bromden's point of view. He regarded Bromden's deafness and dumbness a technique and a blessing in this white-dominated environment:

> We get one indication that there is method to Bromden's madness, so to speak, or a pattern to his narration, when he remarks on his Native American ancestry. Because his reticence caused whites to believe he was deaf and mute. Bromden pretends to be so, a sad irony that a descendant of an oral tradition would choose silence as a survival technique (Ware 97). Yet this technique serves Bromden well when he is institutionalized: he literalizes the situation and makes society believe that he actually is unable to speak or hear. Given that patients were treated as children and the establishment treatment of Indians was often highly patronizing, this response can be seen as quite rational. Bromden fakes his condition for his benefit, in full recognition of his power. (235)

Bromden asserts, "If my being half Indian ever helped me in any way in this dirty life, it helped me being cagey, helped me all these years" (Kesey, 4). He believed that he "had to keep on acting deaf if I wanted to hear at all" (179). Conner maintains that Bromben "attains control over his environment and his story through self-reliance on his ethnic traits and through a trickster-like inversion of the internalized self-hatred he experienced as a child when no one wanted to hear what he had to say." (Conner, 235)

Although Bromden has employed such a technique for his own benefit in order to be able to hear what he wants to hear without limitations, there are other factors involved in Bromden's feigned deafness and dumbness. According to most of the critics and based on his narration, Bromden is considered a paranoid schizophrenic, and he has been one of the long-term patients confined in the ward. However, this feigned disability hasn't brought him any real benefits for his condition and he has been confined without any resolutions. In other words, what Bromden is going through is the mental and psychological castration from which he can't get released. As a matter of fact, in such an intricate power structure, even if the subjects do something intentionally, it is going to be considered as something intended by the power structure beforehand for its own benefit and the subject's disadvantage. It is until the end of the novel and through his close acquaintance with McMurphy, a representation of a white male-dominated society that he understands the meaning of freedom.

At the end of the novel, when Chief Bromden took McMurphy's life out of mercy, and then he ran away, he attempted to overpower the white domination symbolically and he decided to set himself free after all those years of being stuck in the psychiatric ward, a place to control and dominate the nonconformists and dissenters. However, when he runs out of the psychiatric institution, he finds out that there is no such thing as running away and he is dominated and marginalized even more in the outside world as he said "I'd like to see what they've been doing since the government tried to buy their right to be Indians. I've even heard that some of the tribe have took to building their old ramshackle wood scaffolding all over that big million-dollar hydroelectric dam, and are spearing salmon in the spillway." (324) He understands that in fact there is nothing like running away and being a free individual. Perhaps this is the main reason why he hasn't thought of going out of the psychiatric ward for many years. Actually, from the time the government tried to marginalize the Indians and buy their lands, there is no freedom for Bromden anymore. Perhaps it was his best choice to feign dumbness and deafness in this condition as the best run-away.

Another significant issue in this novel is how the government attempted to get the Indians' lands out of their hand in order to build a dam, another symbolic representation of the government causing restrictions. When Bromden's father resisted, they metaphorically castrated him and from that point onward they castrated Bromden, too. Chief Bromden got her white mother's last name in order to hide her indigenous background so that he is not repressed by the government anymore. Conner regards such an incident as the most effective on Bromden's present condition:

Another complication is his white mother; she gives him her surname, thereby relinquishing their and his tradition because she has adopted the dominant culture's opinion of itself: "We ain't Indians. We're civilized and you remember it" (239). Bromden's self-concept becomes based on white people's perception of him, the same people "who don't care what tribe he is" (183). Although Chinooks were once proud of their physical appearance, especially of their custom of flattening the head which signified a high status (Bancroft 227), Bromden sees himself as being unattractive, the way white people saw him when they taunted him. (249)

This is not the only incident which affected Bromden and his Indian family. A lot of other events led him to this terrible state of mind, and feigning to be deaf and dumb is actually a natural reaction toward such pressures. The traumas that Bromden had suffered in his life signifies the fact that the psychological imbalances and disturbances in life are not totally related to genetics and the circumstances in life are the most important factors for someone to go through such psychological conditions.

As it was mentioned previously about the otherness in women, one of the major reasons why the authorities need to marginalize and even eliminate such minorities as well as the fear of their otherness. The otherness is considered as the Achilles heel of most governments. But why do governments fear the otherness in the marginalized individuals? Why was the American government terrified of colored people such as Blacks and Indians in the mid-twenties? Why did the United States as a one of the male-dominated societies feared women and the empowerment in the 60s? The answer to these questions is the enigma of "the other". The power structure is usually connected with the majority or at least they provoke the support of the majority. The minority, however, are usually marginalized and suppressed in order not to let them revolt against the state of power. On the other hand, the minorities in a community normally create such strong bonds that evoke

such a feeling of enigma and mystery. The government always fears that these minorities are planning something to betray and overthrow the power structure. In fact, what Hitler did to minorities, especially the Jewish people is exactly the fear of their surreptitious power, their aura and, enigma that may attract the attention of the majority and as a result, the government loses its popularity. Slavoj Žižek has studied the symptom of otherness in his book, *The Sublime Object of Ideology.* He believed that the an individual of different race or gender as the other is not the reason of repulsion, but mostly of jealousy. The conclusion that we are here dealing with racism is further confirmed by the fact that this ' Che vuoi?' erupts most violently in the purest, so to say distilled, form of racism" (128). In other words, "the other" turns into a big enigma for the authorities that is the source of fear and envy at the same time and they decide to eliminate it as soon as possible. The United States' government employed different methods throughout the history, specifically in the mid-twenties and in the height of the civil rights movements in the 60s, to get rid of "the other". One of these methods has been the confinement in the psychiatric institution and psychologically and politically castrate them so that they can't do disestablishment activities against the power structure.

Nevertheless, even after the confinement and the elimination of "the other", the fear does not disappear since the actual fear originated from the mysterious, nonexistent source called "the Real" which the authorities created in their mind that even after the elimination of "the other", "the Real", continues to exist and is never defeated. "The Real" is actually something that anyone is afraid of and at the same time is eager to see. However, this is impossible and the only way to see the Real is destruction and nonexistence. All in all, Bromden in *Cuckoo's Nest* and his whole ancestors are the source of enigma and the way they always have a strong bond with each other and Bromden making everyone believe his deafness and dumbness and using special mythological examples like his ancestors in the text create such a mysterious aura that makes everyone terrified and at the same time fascinated with his behavior.

> In contemporary mainstream societies, mythology is not often associated with the search for truth; in indigenous cultures, however, it may be the highest form of truth. Although the novel's plot was based on actual people Kesey experienced during his time working at a mental hospital, according to most sources Kesey was stuck in his writing of the novel until he got the inspiration to narrate the story from the personal viewpoint of Chief Bromden.

Bromden was the character who could "return the world to pure story." (Conner, 235)

What Kesey discovered in Bromden is in fact the mysteriousness and enigmatic presence of a colored figure, feigning to be deaf and dumb, who can be the best choice to narrate a story located in the mental hospital and could disturb the whole balance that the white authorities have created. In Fact, Bromden turns out to be the Real the whole power structure is terrified of, since these types of figures have nothing to lose and they concentrate all their energy and power to resist the authority.

Conclusion

All in all, it should be highlighted that the reason why the authorities and the agents of the power structure attempt to marginalize and even eliminate the eccentric and nonconformist minorities like the colored individuals or even the women as "the other" is the enigma and the mysterious source of power that even after years of suppression and pressure, they have preserved their strong bond with each other and have even become stronger, as the saying goes, "what doesn't kill you makes you stronger." In other words, the fear of the other is closely connected to the fear of the Real and the confrontation with the Real means destruction and nonexistence. America, a country which has turned to be known as the land of prosperity and the world of dreams in the mid-twenties, has actually been proven to be completely opposite of what seems to be the reality. The amalgam of the 60s and various movements like the sexual revolution and the civil rights movements depict the fact that what is known the be the land of dreams is for just special kind of individuals and "the other" has turned out to be the medium for the minor wealthy groups to materialize their dreams. The othering process has occurred in the different levels of individuality in the United States and this fact is evident in the way the marginalized groups with different gender and ethnicity are being treated unfairly and put aside so that a specific white male individuals achieve their goals. Psychiatry as an instruments in the hands of the power structure has been one of the most active agents in order to empower the individuals who are considered as "the other", obstructing the way of the agents of power.

As a matter of fact, this study shed new light to the analysis of the major characters of Sylvia Plath's *The Bell Jar* and Ken Kesey's *One Flew over the Cuckoo's Nest* in the midst of such amalgam in the American context of the 1960s, the period of uprisings and protest against the

oppression of the power structure on the marginalized group in the society in order to depict the dialectic conflict between the power structure and the other. In other words, the significance of this study lies in the fact that it depicts this conflict as not passive and submissive, but vigorous and dynamic; from one side, there is the power structure which attempts to suppress "the other" as a dangerous agent threatening its sanctity, and on the other, there is the opposing force of "the other", clashing the authority in order to nullify its power. To put it another way, there exists a reciprocal resistance- oppression dialectic which proves the fact that the major characters in these novels, namely, Esther and Chief Bromden, are not the passive individuals being suppressed by the power structure, pitiful heroes who evoke the reader sympathy. On the other hand, they resist and react against such power in order to establish their own unique identity; however, it might be useless and futile due to the extensive power of the authority. What is seen in these works though is the sense of identification and individuality that these characters are projecting in their characterization. Esther, Chief Bromden, McMurphy, or Billy Bibbit, all living in the height of political and social clashes of the 60s in America, truly depict the sense of oscillation and ambiguity in their personality. It is as if these characters are similar to a child attempting to find out their real identity, the identity which is absolutely different from the conformity, and at this stage the power structure works in to annihilate such aberrant personalities.

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L'ÉNIGME DE L'AUTRE AUX YEUX DE LA PSYCHIATRIE: LA MARGINALISATION DANS *LA CLOCHE DE DÉTRESSE* ET *VOL AU-DESSUS D'UN NID DE COUCOU*

Le présent article est consacré à l'étude des préjugés en psychiatrie envers les femmes et les différents groupes ethniques comme "l'autre" dans *La Cloche de détresse* de Sylvia Plath et *Vol au-dessus d'un nid de coucou* de Ken Kesey. Par l'application de notions antipsychiatriques et politiques, cette étude est menée pour décrire comment la psychiatrie en tant qu'agent de la structure de pouvoir réussir à supprimer les penchants de "l'autre" et, au contraire, dans quelle mesure "l'autre" réussit à affronter la structure du pouvoir en projetant ses penchants dans les deux fictions américaines notables des années 1960. Les résultats de cette étude suggèrent qu'il existe toujours une dialectique répression/résistance entre la structure de pouvoir et « l'autre » dans ces œuvres de fiction.

Mots-clés: Ethnicité, Féminité, Ken Kesey, Structure du pouvoir, Psychiatrie, Sylvia Plath, L'autre.

Пародија митског и фолклорног у роману „Еп о води" Енеса Халиловића

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Апстракт: У раду се тумачи пародијски поступак у роману „Еп о води" Енеса Халиловића. С обзиром на значајан удео митског и фолклорног, расветљава се природа управо ових наноса у делу и посматра пародијски однос према традицији. Поред наведених елемената, увиђамо као значајан и удео историјског, који посматрамо кроз призму постмодернистичког текста и специфичног односа аутора према прошлости. Друштвено-историјски контекст, систем друштвених и моралних вредности и уплив социјалне компоненте јављају се као подлога за пародичне и сатиричне ефекте, али са крајњим циљем подизања на ниво универзалног. Анализом технике приповедања (метанаративност, као карактеристика постмодерне метафикције; особен однос према усменом казивању) увиђамо битне поступке за креирање света дела. У роману се уочава жанровска испреплетаност која служи као интересантан терен за спровођење пародијског поступка. Жанровско преплитање романа, епа, мита, енциклопедије, предања, изреке, бајке нагони читаоца на сталну запитаност над жанровском *флуидношћу* „Епа о води". У раду се дешифрује митски слој дела и поступци пародирања мита. Јунаци романа повезивани су са својим митским панданима, у чему су препознати пародични ефекти као извор комике на основу супротности оригинала са њиховим имитацијама. С обзиром на то да има занимљиву улогу у роману, посебно се тумачи митолошки слој народних веровања која се односе на животињски свет. Завршница романа тумачи се у кључу есхатолошке визије створеног света, у виду акватичке апокалипсе. Овакав расплет наратива сагледавамо као пример мита о пропасти, који заправо представља нужну етапу прочишћења.

Кључне речи: Халиловић, пародија, мит, фолклор, постмодернистичко, обред, обичај

У свом роману „Еп о води" Енес Халиловић спаја митско, фолклорно и историјско творећи прозу једног особеног хумористичко-сатиричног тона. Митологизовањем прозног дискурса и историјским референцама, аутор указује на поновљиве, препознатљиве и стога универзалне обрасце устројства света, како фиктивног, тако и стварносног. Имајући у виду то да је књижевност

уобличена од стране пре-литерарних категорија као што су ритуал, мит и народна прича (Fraj 25), настојаћемо да декодирамо управо њихов удео у постмодернистичком тексту. У том кључу, запажаћемо да мит није структурални принцип књижевности због своје старости, већ због своје трајности (Herman Sekulić 1991, 228) и као такав налази своје место у књижевности од постања до данас, са истом актуелношћу и значајем. Карактеристика „Епа о води" јесте пародијски однос према митском и фолклорном. С обзиром на то да „sredstva izražavanja parodije kojima se postiže efekat mogu […] biti komična, satirična, ironijska, groteskna ili tragička" (1989, 496), анализираћемо начине на који је пародијски комплекс у делу остварен. Како пародија „uglavnom predstavlja dvostruko upućivanje, tako da dok shvatimo parodijsku reč mi se prisećamo i dela koje se parodira, pri čemu se i jedno i drugo međusobno rastaču i transformišu" (496), успостављаћемо везе са релевантном грађом из митологије и народне књижевности.

Друштвено-историјски контекст и постмодернистички однос према традицији

Премда је примарни предмет нашег интересовања удео митског и фолклорног у Халиловићевом роману, удео историјског јавља се као нераздвојив творбени елемент пародијског комплекса у „Епу о води", будући да се у сваком приповедању неизбежно сучељавају две компоненте: фиктивно и стварно, чудесно и могуће, фантастично наспрам животних реалија (Самарџија 2011, 59). Аутор конструише и деконструише читав један свет, односно причу, „iako je pred njegovim okom samo duboka voda, mirna kao zaborav" (Halilović 183). Конкретан догађај из савремене историје (исељавање становништва и потапање плодног земљишта зарад изградње вештачког језера Газиводе, које Халиловић јасно наводи као један од локалитета у индексу појмова на крају књиге) нескривена је инспирација за настанак *митолошког водича до потопа и након њега*, како сам аутор у поднаслову дефинише свој наратив. Међутим, Халиловићев историзам, у свом критичком разматрању вредности прошлости, локално уздиже на ниво универзалног. Хронотоп романа није апстрактан, јер се лако дешифрује на основу помињања одређених локалитета и историјских догађаја (Нови Пазар, Ибар, Велики бечки рат, Балкански ратови, Први и Други светски рат...), али у изолованом универзуму који Халиловић креира историја само промиче у позадини, дотичући јунаке романа благо и својим најјачим потресима. На тај начин осликава се кретање књижевности и као

историјско, и као цикличко, са релацијом и према стварности, према култури, цивилизацији и друштву, и према сопственом, релативно аутономном свету вечног враћања (Herman Sekulić 1991, 229). Експлицитно изречен став аутора према историјском („hronologija potpuno nepouzdana i nepotrebna i kao takva podređena zbiru fabula“ (Halilović 188)) указује на потпуно различит поглед на историју карактеричан за постмодернистичку уметност, где историја постаје интертекст, „diskurzivna konstrukcija koja privlači fikciju poput tekstova književnosti“ (Načion 239). При таквим условима, пародија се у „Епу о води“ удружује са сатиром, заузимајући полемички став не само према књижевним конвенцијама већ и према општем систему друштвених и моралних вредности.

Иако задржава социјалну компоненту у приказивању савременог, аутор грађу превасходно црпи из фолклора и мита, јер је и сама књижевност, као што истиче Нортроп Фрај, у бити реконструисана митологија (Herman Sekulić 1991, 228). Самим креирањем Паљева, његовим оснивањем помоћу свог јунака, праоца Муриза, аутор ствара своју личну космогонију, јер настанити се на једној територији представља велику одговорност стварања једног новог *света*, новостворено боравиште је својеврсни „Univerzum koji čovek sebi stvara podražavajući uzorno Stvaranje bogova, kosmogoniju“ (Elijade 2004, 44). На самом почетку се, дакле, сусрећемо са једним постмодерним парадоксом: потребом да проникне у устројство света Халиловићева пародија не посеже за уништавањем прошлости, већ за тим да учини прошлост светом, али да је истовремено и оспори – пародија се јавља као савршен постмодерни облик, будући да на парадоксалан начин и укључује у себе и изазива оно што пародира (Načion 29). Амбивалентним односом према традицији где се њене конвенције установљавају да би потом биле дестабилисане на пародијски начин, Халиловић пружа сопствено поновно читање уметности прошлости.

Ауторско приповедање и усмено казивање

Од самог почетка свог *епа* приповедач истиче самог себе, што је поступак нетипичан за епско казивање, али типичан за метанарацију, за истовремено стварање прозе и исказ о стварању те прозе: „Ime ovoga čovjeka jeste Muriz, kaže priča, ali u našoj priči nisu važna imena, kao što nije važan ni onaj koji priču priča“ (Halilović 11). Иако истиче да није битан онај који причу прича, аутор заправо изнова скреће пажњу на себе и разара илузију приповедања, у чему препознајемо релативизовање и обезвређивање аутора као карактеристику постмодерне метафикције, у оквиру које се и

пародија традиционалних мотива јавља као приповедна стратегија. У саставу свих пролошких секвенци које најављују поглавља налази се исказ о томе да глава која предстоји *можда и није потребна*. Константним ауторефенцијалним коментарима Енес Халиловић нарушава однос између фикције и стварности, проблематизујући сам чин писања и доводећи у питање вредност икакве приче. Сама прича је експлицитно дефинисана као „glavni tok, nepouzdana u svim segmentima" (187), а и један од јунака, Сабит, резонује: „Šta je priča do magla?" (81). Ово језичко поигравање казује нам следеће: магла је вода и магла је прича; прича је непоуздани *ток*, из чега произилази и то да је и Халиловићев „Еп о води" синоним за својеврсни „Еп о причи".

Сталним понављањем исказа *прича каже* аутор потенцира њену уверљивост, стављајући се у позицију казивача који само преноси усмено предање које већ одавно постоји. Са интенцијом да подсети на стил усменог приповедања, Халиловић посеже и за имитацијом формулативности. Пародирање технике понављања и варирања израза препознајемо у бројним исказима који сажимају сегменте већ постојећег наратива, попут следећег: „Brat Zlatkov, sin Orla što se kao dijete zvao Aljo, unuk Sabitov, praunuk Muharema svirača što nije skočio u vunu i potomak Muriza, praoca svih Paljevaca, Safet, jedva se oženio" (148).

Алудирање на историјске личности, на Милмана Перија и Алберта Лорда, који су обавили теренска истраживања на простору Санџака („učeni ljudi što će doploviti preko velike vode baš zbog pjesama" (124)) и установили теорију формула, додатно наглашава елементе формулативности као предмет пародирања. Перијево мишљење да формуле певачу олакшавају непосредну импровизацију, а слушаоцима омогућавају лакше праћење казивања (Самарџија 2007, 40) у „Епу о води" преиначено је у своју супротност: Халиловићеве формуле немају никакву другу улогу до да ометају ток радње и да на хумористичан начин руше илузију приповедања, противуречећи општој динамици казивања.

Појава муслиманских певача, Авда Међедовића и Хуса Хусовића, призива у Халиловићев роман дух крајинске епике. Интенционално или оказионално, Халиловић у свом *епу* примењује поступке карактеристичне за крајинске казиваче. Таква је на пример појава гласника, као једне од омиљених посредничких фигура у крајинској песми (Шмаус 89), који у „Епу о води" обавештава о рату у Пазару, или пак стереотипна улога издајника карактеристична за крајинску епику (91) која се препознаје у лику шпијуна Златка. Такође, случај скакања *у вуну*, остављен недовршен и разјашњен тек

накнадном појавом старца са Црниша који открива да су Паљевци скакали у маглу, асоцира на *накнадно разјашњавање* прекинутих токова радње забележено у муслиманској епици које подсећа на технику криминалне приче (109).

Хибридизација жанрова

Пародија жанра у Халиловићевом делу спроведена је почев од самог наслова – читаочево очекивање бива изневерено јер „Еп о води“, супротно поетичким својствима претпостављеног жанра, има прозну структуру. Поднаслов *Митолошки водич до потопа и након њега* већ доноси нову збуњеност о природи наратива који следи. Према теорији жанрова Нортропа Фраја, облици фикције установљени на основу односа јунака књиге и читалаца подразумевају под жанром мита јунака који је надмоћан у односу на читаоца и природне законе. Но, како се у случају „Епа о води“ може очекивати то да ће подразумевани читалац за његове јунаке везивати појмове попут *наивног*, *комичног*, *гротескног* долазимо до једног другог облика фикције у коме је јунак по моћи слабији од читаоца, именованог као иронијски жанр (према Todorov 15–16). Текст подељен на осам глава враћа нас ономе што од романескне форме очекујемо, али жанровско поигравање опет не престаје јер пролошке секвенце пре сваког поглавља асоцирају на драмски поступак. Напослетку, иронизован енциклопедијски карактер постигнут захваљујући *сасвим непотребним прилозима*, завршница је пародијског поступка спровођеног од почетка до самог краја дела.

У оквир пародије једног космогонијског мита уметнуте су прозне творевине у којима се препознаје пародијско опонашање стила етиолошких предања, чија је функција слична самој космогонији – тумачење порекла и настанка појединих појава у природи и друштву са тежњом да се проникне до узрока и праузрока свих ствари. Иако озбиљност етиолошких предања искључује елементе хумора, у пародијском контексту дешава се управо супротно, будући да се не тумачи устројство света, већ његова карикатуралност (Самарџија 2004, 63). Тако на пример прича о томе како је настао град Изрод (мајка је укорила сина да је изрод због тога што је довео за невесту удовицу непосредно после мужевљеве погибије) у духу етиолошког предања указује како нарушавање моралних норми изазива трајне последице (2007, 87). Међутим, уместо немогућности измене реалија и природних појава (2004, 64), поступком пародирања овде је истакнута непроменљивост карактера, што код читаоца изазива хуморне

ефекте. Хумором су прожета и објашњења о настанку имена града Орље (орлови лешинари кружили су око невесте мислећи да је лешина, јер се сасушила од бриге хоће ли се удати) или Ораше (две невесте упрегнуте у јарам орале су уместо бикова), с том разликом што је у овим случајевима хумор обојен нијансом сарказма. Повешћу о настанку места Кониче скаредним сликама содомије детронизује се свечана језа коју предање настоји да изазове, а касније се специфичним изгледом његових становника травестира мит о кентаурима.

У „Еп о води“ уграђене су и микроструктуре афористичког склопа које истичу поенту неке ситуације, иронијски интонирану. Тако у фиктивном свету дела настају својеврсне изреке о Паљевцима које се усмено преносе и трају: Паљевци скачу у вуну; краду један другом имена; нема шта да им се украде, јер чак ни два јаја немају; копају злато, а ископају осип; не плачу кад неко умре него пуцају од смеха итд. Посебно су занимљиве ситуације у којима хумор произилази као последица фигуративног значења које у свету дела постаје дословно, па тако на пример Сабит *пада са крушке* и довека му нога остаје крива, док Заимову жену *убија гром* симболично је кажњавајући за бројна недела.

У роману се уочава и присуство бајковних елемената, као што је на пример утројавање као поступак својствен жанру бајке: Захит три године тражи девојку за женидбу; Орле бира једну од три сестре за невесту.

Жанровско преплитање романа, епа, мита, енциклопедије, предања, изреке, бајке нагони читаоца на сталну запитаност над жанровском *флуидношћу* „Епа о води“.

Пародија мита и карикатуралност јунака

Посматрано из угла митске критике, „mit je strukturalni element književnosti jer je književnost u celini pomerena mitologija“ (Herman Sekulić 1991, 228). Књижевни митологизам придаје суштински значај идеји о вечној поновљивости првобитних митолошких прототипова под разним *маскама* (Meletinski 10). У основи „Епа о води“ налази се пародирани мит о Аргонаутима, грчким јунацима који су, савладавши све изазове пловидбе на лађи Арго, успешно стигли у Колхиду и домогли се златног руна (Срејовић, Цермановић-Кузмановић, 45–48). Реализација пародијског комплекса заснива се на неспојивости кукавичког и грамзивог карактера јунака романа са њиховим херојским прототиповима и на неусаглашености узвишеног подвига који мит о Аргонаутима подразумева са тривијалним исходом похода Паљеваца на *вуну*. Није случајно што

управо жеља за поседовањем вуне води јунаке у смрт: вуна је култно нечиста – узета са мртвог животињског тела и сама је мртва. Као таква, по општем религијском схватању код свих народа по коме је мртвац нечист, мора бити нечиста (Чајкановић 156). Како вуна припада доњем свету, тако Халиловићеви јунаци, посегнувши за њом, у доњем свету и завршавају.

Тривијална стварност деструира епски патос, а јунаци мита доведени у везу са јунацима романа истичу неугледност и комичност њихових имитација, из чега проистичу пародични ефекти, који су у већини случајева комични управо зато што стварају *осећај супротности* (Herman Sekulić 1989, 496). У лику свирача Мухарема лако препознајемо Орфеја, који у миту о Аргонаутима својом песмом даје такт веслачима лађе Арго. За разлику од митског Орфеја, Халиловићев Мухарем предмет је подсмеха свих Паљеваца који сањају да се обогате захваљујући вуни. Мухарем представља пародирану фигуру несхваћеног уметника, па му на пример због свирања на мајчиној сахрани стриц наноси тешку повреду: „Naljutio se brat Muharemovog oca zbog svirke po smrti, a ni slutio nije da je Muharem svirao o smrti“ (Halilović 26). Орфејева песма која је толико пленила да је дрвеће прилазило да га заштити од сунца, а све животиње се сакупљале крај његових ногу (Срејовић, Цермановић-Кузмановић, 310), аналогна је Мухаремовој свирци због које би „и jasika umirivala lišće“, а „trosisa koza bi prestajala da brsti“ (Halilović 27). Иначе, коза и кокош, верни Мухаремови пратиоци до саме смрти и након ње, својеврсни су пародирани епски атрибути јунака. Изузетност козе којој ни опасни смук не покушава да науди, додатно је наглашена њеном улогом спаситеља Мухарема од сигурне погибије при скоку у *вуну*. Преокрет у доживљају Мухаремовог лика означава моменат када постаје наглашено потентан – од деликатног уметника јунак прераста у карикатуралну фигуру. Гротескно приказивање тела заснива се на хиперболизацији усмереној на „доњи део човековог тела, на сферу чула и нагона“ (Самарџија 2004, 61), а профанација као карневалска категорија спуштања, приземљења и непријатности повезана је са оплођујућим снагама тела (уп. Bahtin 117). Травестија митског певача, постигнута имитирањем стилског обрасца уз промену садржаја (Herman Sekulić 1989, 496), кулминира у слици крајње извитопереног система вредности једног друштва: прича о Мухаремовом пресељењу у женину кућу јер је његова срушена у пренаглашеном љубавном заносу постаје главни предмет дивљења у Паљеву, док је лепота Мухаремове свирке била углавном игнорисана од стране мештана.

Хиперболизована чулност основна је компонента изградње и лика Ајкуне, Мухаремове праунуке. Ајкуна је карикатура модела фаталне жене, распрострањеног мотива у књижевности. Пародија јунакиње муслиманске епике чије име и носи, сестре Муја и Халила Хрњице, уместо у *делију девојку* (Шмаус 96) израста у блудницу о којој се нашироко прича, чиме је постигнуто пародирање стварањем детронизованог двојника, „zapravo isti *svet okrenut naopačke*" (Bahtin 116). Једним именованим женским ликом у роману аутор иронизује широко распрострањено веровање да име чини „један важан део човека" (Чајкановић 10). Нескладом између свечаног имена Ајке из епских песама, које Хусо Хусовић додељује Халиловићевој јунакињи, и њене потоње судбине пародира се сакралност обреда надевања имена као једног од обреда пријема којим се дете индивидуализује и прима у друштво (Ван Генеп 73).

Ипак, Ајкуна у складу са епским именом које јој је додељено бива опевана у песми заједно са своја два брата. Песма о неустрашивом партизану Муризу кога издају сестра Ајкуна и брат Муса пародија је чојства и јунаштва и врхунац Халиловићеве сатиричне жаоке усмерене на друштво, тј. на вредности и хероје које друштво велича. Лик Муриза јесте демитизовани нови идеал јунака, док је насупрот њему као издајник представљен Муса, у чијем лику нема карикатуралности будући да је једини преостали светли изданак лозе праоца Муриза. И у лику Мусине невесте, која својим чекањем на Мусин повратак са робије асоцира на Пенелопу која верно чека Одисејев повратак, изостаје пародичност. Обистињење пророчанства да „prije će voda potopiti ovaj kraj nego što Musa dođe s robije" (Halilović 169) зрачи дозом емпатије, а не комике.

Симболика животиња

Митолошки слој народних веровања која се односе на животињски свет има занимљиву улогу у „Епу о води". Првобитни грех праоца Муриза на новооснованој територији јесте убијање јаребице, за коју се у појединим традицијама везује злослутна симболика (Гура 540). Пророчанство јаребице из Муризовог сна („Zlo ti bilo i spaljeno ovo mjesto gdje si došao" (Halilović 12)) испуњава се у виду пожара, због ког Муризова насеобина и добија назив Паљево, а као потврду да је пожар последица клетве, Муриз и на самрти угледа ову птицу. Као и у старозаветном предању, где је човек кажњен да због *источног греха* испашта довека (Јанковић 1995, 13), због прародитељског греха испаштају и Муризови потомци. Стога се и негативна симболика везана за птицу која је

бацила клетву спроводи и у наставку романа: Мухаремовог оца убија гром док лови јаребице (Halilović 26); старац са Црниша постаје махнит јер је појео јаребицу која је кљуцала крв потеклу из раскрварених образа жене свирача коме се не зна име (52, 85).

Још једна птица која Халиловићевим јунацима доноси велику несрећу јесте врана. Врана, као *нечиста* птица (Гура 396–405) отима смуково око свирачу без имена. Својом хтонском симболиком, врана не само да је злослутно најавила, већ је на неки начин и проузроковала несрећу – да није било вране, свирач не би ни открио *вуну* па не би било ни масовне погибије Паљеваца.

Змије у „Епу о води" носиоци су и негативних и позитивних улога, будући да се услед специфичне природе митолошке логике у символици змије спајају разнородне и опречне карактеристике (208). Смук Паљевцима краде млеко, што је налик на распрострањена веровања да „белоушка која живи у штали сиса млеко из кравиног вимена" (59). Симболика камена као најчудотворнијег змијског атрибута и змија као чувара блага закопаног у земљу (239, 242) спаја се у слици змија на Шуги које чувају ћуп са златом. Често се змије или делови њиховог тела користе у различитим магијским радњама (244), а Заимовој жени су за њене сихире омиљени *материјал* управо змијски свлакови. Насупрот хтонској символици змија и њиховом коришћењу у црномагијским обредима, налази се *змија из буше* која Мухарему и његовој супрузи обезбеђује потомство, будући да су разни магијски обреди са змијом повезани са фалусном симболиком, са циљем обезбеђивања зачећа (209). Пародија читавог низа веровања која се односе на опасност по човека од змијског уједа (262) остварује се у ситуацији када змија страда зато што је ујела Ајкуну, чиме је на комичан начин Ајкунина *грешност* екстремно наглашена.

Рибе могу симболизовати везу са душама умрлих који се налазе на оном свету (564). Хтонска симболика која одређује припадност рибе оностраном свету (566) у „Епу о води" иронизована је и симболизује саме Паљевце: ћудљива риба у вештачком језеру које је потопило Паљево некад неће да загризе мамац данима, а некад је опет улов загарантован, те „svi kažu da su ovdje ribe lude kao i Paljevci što su ludi bili" (Halilović 180).

Обреди, обичаји и веровања у „Епу о води" – преобликовање мотива из усмене традиције

Реконструисањем мотива из фолклора и њиховим пародирањем, Халиловић се поиграва са грађом узетом из

традиције што резултира специфичним посматрањем прошлости из угла савремености.

Магија и систем ритуала заузима посебно место у „Епу о води“. Својим сихирима Заимова жена ствара дистинкцију између *окуженог* и оног што припада световној области, те се објекти њених црномагијских радњи, будући у профаном стању, не могу некажњено приближити окуженом предмету (Elijade 2011, 36). У складу са веровањем да река може однети у смрт све што јој се повери, јер се „онај свет, по веровањима врло многих народа налази *с ону страну мора*“ (Чајкановић 228), Заимова жена изводи обред бацања јајета у реку Точку како би симболично река однела тек рођену децу Аљове и Орлове жене *на онај свет*. Није случајно што у обреду користи баш јаје, јер је у својој симболичкој функцији јаје повезано „s ponovnim rođenjem, koje se ponavlja saglasno određenim kosmogonijskim obrascima“ (Elijade 2011, 482). Пошто је у питању обред црне магије, позитивна функција јајета претворена је у њен контраст – симболика рађања преиначена је у смрт новорођенчади. Такође, Заимова жена прави сихире на пун месец (Halilović 124), чиме злоупотребљава моћ обреда космичких прелаза везаних за фазе месеца (Ван Генеп 8), користећи потенцијал тога „da su rituali u ljudskom životu neka vrsta hotimičnog pokušaja (otud magijski elementi u njima) da se ponovo osvoji izgubljena veza sa prirodnim ciklusom“ (Fraj 25). Нека врста обреда прелаза везаног за магију била би и иницијација врачева у „Епу о води“: кроз роман се напоредо са Муризовом лозом развија и лоза Чара, који свој дар предаје потомцима, генерички именованим, тзв. Чаровцима.

Живот Халиловићевог Паљева у својој микроструктури презентује универзални образац цикличности рађања и умирања. Обред одвајања којим се трудница издваја из целине друштва и из свог окружења (Ван Генеп 49) препознаје се у обичају Паљеваца да мушкарци не смеју чути врисак жене на порођају (Halilović 122), јер систем порођајних табуа представља, у ствари, систем изолације (Bandić 132). Систем табуа под којим подразумевамо традицијом устаљене обреде санкционисања понашања људи на основу њиховог замишљеног односа према свету оностраног и натприродног (71) препознаје се и у односу Халиловићевих јунака према загробном животу. Коса Паљеваца која комично наизменично седи и црни при укопавању покојника симболизује човеков усађени страх од гробља као места на коме се прожимају два иначе раздвојена нивоа егзистенције: профани свет живих и сакрални свет мртвих (80). Инспирацију за куцкање на гробљу које Паљевце плаши аутор највероватније црпи из веровања да је

гробље домаћи, приватан култни акт и да су из њега туђинци искључени (Чајкановић 193). Доселивши се на место где је некад живела нека друга цивилизација о којој сведоче плочасти стећци на Фирњаку, праотац Муриз узнемирава душе предака којима присуство туђина није угодно (190). Куцкање зато престаје када Паљевци укопавају човека који припада старом народу (Halilović 96, 100) – тим чином душе предака проналазе нарушени мир. У свету Халиловићевог романа важи и обичај везан за период жалости након смрти, који је „за живе једно прелазно стање у које они ступају обредима одвајања и из којег излазе обредима поновног пријема у друштвену заједницу" (Ван Генеп 169): изрод, по коме град Изрод добија назив, крши овај табу, док га Санид поштује чекајући педесет два дана после мајчине смрти не би ли се оженио (Halilović 55, 143).

У Халиловићевом роману уочљиве су традиционалне разлике између полова где је мушкарац доминантан, а жена подређена (нпр. свирач коме се не зна име физички злоставља супругу), а каткад бивају и предмет ироничног поигравања (док Мухарем свира, његова жена руководи домаћинством). На овај начин аутор наглашава архаичну свест света који креира у односу на савремено друштво у коме се тежи да се ове разлике сведу на минимум. Подређен положај жене у друштву наглашава и то што су све, изузев Ајкуне, неименоване, насупрот мушкарцима као главним представницима Муризове лозе. Раздвајање полова има важну улогу и у магијским радњама, с тим што су овде улоге обрнуте, јер у највећем броју случајева страдају припадници мушког пола – „zamišlja se, očigledno, da je žena opasna, muškarac u opasnosti, da je ona moćna a on nemoćan" (Bandić 167). Међутим, ова надмоћ жена важи само у сфери оностраног. Инверзија улога могућа на *оној* страни учвршћује постојаност превласти мушкарца у *реалном* свету као опозитном магијском, те је имплицитна порука та да женама треба дозволити да преузму власт, али не на овом свету (171).

У „Епу о води" пажња се придаје граничним местима и ситуацијама, који су међа између овостраног и оностраног света. Тако Паљевци бивају константно од поколења до поколења пресретани на путу од Паљева до Чаровине од стране становника бизарног места Кониче. У митолошком смислу друм представља погранично место јер се простор који је човек освојио износи и укључује у туђи простор (Гура 44), с тим што у Халиловићевом роману очекивана језа уступа место комичним ефектима које изазива подругивање народа пресретнутим и опљачканим Паљевцима. Погранично место представља и праг, чије сакрално

својство Паљевци поштују обичајем да се преко њега нерадо враћају када негде крену (Halilović 152). Праг је место где се сусрећу свет профаног и сакралног и где се одвија прелаз између њих (Елијаде 2004, 22), па стога Муризова жена сихиром који скрива под кућним прагом (Halilović 156) преображава простор унутар куће у *онечишћено* место којим суверено влада. Као својеврсни погранични простор између свесног и несвесног, и снови у роману имају истакнуто место. Снови јунака антиципирају збивања у симболички заоденутом облику (сан Муризове жене о седам снопова жита који се просипају са стене предсказује трагедију скакања са Црниша седам поколења касније; Муризов сан о Елеску који му откида комад меса најављује то да ће Елесков потомак, Куртан Елесковић, наудити Муризовим потомцима итд.). Чест поступак је и напоредно сањање снова, као на пример сан свих Паљеваца да су богати или да проналазе злато, као алузија на некакво проклетство недостатка, недовољности и похлепе које има упориште у колективно несвесном.

Исти сан снили су и Сабит и његова жена: да им је неки човек у зеленим хаљинама отео дете из колевке, након чега је дете и на јави одиста нестало. *Човек у зеленим хаљинама* представа је нечисте силе каква постоји у народу, сусрет са демонским бићем сугерише се управо зеленом бојом (Детелић, Делић (ур.), 69). Насупрот представи ђавола, у свету дела постоји и супротна сила – такозвани Добри за кога се верује да га сваки човек види три пута у животу. Паљевци претпостављају да сваки незнани путник може бити Добри и настоје да га што боље угосте, јер се по старим веровањима посетиоци *са оног света* најчешће јављају у облику просјака и путника, те је обичај налагао да се просјацима и путницима мора нешто уделити и указати гостопримство. На тај начин био би склопљен савез између домаћина и госта, односно између овог и оног света. Сатрпезништво је такође и обред пријема, материјалног савеза кога ми називамо „светом тајном причести" (Ван Генеп, 35).

Акватичка апокалипса

Есхатолошка визија створеног света у завршници „Епа о води" у виду је акватичке апокалипсе, слике која у свести човечанства живи миленијумима уназад, од „Епа о Гилгамешу", преко Атлантиде, до библијског потопа па све до савременог доба. Нортроп Фрај истиче да „lokalna poplava može slučajno da začne narodno predanje, ali poređenje priča o potopu će brzo pokazati da takve priče postaju primeri mita o propasti" (Fraj 25).

Као и кажњавање огњем, и потоп је нужна етапа прочишћења (Детелић, Делић (ур.), 81). Муризово земљиште најпре је пожаром прочишћено, након чега је настало Паљево, а вода која га на крају потапа наново прочишћава и оставља заблуду о магли и вуни у дубинама језера. Човек је ту само привремени становник, његов удес је трагичан из једне уже перспективе, док се шире гледано природа рађа и обнавља, сведочећи својом снагом регенерације да је једноставно постојање изнад сваког привременог збивања.

Халиловићево Паљево, попут Маркесовог Маконда, бива осуђено на потпуни нестанак. Рапидна морална дегенерација Муризове лозе почиње од Захитове женидбе немом и слабоумном женом из туђине, незнаног порекла. Из таквог брака рађа се Заим, први Паљевац који наплаћује табуте и најближим сродницима и који се жени сихирбазицом. Крајње морбидан пар, где Заимова жена својим сихирима проузрокује смрт а Заим затим начини табут, оличење је кулминирајуће деградације свих врлина. Услед црне магије Заимове жене читав даљи пород постаје крајње проблематичан. Занимљиво је да се и Чарова лоза у истом поколењу видно квари – Чаровац, код кога иде Аљо како би се ослободио магијског деловања Заимове жене, и сам сачињава сихире (Halilović 117). Стога се напослетку намножени *гρехови* јунака романа симболично растварају у води, нестајући у прочишћујућем потопу.

Потоп на крају романа је својеврсна казна државе која је себи доделила такву божанску улогу, у чему се препознаје сатира модерног друштва које смело и дрско управља људским судбинама, преузимајући на себе улогу оне *више силе* која одлучује о оправданости потопа зарад заступања наизглед општих, а заправо сопствених интереса. Међутим, на метанаративном нивоу то је и казна самог аутора као Творца своје личне космогоније. Прича, „као glavni tok“ (180), толико је у својој непоузданости и необузданости набујала да је и саму себе потопила. Прелудијум измештен на крај романа с једне стране доводи у питање вредност читаве приче, јер њен аутор „samo uzalud goni maglu“ (183), док с друге стране настањује наду у неки нови почетак, нови поредак, чији настанак, истина, још увек није ни у најави, али који постоји као логични наставак цикличног схватања космоса и историје по коме светска катастрофа означава крај једног раздобља и почетак новог, у којем ће деловати „нови људи“ (Елијаде 2011, 254). И епилог романа, смештен на његовом почетку с једне стране тврди да прича можда ником и не треба, али је потребна самом аутору, чиме се иронизује постструктуралистички став да аутор није личност у психолошком

смислу и да дело наставља да живи и после аутора захваљујући читаоцима. Но исказ да „kad nastane priča, ko da je uništi" (Halilović 11) казује нам управо супротно – упркос акватичкој апокалипси света који је наратизовао, сам наратив је неуништив, чиме се „Еп о води" ипак суштински јавља као једна маестрална апологија приче и причања.

<p style="text-align:center">***</p>

Роман саткан од необичне мешавине реализма, фантастике, мита, комедије и историје, иако преобликује познате фолклорне елементе нашег поднебља, надраста локално говорећи о општим манифестацијама људског понашања. Указивањем на удео друштвено-историјског контекста у овом делу постмодернистичке прозе, увидели смо лепоту излишности потпуног историјског локализовања и поистовећивања са књижевним светом, која пружа овом роману могућност трајања и добијања одговарајућег места у књижевној историји и критици које свакако заслужује. Кроз тумачење односа ауторског приповедања и усменог казивања, симболику животиња, присуство обреда, обичаја и уопште узев мотива из усмене традиције, могли смо се уверити у значај народне књижевности за обликовање света Халиловићевог романа. Истовремено, пародирање традиције остварено је доследно и континуирано низом поступака – пародијом жанра, мита, јунака. Деконструкција конструисаног јавља се као типично митолошко финале у виду есхатона, те смо напослетку сведочили апокалипси света грађеног од универзалних мотива преточених у особену постмодернистичку фантастичку прозу са наглашеним пародијским односом према миту и фолклорном наслеђу.

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A PARODY OF MYTHICAL AND FOLKLORE IN THE NOVEL "THE EPIC OF WATER" BY ENES HALILOVIĆ

The paper deals with the parodic procedure in the novel "The Epic of Water" by Enes Halilović. Considering the significant share of mythical and folklore, the nature of these silts in the work was illuminated and the parodic relationship to tradition was observed. In addition to the above-mentioned elements, the share of the historical can also be seen as significant, which was observed through the prism of the postmodernist text, which results in a specific relationship with the past.

The socio-historical context, the system of social and moral values and the influence of the social component, appears as a basis for parodic and satirical effects, but with the final aim of raising it to the level of the universal. Part of the historical elements appear as an inseparable creative element of the parody complex in "The Epic of Water", because it is a particular event from modern history (the emigration of the population and the submergence of fertile land due to the construction of the artificial Lake Gazivode, which Halilović clearly mentions as one of the localities in the index of terms at the end of the book) that is the undisguised inspiration for the creation of the mythological guide to the flood and after it, as the author himself defines his narrative in the subtitle. However, Halilović's historicism is seen in the work as specific, because in his critical consideration of the value of the past, he elevates the local to the level

of the universal. The author's attitude that history is subordinate to fiction can be interpreted as a view of history characteristic of postmodernist art, where history figures as a kind of intertext. The postmodernist attitude towards tradition, interpreted on the basis of the material the author takes from folklore and myth, is reflected in an ambivalent attitude towards tradition, where its conventions are established only to be destabilized in a parodic way.

By analyzing the storytelling technique, we see the essential procedures for creating the world of literary work. Metanarrativity, as a characteristic of postmodern metafiction, finds its place in Halilović's novel. Self-referential comments that devalue both the author of the narrative and the narrative itself have also been recognized as a postmodernist narrative strategy with parodic outcomes. Parody is subject to formulaic technique, as well as the narrative style of the folk storyteller, who speaks from the position of someone who is only transmitting an oral tradition, the veracity of which is indisputable.

Normativity as an object of parody is additionally emphasized by alluding to, Milman Perry and Albert Lord, real figures who conducted the research in the area of Sandzak and established the theory of formulas. The presence of narrative procedures characteristic of Muslim epics has also been noticed, from the appearance of Muslim singers, Avdo Međedović and Hus Husović, through the appearance of messengers as one of the favorite mediating figures in Krajina epics, to the subsequent clarification of the interrupted plot lines recorded in Muslim epics, which resembles the technique of crime stories.

The intertwining of genres serves as an interesting terrain for the implementation of the parody procedure. Starting with the title itself, the reader's expectations are betrayed, because instead of the expected epic, we have a novel in front of us, while the relationship that is established in the reader's mind towards the heroes' points to an ironic genre. Admixtures of the drama genre were also noticed in the form of the prologue sequences that announce each chapter of the novel, as well as the ironic encyclopedic character at the end of the work in the form of so-called completely unnecessary appendices. The serious style of the etiological lore is also subject to parodic imitation, which aims to cause solemn chills, while in the parodied version it causes humorous effects. The presence of microstructures which are aphoristic and proverbial in character that are incorporated into the work is also ironically intoned. In the process of tripling, elements of the fairy tale genre were noticed. The intertwining of the genres of novels, epics, myths, encyclopedias, legends, proverbs, and fairy tales makes the reader constantly wonder about the genre fluidity of "The Epic of Water".

The essay deciphers the mythical layer of the work and the methods of parodying the myth. At the base of the "The Epic of Water" is a parodied myth about the Argonauts, the Greek heroes who, having overcome all the challenges of sailing on the ship Argo, successfully reached Colchis and obtained the Golden Fleece. The wool that the heroes of Halilović's novel desperately want to get their hands on is also seen through folklore, as cultically impure. The heroes of the novel are associated with their mythical counterparts, in which parodic effects are recognized as a source of comedy based on the

contrast of the originals with their imitations. Orpheus is recognized in the image of the player Muharem, who in the myth of the Argonauts keeps time for the rowers of the ship Argo with his song. The parodic transformations of the mythical template in the form of the figure of the misunderstood artist, as well as the grotesque portrayal and dethronement of the hero in connection with the fertilizing power of the body, are pointed out. The character of Aykuna is also seen in a parodic key and linked to Ayka, the heroine of the Muslim epic, in the image of the contrast between the Delia girl as the original and the harlot as a parodic recasting. In the character of Ajkuna's brother Musa, the hero is recognized as a person who lacks a caricature representation, since he is the only remaining bright offshoot of the lineage of the forefather Muriz.

The mythological layer of folk beliefs related to the animal world plays an interesting role in the novel. In this context, the symbolism of the partridge is interpreted as a bird that in some traditions is associated with ominous symbolism. The partridge's prophecy from the hero Muriz's dream is fulfilled in the form of a fire, which is why Muriz's settlement gets the name Paljevo. The original sin of Muriz's forefather was killing a partridge in the newly established territory, and it is concluded that Muriz's descendants also suffer because of the original sin, just as in the Old Testament tradition, man is punished for his original sin to suffer forever. The symbolism of the crow is further interpreted as that of an unclean bird which, as such, brings great misfortune to the heroes of the novel. With its chthonic symbolism, the crow not only heralded the ominous, but also caused an accident in a way - if it weren't for the crow, the piper wouldn't have discovered the wool, and so the mass death of the people of Paljeva would not have occurred.. The symbolism of snakes is observed both in negative and positive terms, in accordance with the already known dual nature of its mythological symbolism: the rascal that steals milk from Paljevci is similar to the widespread beliefs about the white wolf that lives in a barn and sucks milk from a cow's udder; snakes are seen as integral parts of black magic rituals; and it is the snake that provides progeny to the heroes, in accordance with the magical snake rites associated with phallus symbolism, with the aim of ensuring conception. A parody of the belief about the danger of snakebite also appears, related to the death of the snake biting the sinful Aykuna. The chthonic symbolism of fish is recognized as corresponding to the nature of the people of Paljeva, and it is ironically intoned, in the form of the moodiness of the fish from the artificial lake, which is reciprocal to the nature of the people of Paljeva themselves. The paper interprets the reshaping of these motifs from oral tradition - by reconstructing motifs from folklore and parodying them, Halilović plays with material taken from the tradition, which results in a specific observation of the past from the perspective of modernity. The presence of magic and ritual systems is of great importance in the construction of the sacred work. The black magic activity of Zaim's wife appears interesting for interpretation, such as, for example. the ritual of throwing an egg into the river, which is in accordance with the belief that the river can take to death everything entrusted to it, while the egg is symbolically connected with rebirth, which is, therefore, transformed here into its opposite, death. Moreover, the heroine's

rituals performed under a full moon carry with them a connection with natural cycles and rites of passage related to the phases of the moon. The initiation of the sorcerer in the novel was also seen as a kind of rite of passage related to magic, where along with Muriz's line, the line of Chara develops, who passes on his gift to his descendants. The cyclical nature of birth and death is also represented through ritual symbolism: the system of childbirth taboos as a rite of separation, where the men from Paljevo are not allowed to hear the screams of women in childbirth; or the system of taboos related to the afterlife, recognized in the novel's hero's relationship with the afterlife. The motive of knocking at the cemetery to announce your arrival appears to be connected with the belief that the souls of ancestors are disturbed by the presence of strangers. In this case, it is the forefather Muriz with his offspring, moved to a place where another civilization once lived, which in the world of the novel is demonstrated by the tombstones. The custom related to the period of mourning after death is also added to the ritual complex with this theme, where in the novel we encounter the violation and observance of the taboo of fifty-two days required for the ritual of separating the soul of the deceased. Traditional differences between the sexes are noticeable in the novel, where women are powerful in the sphere of the otherworld, in the magical world. However, in the sphere of everyday life, this is not the case - there the archaic consciousness of the hero of the novel dominates, where the man is dominant and the woman is subservient (for example, a musician whose name is not known physically abuses his wife). This distribution of roles is also the subject of ironic play in the novel (while Muharem plays, his wife manages the household). The symbolism of the border crossings between the other world and this world is seen in the image of the interception of the inhabitants of Paljevo in the town of Koniče, because in the mythological sense the road represents a border place. However, in accordance with the general tone of the novel, the expected angst and otherworldliness give way to comic effects that cause people to mock the intercepted and robbed Paljevos. Prague, as a liminal space where the sacred and the profane meet, also figures in the world of the works (the people of Palje are reluctant to return across the threshold when they go somewhere; Muriz's wife hides a magician under the doorstep). Dreams, as the boundary between the conscious and the unconscious, have a prominent place in the novel. They predict events in a symbolically dressed form, and a frequent procedure is to dream dreams alongside each other. The same dream is dreamed by Sabit and his wife, presenting the image of a man in green robes who we recognize as a representation of the impure force that exists in the people, with this meeting with a demonic being suggested precisely by the colour green. The presence of a force of the opposite orientation in the novel, the so-called Good, which can be any unknown traveler, is also clear, and the duty of every resident of Paljeva is to welcome him as best as possible. This act hides the motive of patience as a rite of reception and the old belief that visitors from the other world usually appear in the form of beggars and travelers, since the custom dictated that they must be given welcome and shown hospitality.

The ending of the novel is interpreted in the key of the eschatological vision of the created world, in the form of an aquatic apocalypse. Such an unraveling of narratives is seen as an example of the myth of doom, but also as a necessary stage of purification. Halilović's Paljevo is condemned to complete disappearance. The rapid moral degeneration of Muriz's lineage begins with Zahit's marriage to a mute and weak-minded foreign woman of unknown origin. From such a marriage is born Zaim, the first Paljevac who collects coffins for his closest relatives and who marries a woman who practices black magic, which leads to the culminating degradation of all virtues. It is interesting that in the same generation, Char's lineage visibly deteriorates - Charovac, whom Aljo goes to in order to free himself from the magical effects of Zaim's wife, himself performs black magic rituals. Therefore, in the end, the multiplied sins of the hero of the novel are symbolically dissolved by the water, disappearing in the purifying flood. In addition to the mythic layer that can be read at the end, a satirical moment related to modern society that boldly and brazenly manages human destinies, assuming the role of a higher power that decides on the justification of the flood for the sake of representing apparently general, but actually its own interests, is also pointed out. The motif of the flood was also analyzed at a metanarrative level, as a punishment from the author himself as the creator of his personal cosmogony, but at the same time with the hope of a new beginning, a new order, the emergence of which, in truth, is not even announced yet, but which exists as a logical continuation cyclical understanding of the cosmos and history, according to which the world catastrophe marks the end of one period and the beginning of a new one. In the claim that maybe no one needs the story, but that the author needs it, the irony of the post-structuralist position that the author is not a person in the psychological sense and that the work continues to live after the author, thanks to the readers is made clear. However, the statement from the novel that the story is indestructible ultimately reveals the exact opposite - despite the aquatic apocalypse of the world it narrates, the narrative itself is indestructible, which is why "The Epic of Water" still essentially appears as a masterful apology of both story and telling. This is exactly how we saw the apocalypse of a world built from universal motifs, translated into a special postmodernist fantastic prose with an emphasized parodic relationship to myth and folklore heritage.

Großstädte als Topoi der Migrationskrise in deutschsprachiger Literatur am Anfang des 21. Jahrhunderts

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Zusammenfassung: Der vorliegende Beitrag bietet eine transgenerische Analyse zeitgenössischer deutschsprachiger Literatur mit besonderer Berücksichtigung der (nicht-)identifizierbaren Handlungsorte und der dort dargestellten Migrationskrisen. In den untersuchten literarischen Werken werden Städte als Topoi im realen und symbolischen Sinne analysiert, wo die Migrationskrise gleichzeitig verdrängt und adressiert wird. Der Begriff ‚transgenerisch' bezieht sich auf die Tatsache, dass die Untersuchung nicht nur Prosa- sondern auch Dramentexte analysiert. Auf der anderen Seite bezieht sich der Begriff ‚zeitgenössisch' auf literarische Werke, die seit dem Jahr 2000 in deutscher Sprache publiziert worden sind. Die Forschung hat zum Ziel, poetische Strukturen, bzw. Orte zu identifizieren, welche als Handlungsorte von dargestellten Migrationskrisen fungieren. Am Beispiel von drei literarischen Werken deutet die Untersuchung darauf hin, wie Migrationskrisen in zeitgenössischen literarischen Werken instrumentalisiert werden. Der Ausgangspunkt ist, dass es sich meistens um mittel- oder westeuropäische Großstädte oder urbane Gebiete handelt, die als subversive Orte beschrieben werden. Am Beispiel der Analyse von Robert Menasses Roman *Die Hauptstadt* (2017), Philipp Löhles *Wir sind keine Barbaren* (2015) und Lutz Hübners und Sarah Niemietz Stück *Phantom (Ein Spiel)* (2015) wird gezeigt, dass die Migrationskrise im Laufe der Handlung ignoriert, übersehen und damit sogar weiter vertieft wird. Darüber hinaus wird gezeigt, dass die Krise oftmals sogar aus dem Zentrum strategisch in Richtung Peripherie verdrängt wird.

Schlüsselwörter: Stadt, Topos, Migrationskrise, Gegenwartsliteratur, deutsche Literatur.

1. **Einleitung**

Die Krise ist allgegenwärtig – sie füllt sowohl das aktuelle Tagesprogramm der Nachrichtensender als auch private Social-Media-Profile. Und doch scheint die Krisenerfahrung für den Durchschnitts-EU-Bürger weit entfernt, unbändig, ja fast unbegreifbar zu sein, trotz der Fülle zugänglicher Informationen. Dies gilt in gleichem Maße für eine Krise in den Bereichen Bildung, Ökonomie oder Umwelt wie für Migrantenkrisen. Da Literatur ihrer Tradition nach als Spiegel und Vergrößerungsglas für gesellschaftliche Entwicklungen dienen kann, nimmt sich der Beitrag vor, nach diesen Krisen zugrundeliegenden Mustern und Spannungen anhand einer Auswahl zeitgenössischer Werke zu suchen. Dafür werden Beispiele aus Prosa und Drama ausgewählt, die seit dem Jahr 2000 in deutscher Sprache veröffentlicht wurden, aber keine Übersetzung aus einer Fremdsprache sind. Für die Auswahl der Werke wurden darüber hinaus folgende Kriterien angewendet: dass eine bedeutende Rezeption des Werkes in der Öffentlichkeit verzeichnet wurde, unabhängig davon, ob die Werke eine *positiv*e oder *negative* Wertung erhielten, und dass Großstädte oder urbane Gebiete als Handlungsorte dienen, unabhängig davon, ob diese als reale Orte identifiziert werden können oder nicht. Durch die Auswahl von Werken, die urbane Gebiete als Erzählgegenstand oder Spielraum für den Stoff des Dramas bieten, wird auf Kosten der vereinzelten Erfahrung der Protagonisten/Figuren eine geteilte, *globale* Auffassung veranschaulicht, die auf literarische Tendenzen im Umgang mit aktuellen gesellschaftlichen Problemen hindeuten könnten.

Die Untersuchung im Rahmen des wissenschaftlichen Projekts „UIP-2020-02-3695 Analyse von Systemen in Krisen und vom neuen Bewusstsein in der Literatur des 21. Jahrhunderts" [1], das vom

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[1] Das Projekt „UIP-2020-02-3695 Analyse von Systemen in Krisen und vom neuen Bewusstsein in der Literatur des 21. Jahrhunderts" https://askins21.ffos.hr/ ist ist ein Forschungsprojekt an der Fakultät für Geistes- und Sozialwissenschafen der J.- J.-Strossmayer- Universität in Osijek, das in Partnerschaft mit der Universität Zadar und der Akademie für Kultur und Kunst in Osijek durchgeführt wird. Das Projekt wird von dem Kroatischen Wissenschaftsfonds finanziell unterstützt. Projektleiterin ist Univ.-Doz. Dr. Sonja Novak; das Projekt dauert vom 1. Februar 2021 bis 31. Januar 2026. Das Ziel des Forschungsprojekts ist die Analyse zeitgenössicher deutschsprachiger, englischsprachiger und kroatischer Primärtexte mit besonderer Berücksichtigung von Krisen und Systemen in Krisen. Dabei sind Systeme als soziologische Einheiten zu verstehen – Familie, lokale Gemeinschaft (Stadt), Staat, Region usw. Die Forschung basiert auf der Hypothese, dass die zeitgenössische Literatur eine dominant subversive Einstellung gegenüber

Kroatischen Wissenschaftsfonds finanziert wird, hat gezeigt, dass sich von den 126 in den Korpus einbezogenen deutschsprachigen Prosa- und Dramentexten (von 2000 bis 2021), 29 davon explizit mit Krisen in der lokalen Gemeinschaft beziehungsweise in der Stadt und 23 mit Migrationskrisen beschäftigen (vgl. Novak et al. 2021, S. 3). Die Untersuchung zeigt weiterhin, dass die Handlungsorte in den untersuchten deutschsprachigen Werken größtenteils europäische Großstädte sind wie München, Berlin, Frankfurt, Hamburg, Weimar, Dresden, Wien, Amsterdam, Zürich, Budapest, London, Paris. So spielt sich beispielsweise die Handlung von Irena Brezinas *Die undankbare Fremde* (2012) in der Schweiz ab. Der Ort kann nicht eindeutig identifiziert werden, aber es sind klare Anhaltspunkte zu erkennen, dass es sich um einen urbanen, eher zentralen Ort handelt. Die Hauptfigur ist eine Dolmetscherin mit Migrationshintergrund, die mit Flüchtlingen arbeitet und sie beim Psychiater, am Krankenbett im Spital und bei unterschiedlichen Behördenbesuchen, wie z. B. beim Gerichtssaal begleitet – alles Orte, die in einem städtischen Milieu zu erwarten sind. Die Handlung von Robert Menasses Roman *Die Hauptstad* (2017) spielt in Brüssel, wobei durch Reisen und den Wechsel der Erzählperspektiven auch weitere Teile der EU umrissen werden. Der Roman von Ljuba Arnautović *Junischnee* (2021) berichtet über den Migrationshintergrund ihrer Familie, die aus Russland nach Wien zieht; Julia Francks Roman *Lagerfeuer* (2003) thematisiert u.a. die politische und die Migrationskrise in Berlin in den 1970er Jahren. Weiterhin sind Olga Grjasnowas *Der Russe ist einer, der Birken liebt* (2012), ein Roman über die Identitäts- und Migrationskrise in Deutschland und Israel, zu nennen und Abbas Khiders *Ohrfeige* (2016) und *Der falsche Inder* (2008), in denen die Migrationskrisen in Großstädten in Irak und Deutschland geschildert werden, z. B. Dachau, Bayreuth, Berlin, München. Michael Köhlmeier versetzt im Jahr 2016 erschienenen Roman *Das Mädchen mit dem Fingerhut* die Krise in eine Großstadt irgendwo in Westeuropa, höchstwahrscheinlich Österreich, und Meral Kureyshi im Roman *Elefanten im Garten* (2015) in die Schweiz. Von den Dramen, die in den

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Krisen und Systemen in Krisen hat und mithilfe der folgenden Methodologie durchgeführt wird: Analyse der Handlungsmotivation und –steuerung, Analyse des Raums (im geographischen und soziologischen Sinne), Zeitdarstellung, Charakterisierung der Gestalten und ihrer Benehmensmuster, utopisches/dystopisches Potenzial der Texte, Diskursanalyse und Bewältigungsmechanismen. In der Untersuchung wird auch Software für die qualitative Inhaltsanalyse benutzt, was das Projekt in den Bereich der digitalen Humanistik positioniert.

Korpus eingeschlossen worden sind, spielt Igor Bauersimas *Boulevard Sevastopol* aus 2007 in Wien und Philipp Löhles Stück *Wir sind keine Barbaren* (2015) in einer westeuropäischen Stadt ab, wo der auf den ersten Blick idyllische Alltag der Bewohner durch das Ankommen eines fremden aus den Gleisen gebracht wird. Lutz Hübners und Sarah Nemitzs 2015 entstandene Stück *Phantom (Ein Spiel)* zeigt wie Stereotype und Vorurteile in der Anonymität einer mittelgroßen westeuropäischen Stadt konstruiert werden. Elfriede Jelineks *Die Schutzbefohlenen* (2013) kann man als eine Reflexion in Form des postdramatischen Theaters der Wiener Flüchtlingsproteste im Jahr 2012, humanitäre Katastrophen bei Migrationen aus Afrika nach Europa, aber auch als Kritik an Blitzeinbürgerungen von Prominenten in den frühen 2000er Jahren betrachten.

Dieser Beitrag nimmt drei Werke aus dem Korpus des Projekts näher unter die Lupe: Menasses Roman *Die Hauptstadt,* Philipp Löhles Stück *Wir sind keine Barbaren* und Lutz Hübners und Sarah Nemitzs *Phantom (Ein Spiel)*, deren Analyse zeigt, wie die Migrationskrisen in den Großstädten nicht wirklich adressiert werden, sondern unter den Teppich, bzw. buchstäblich aus dem Zentrum und Vordergrund irgendwohin in den Hintergrund geschoben werden.

2.   Theoretische Grundlage und Methodologie

Der Raum, mit seinen geografischen und anderen ortsspezifischen Charakteristika, beeinflusst stark die sozialen und politischen Umstände einer Gemeinschaft. Seit dem Poststrukturalismus, dem Postkolonialismus und der Entstehung des Begriffs *Geopolitik* beschäftigen sich die unterschiedlichsten wissenschaftlichen Disziplinen mit den obengenannten Elementen und die Begriffe ‚Ort', ‚Raum' usw., werden in verschiedensten Kontexten benutzt, man bedenke nur den *spatial turn* besonders in den Geisteswissenschaften. Zu diesen Begriffen kann auch der Begriff *Topos* als relevant hinzugefügt werden, der außer Geisteswissenschaften (ursprünglich Rhetorik), heutzutage auch in Bereichen wie Human- bzw. Kulturgeografie, Urbanismus, Architektur usw. benutzt wird. Im vorliegenden Beitrag werden die Begriffe Geografie, Ort und Raum in Verbindung mit dem literatur- bzw. kulturwissenschaftlichen Begriff des Topos benutzt, indem die Orte wie (Groß-)Stadt, Zentrum, Vordergrund, Mittelpunkt als Topoi für die geografische bzw. räumliche und kulturelle Positionierung der Handlung im literarischen Werk verstanden werden.

Ausgehend von dem Versuch den Topos nach Aristoteles Topik und Rhetorik als einen fußfassenden Standpunkt für die Entwicklung einer Argumentation oder einen Ort im systematisierten Verfahren einer

Diskussion, an dem man beginnt, die eigenen Ideen zu illustrieren, zu verstehen, der aber keineswegs eine einheitliche Definition des Begriffes ist (vgl. Sprute, 1975), kann man argumentieren, dass zeitgenössische Autoren Städte und urbane, zentralgelegene (z. B. mitteleuropäische) Orte wählen, um das Fehlerhafte im geopolitischen System aufzuzeigen. Darüber hinaus kann argumentiert werden, dass nach Ernst Robert Curtius Auffassung des Topos als eines Gemeinplatzes, Sprachbildes und/oder Motivs (vgl. Curtius, 2013) Großstädte wie Berlin, Wien, London, Paris, Brüssel, Amsterdam usw., sogar schon seit dem Prozess der rasenden Industrialisierung in ganz Europa und damit der unaufhaltsamen Verstädterung im 19. Jahrhundert zu allgemeinen literarischen Bildern und Topoi geworden sind, die stellvertretend für die unterschiedlichsten sozialen Probleme wie Wohnungsnot, Anonymität, Dekadenz, Großstadtelend, Arbeitslosigkeit und andere sind. Diese Behauptung führt, ganz passend im hermeneutischen Sinne, zu den zeitgenössischen Auffassungen des Topos von Theodor Adorno und Hans Georg Gadamer, wobei es relevant zu sein scheint, Adornos Theorien in Bezug auf Raum, Utopie und den Topos des Bourgeois *Interieur* (vgl. Morgan, 2015, S. 17f) und der Mimesis als Prozesses der Assimilierung, in diesem Falle an den Raum, zu erwähnen. Im Zusammenhang mit diesen Auffassungen des Topos-Begriffs verstehen wir die als real erkennbaren mitteleuropäischen (Groß-)Städte und urbanen Gebiete als materielle und kulturelle, aber auch literarische Topoi für die Thematisierung von Migrationskrisen, von fehlerhaften Geopolitiken und mangelhaften soziokulturellen Systemen. Mangelhaft sind sie, weil in ihnen immer wieder, und zwar dominant, die Fragmentierung und Auseinandersetzung zwischen dem „Wir" und den Anderen, dem Zentrum und der Peripherie, dem Vordergrund bzw. Mittelpunkt und Hintergrund hervorgehoben werden, was zu einer subversiven Einstellung gegenüber dem System beiträgt.

Hinrich C. Seeba erkennt in Robert Menasses 2017 erschienenem Roman *Die Hauptstadt* eine analytische Dramenstruktur, die üblicherweise auf die Aufdeckung eines für die Handlung entscheidenden Vorfalls hinausstrebt (vgl. 2018, S. 131). Der poetische Witz liegt aber darin, dass der am Anfang des Romans stattgefundene Mord nicht lösbar ist und aus der kollektiven Wahrnehmung bald verdrängt wird. Was bleibt also als Gegenstand für die analytische Beobachtung? Die Suche nach dem Verdrängten, das die Gesellschaft belastet. Das Verdrängen ist ein Prozess, der darauf ausgerichtet ist, einen Sachverhalt aus dem Blickwinkel, aus dem Fokus der Beobachtung und des Interesses zu drängen. Dafür sind periphere Orte als Schwellen

und Transitorte besonders geeignet, da sie metaphorische Treffpunkte des als „eigen", „bekannt" und „festgesetzt" Empfundenen und des Anderen, des „Fremden" und „Unberechenbaren" sind. Die Migrantenkrise ist in Menasses Roman auf den ersten Blick nur eine flüchtige Begebenheit in der überaus komplexen Handlung. Wenn man aber auch diese Begebenheit in der allgemeinen erzählerischen Struktur als Verdrängungsmoment analytisch betrachtet, wird sichtbar, wie die Prozesse der Verdrängung ins Periphere aufgedeckt und kritisiert werden. Die Migrantenkrise ist dabei ein weiterer Hinweis auf die tiefliegenden gesellschaftlichen Selbstzweifel, die im schlimmsten Falle bedrohliche Mechanismen auslösen.

In Pilipp Lohles Stück *Wir sind keine Barbaren* und Lutz Hübners und Sarah Nemitzs *Phantom (Ein Spiel)* ist der/die am Spiel teilnehmende MigrantIn zwar am Zentrum des Geschehens (in diesen Fällen einer Wohnung oder einer Großstadt) angekommen, der periphere Status in der Gesellschaft wird jedoch, wie in Menasses Roman durch Prozesse des Verdrängens und Ausgrenzens erreicht. In Lohles Stück durch die absolute Fremdthematisierung des Migranten seitens der eurozentrisch eingestellten Paare, sodass der Migrant auf der Bühne nicht einmal erscheint, und in Hübners und Niemtzs Spiel durch das Verurteilen der Migrantin zu einem Leben in der peripheren Parallelgesellschaft, ohne Zugang zu allen Möglichkeiten der „eigentlichen" europäischen Gesellschaft.

Die Ein- und Ausgrenzung von Migranten und Flüchtlingen wird in den zwei ausgewählten Dramen ausdrücklicher thematisiert. Darin wird das dargestellte „Wir" als das Zentrale, Relevante und Einflussreiche im geopolitischen Sinne betrachtet. Der Fokus liegt auf „uns", auf der Art und Weise wie „wir" in dem west- oder mitteleuropäischen Kulturraum handeln oder denken und wie „wir" mit der Krise umgehen. Darüber hinaus wird gezeigt, was die Anwesenheit eines Anderen/Fremden von „uns" und von dem Zustand, in dem sich „unsere" Gesellschaft befindet, sagen kann. Diese Anderen sind in den analysierten Dramen Migranten bzw. Flüchtlinge, die Giorgio Agamben (vgl. 2000, 2009, S. 11-39) als zwischen Leben und Tod siechende Flüchtlinge von heute definiert, in denen er massenhaft real gewordene Verkörperungen des *homo sacer* (vgl. Agamben, 2002) und des „nackten Lebens" sieht. Im System Nation – Staat stellt der Flüchtling, den Svirać (vgl. 2017) auch als „Grenzbegriff" bezeichnet, eine Anomalie, eine Ausnahme dar; er ist „der Rest zwischen Geburt und Nation", wörtlich auf ein nacktes Leben reduziert.

3.   Vom Verdrängen zur Ausgrenzung – Mechanismen einer von Stereotypen belasteten Gesellschaft im Umgang mit dem Anderen

3.1. Robert Menasses *Die Hauptstadt* (2017)

Die Hauptstadt ist ein Versuch der Darstellung komplexer Dynamiken von Integration, Separatismus und Ausgrenzung in einer in die literarische Welt übersetzten Gesellschaft der Europäischen Union. Realitätsnähe, Komik, Tragik und symbolische Zuspitzung charakterisieren das fiktionale Gewebe. Die Handlung besteht am Anfang aus mehreren anscheinend nicht miteinander verbundenen Lebensgeschichten. Als Verbindungen wirken die sich ohne ein sichtbares Muster wiederholende Schwein-Metaphern und die Großstadt als Hauptschauplatz der Handlung. Die unerträgliche Leichtigkeit der Verknüpfungen im Gewebe spielt mit dem Erwartungshorizont des Lesers und unterstreicht in der Manier der Romantik „die missionarische Zielsetzung dieses Romans, in dem die konzeptuelle Struktur des Ganzen wichtiger ist als die satirischen Elemente" (Seeba, 2018, S. 133). Die Erzählsprünge aus einer Lebensgeschichte in die andere verwirren den Leser und befördern ihn auf eine Sinnsuche, wobei der Sinn außerhalb einer festen Ordnung liegt und „ein nichtinstrumentelles Denken" (ebd., S. 121) voraussetzt. Das effiziente Tempo der Erzählung folgt dem Hauptmoment der Kritik im Roman. Die Effizienz, mit der politische, wirtschaftliche und soziale Vorgänge durchgeführt werden, die sogenannte „total[e] Ökonomisierung aller Lebensbereiche" (ebd., S. 129) stößt auf Willkür, Unglücksfälle und Katastrophen, die einzelne Lebensgeschichten schicksalhaft prägen.

Der selbstreferenzielle Verweis auf die Erzählstruktur unterstreicht den Spieltrieb des Erzählers: Der im Roman angegebene pulsierende „Algorithmus, der alles Mögliche filtert und auch das bisher Erzählte geordnet hat, ist natürlich verrückt – vor allem aber ist er beruhigend: Die Welt ist Konfetti, aber durch ihn erleben wir sie als Mosaik" (Menasse, 2017, S. 100). Die Spiegelung der Wirklichkeit ist keine wirkliche Spiegelung, sondern ein Spiel, eine Denkaufgabe. Der erzählerische Algorithmus ermöglicht, dass das Gefühl der bekannten Ordnung im Leser emporsteigt und dass gleichzeitig diese Ordnung im Spieltrieb aufgehoben wird. Um diesem Algorithmus auf die Spur zu kommen, folgt man den gestaltenden Dynamiken ausgewählter Motive, Stoffe und Prinzipien. Dadurch lässt sich „das literarisch hergestellte Verständnis von Lebenszusammenhängen" (Seeba, 2018, S. 134) im Roman erkennen. Das Mosaik lässt sich in seinen Einzelteilen höchstens näher unter die Lupe nehmen, nicht jedoch endgültig definieren. Darin

liegt eine der literarischen Qualitäten des Romans. In der vorliegenden Analyse wird die Gestaltung der Erzählung zwischen Zentrum und Peripherie in Betracht genommen, um dadurch auf ein bisher nicht erschöpftes Interpretationspotential des Romans hinzuweisen.

Es wird davon ausgegangen, dass die Dynamiken der Integration und Ausgrenzung auf allen Ebenen des Romans der Zentrum-Peripherie-Struktur entsprechen, sowohl auf räumlicher als auch auf metaphorischer Ebene. Diese Ordnung wird letztendlich durch die Dekonstruktion des im Roman angesprochenen Algorithmus infrage gestellt. Um dies zu verdeutlichen, wird die komplexe Handlungsstruktur in ihren einzelnen Teilen angesprochen, wobei der Fokus des gesellschaftlichen und politischen Interesses, die Konzentration bei der medialen Verarbeitung der Wirklichkeit und die (geographische) Erfassung des europäischen Raumes als die drei wichtigsten Prozesse für die Gestaltung der Zentrum-Peripherie-Struktur erkannt werden.

Die Handlung des Romans fängt in Brüssel an. Das administrative Zentrum der Europäischen Union stellt symbolisch ein Reagenzglas dar, in dem gesellschaftliche und politische Interessen in ihren unterschiedlichen und aktiven Mischungen unter die Lupe genommen werden. Das erste von vielen Fazits des Romans: Im Zentrum des Politischen und Wirtschaftlichen stehen individuelle Interessen, welche die allgemeinen Entwicklungen des gesellschaftlichen und politischen Lebens steuern, unabhängig davon auf welcher Ebene sich dies vollzieht, um nationale Interessen im Gegensatz zu den kollektiven europäischen durchzusetzen, die individuelle Karriere im Gegensatz zu Ideen und Idealen zu fördern oder den Gewinnanstieg im Gegensatz zur ganzheitlichen Ökonomie durchzusetzen. Dem Leser werden zwei mögliche (Haupt-)Gründe gegeben: Das Ressort „Bildung und Kultur" hat innerhalb der Leitung der EU, der Europäischen Kommission kein Ansehen (vgl. Menasse, 2017, S. 45) und eine offene Kommunikation ist in einer von Selbstschutz und Eigeninteressen dominierten Welt nicht möglich. Indem Kultur und Kommunikation in die Peripherie der Brüsseler Administration gedrängt werden, wird eine absurde Situation erreicht - die Baustelle Europa (vgl. ebd., S. 190) als Zusammengehörigkeitsprojekt wird zur Seifenblase:

> Aber offenbar existierte so nah an der Macht nur noch eine Blase, so geistlos wie eine Seifenblase, aber doch unzerstörbar: wenn man mit einer Nadelspitze hineinstach, platzte sie nicht, sondern trudelte elastisch nur noch höher. Er stolperte. Fast. Er fing sich. Das Brüsseler Pflaster. Die Menschen saßen in den Straßencafés und blinzelten in die untergehende Sonne. Ein Jongleur hielt vier,

sechs, acht, acht! Bälle in der Luft. Der Ziehharmonikaspieler. Erhart warf ihm eine Münze in den Hut, er spielte Junge komm bald wieder! Touristen machten mit Selfie-Sticks Fotos vor der Kirche. Erhart überquerte den Platz, ging aber nicht weiter zum Hotel, sondern bog in die Rue Sainte-Catherine ab. Er ging ziellos, schaute ab und zu in Auslagen, erblickte aber immer nur sein bleiches Gesicht mit der großen schwarzen Brille und dem weißen Haar, das wie elektrisiert vom Kopf abstand. Er kam in die Rue des Possoniers, sah dort an der Ecke ein Kaffeehaus, Café Kafka, fand das sinnig und kehrte auf ein Glas Wein ein. (Ebd., S. 260-261)

Das Café Kafka dient Professor Alois Erhart als symbolischer Hafen in der teilweise unerträglichen Gleichgültigkeit der Brüsseler Lebensverhältnisse. Die Unmöglichkeit die unterschiedlichen Visionen zu kommunizieren, macht es überhaupt sinnlos, die Frage zu stellen: „[W]as bauen wir denn da eigentlich?" (ebd., S. 190); oder auf diese Frage kommunikativ und konstruktiv einzugehen.

Einer totalen Abneigung des Brüsseler Beamtentypus, wie sie beispielsweise Paul Michael Lützeler (vgl. 2020, S. 18) oder Ulrich Brückner (vgl. 2020, S. 59) im Roman erkennen, werden Einzelgeschichten entgegengestellt, deren Scheitern eine mahnende Funktion ausübt. Darunter ist Professor Alois Erhart mit seinem Suchen nach „ein[em] starke[n] Symbol für den Zusammenhalt", „Eine[r] erste[n], kühne[n], große[n], bewusste[n] Kulturleistung der nachnationalen Geschichte" (Menasse, 2017, S. 392-393), die er sich von einer neugebauten europäischen Hauptstadt erhofft, zu nennen. Der Beamtin Kassandra, die im Kulturbereich der EK arbeitet, und dem engagierten Museumsangestellten Jean Nebenzahl ist es wichtig, als „kein[e] seelenlos[e] Bürokrat[en]" (ebd., S. 352) verstanden zu werden. Auch Martin Susmans Bemühungen um das Kulturprojekt „Nie wieder Holokaust" oder Émile Brunfauts Suche nach der Aufdeckung des Mordfalls deuten darauf hin, dass menschliche Hoffnung und humanistische Ideale durchaus nicht ausgelöscht worden sind, obwohl sie in der bestehenden Ordnung der Priorität der ökonomischen Effizienz aller Lebensbereiche äußerst bedroht sind und nur Randerscheinungen des sozialen und politischen Interesses darstellen.

Am Anfang der Handlung stehen jedoch literarisch durchaus übliche, obwohl in der Kombination verwundernde, Motive: ein Menschenmord und ein Schwein. Beides passende Stoffe für die mediale Verbreitung von schnellen und aufsehenerregenden Informationen. Denn das Schwein läuft durch Brüssel und verursacht Chaos, womit der Handlung eine komische und durch die

Unauffindbarkeit und gleichzeitige Sichtungsfrequenz des Schweins fast fantastische Note gegeben wird. Das Publikum nimmt an der öffentlichen Debatte gerne teil. Der Mord jedoch verbleibt nach den ersten schockierenden Meldungen bald im Hintergrund, bzw. in der Peripherie des medialen und gesellschaftlichen Interesses. Die Bemühungen des Polizisten Brunfaut, den Mord, der auf einen internationalen Komplott hinzuweisen scheint, aufzudecken, bleiben auf mehreren Ebenen „in der Peripherie": Brunfaut ist gezwungen, die Suche mithilfe nur eines guten Bekannten weiterzuführen, die Suche findet Anhaltspunkte im sogenannten *Darknet*, dem „Untergrund" des Internets. Er führt seine Ermittlungen aus privatem Interesse weiter, bzw. außerhalb seiner polizeilichen Dienstzeit. Diese Konzentration bei der medialen Verarbeitung der Wirklichkeit deutet auf die Manipulierbarkeit des filternden und ordnenden Algorithmus, der ein „zwischen den Zeilen"-Lesen benötigt, um sich der Instrumentalisierung des Denkens in vorgefertigte Muster entziehen zu können.

Was eine nach geographischen Relationen bestimmte Zentrum-Peripherie-Struktur betrifft, ist diese nur durch die von den Charakteren unternommenen Reisen zu ermitteln. Da der Ausgangspunkt der Handlung Brüssel ist, deckt der symbolische Gehalt der Stadt als das politische und administrative Zentrum auch die Funktion des räumlichen Zentrums der EU. Karin Bischof identifiziert in ihrer Medienanalyse des österreichischen Türkei-Beitrittsdiskurses den Verkehr, bzw. die Reise als eine Metapher für den Erweiterungsprozess der EU/Europa (vgl. 2015, S. 100). Eine Erweiterung ist eine Aufhebung der „Festigkeit" des Grenzgebietes, da dieses kontinuierlich veränderbar ist. Die EU wird als eine Baustelle betrachtet, was neben dem Unfertig-Sein gewisse Gefahren impliziert:

> Dem nationalen Haus mit vermeintlich klar definierten Wänden und Bewohnern und einem Orientierung gebenden Erfahrung-, Geschichts-, Sprach- und Kulturraum steht eine permanente Baustelle gegenüber, deren Unfertigkeit und Wandlungsfähigkeit je nach persönlicher Einstellung Lebenschancen verspricht und entsprechend begrüßt wird oder durch ihre dauernde Veränderung und Unvorhersehbarkeit Angst macht und Anpassung verlangt. (Brückner, 2020, S. 54)

Obwohl es eine ganz menschliche und verständliche Eigenschaft des durchschnittlichen Lesers ist, sich vorwiegend auf die Entwicklung von Ausweich-Mechanismen zur Bewältigung der Angst zu konzentrieren, drängt Menasses Roman, der ihm inhärenten poetologischen Unbeständigkeit und Sinnsuche nach, die Fähigkeit der

Anpassung in den Vordergrund der Aufmerksamkeit, bzw. ihr Fehlen an einigen kritischen Stellen der Handlung. So auch bei Reisen in die oder an der Peripherie. Ein Übertreten der Schwelle in das Andere, das Nicht-Europa geschieht gerade bei Reisen und markiert somit „die Peripherie" im Gegensatz zum Zentralliegenden. Als Martin Susman nach Ausschwitz fliegt, bemühen sich Aktivisten am Flughafen, die Deportation eines politischen Flüchtlings aus Tschetschenien aufzuhalten. Dabei stellt sich deutlich die Frage der Zugehörigkeit zur EU. Der Flughafen und das Flugzeug werden zu symbolischen Peripherien der EU, in denen „der Schutz der EU" nicht mehr selbstverständlich ist, sondern erst „erkämpft" oder „verdient" werden muss.

Das zweite Beispiel ist noch viel tiefer in das Gewebe der literarischen Handlung eingeflochten und deutet weitaus mehr auf die Willkürlichkeit des Peripheren. Es kann davon ausgegangen werden, dass eines der Hauptanliegen in der Gestaltung der Romanpoetologie ist, ein neues Verständnis von Lebenszusammenhängen zu ermöglichen. Dafür wird die traditionelle Alterität zwischen Europa und den moslemischen Gemeinden infrage gestellt und die Bedrohlichkeit der Abschiebung des Problems an die Peripherien der EU hervorgehoben. Martin Susmans Bruder, der österreichische Schweineproduzent Florian Susman, fährt zu einer Konferenz der europäischen Schweineproduzenten nach Budapest und grübelt unterwegs über die Interessenkämpfe zwischen den nationalen Vertretern im Verein der *European Pig Producers*. Er befindet sich auf der Autobahn, die eine relativ unbekümmerte geradlinige Bewegung in Richtung „Grenze", bzw. von einem imaginierten Zentrum nach „außen" ermöglicht.

Der Fokus der Erzählung liegt dabei auf Florian Susman gemäß der vorher vorbereiteten Handlungsproblematik um den europäischen Export der Schweine, der von der Europäischen Kommission nicht adäquat gelöst werden kann. Die Ökonomisierung der erzählerischen Darstellung gleicht der Ökonomisierung des gesellschaftlichen Interesses:

> Florian fuhr langsam. Er hatte Zeit. Er musste erst am Abend in Budapest sein, es war früher Nachmittag, und er befand sich bereits zwanzig Kilometer vor Nickelsdorf, der österreichisch-ungarischen Grenze. Er fuhr wie in Trance, mit Tempomat, leiser Musik aus dem Autoradio, Regionalprogramm, volkstümliche Schlager, die immer wieder von Werbung unterbrochen wurden. (Menasse, 2017, S. 217)

Vorübergehend wird Susmans Gedankengang durch vorbeirasende Polizeiautos, Blaulichter und Sirenen gestört. Angekündigt wird ein Ausnahmezustand, der sich stufenweise verstärkt, was Florian Susman nicht weiter auffällt. Er ist lange nicht fähig sich der neu entstandenen Situation anzupassen. Währenddessen nähert er sich einer metaphorischen Schwelle: „[N]ur noch zehn Kilometer bis zur Grenze. Und wieder Sirenengeheul, ein weiteres Rettungsfahrzeug brauste vorbei" (ebd., S. 220). Die Autobahn, die als Symbol für die ökonomische Nutzung von Zeit und Raum steht, gerät durch die nicht regulierte Bewegung der Menschen an der Peripherie ins Chaos:

> Da sah er Menschen vor sich auf der Autobahn! Fußgänger! Auf der Autobahn! Sie marschierten ihm entgegen „Geistergänger" Männer, Frauen, Kinder. Gebeugt unter Kapuzen von Regenjacken oder mit Plastiktüten auf dem Kopf, manche mit Decken über den Schultern oder über den Köpfen, manche trugen Taschen, andere zogen Koffer, die Scheibenwischer schlugen rhythmisch hin und her, wie Hände, die dieses Bild verwischen wollten, wegwischen, da hörte er das Navi: „Bitte nach Möglichkeit wenden!"... (Ebd., S. 221-222)

Florian Susmans Sinnsuche während einer – wie er es erwartet – gewöhnlichen Autobahnfahrt bewegt sich im Rahmen der Interessenskämpfe der europäischen Schweineproduzenten, wobei er zum grundlegenden Problem kommt, dass „in dieser Gemeinschaft, so unerbittlich Interessenkonflikte [ausgetragen wurden], bis es keine Gemeinsamkeit mehr gab" (ebd., S. 222). Diese Erkenntnis wird auf eine höhere Ebene der Gemeinschaftsproblematik, vor allem der Migrationsproblematik am Anfang des 21. Jahrhunderts befördert, indem eine neue Auffassung von Gemeinschaft Susmans Reise abrupt beendet: „Immer mehr Menschen traten aus dem grauen Regenvorhang in das Scheinwerferlicht. Er waren Dutzende. Hunderte" (ebd.). Obwohl er noch rechtzeitig stehen bleiben kann, verursacht ein burgenländischer Taxifahrer, der an den Flüchtlingen „ein schnelles, gutes Geschäft" (ebd., S. 275) machen wollte, einen schlimmen Unfall, bei welchem Florian Susman schwer verletzt wird.

Der Österreicher wird von einer Migrantin und ihrem Sohn aus dem Autowrack gerettet: „Die Frau, die Florian mit Hilfe ihres Sohns vorsichtig aus dem Wrack gehoben, ihn dann auf ihren Schoß gelegt und seinen Kopf gehalten hatte, war seine Rettung. Florian hatte einen gebrochenen Rückenwirbel" (ebd.). Der Zusammenprall von Ost und West resoniert überall, so auch im symbolischen Zentrum, Brüssel in Form einer Pietà:

„Und das Bild der Pietà inmitten dieses Chaos sollte um die Welt gehen: die schwarz gekleidete Frau mit Kopftuch, die auf einem Koffer saß, quer über ihrem Schoß lag ein Mann im Business-Anzug. In ihrem Gesicht der Regen wie Tränen" (ebd., S. 273).

Die überraschende Ikone des christlichen Abendlandes provoziert geradeaus den Leser, indem der symbolische Wert der Erkenntnis als flüchtige, sentimentale Erscheinung medial instrumentalisiert und letztendlich ihres vollen symbolischen Wertes enteignet wird:

„Aufgrund dieses Fotos war das christliche Abendland, das sich vor dem Ansturm der Muslime fürchtete, eine historische Sekunde lang sentimental berührt. Die Muslima, die Florian rettete, war eine Madonna." (ebd., S. 275)

Die Pietà wird auf ein Muster der Integration von Bekanntem reduziert. Denn nur das ist möglich und akzeptabel, was das bestehende Verständnis der Welt bestätigt: „Die Grenze zwischen Ost und West hat in der europäischen Geschichte einen besonderen Stellenwert eingenommen (zit. nach Bischof, 2015, S. 85) und damit langanhaltend das europäische Selbstverständnis geprägt. Die konzeptuelle Struktur, die Ironie des Romans, deutet aber über die bestehenden Muster hinaus, auf ein menschliches Versagen, sich mit dem Neuen auf eine kommunikative Art und Weise auseinanderzusetzen, auf eine Art, die Kommunikation aufgrund der Frage *Was bauen wir da eigentlich?* erst möglich macht. Diese kann durch Bildung, die auf den Gewinn neu gedachter Ideengehalte (eine Synthese) ausgerichtet ist, und Kultur, die Ideen der humanistischen Gesellschaft permanent prägt und ins Bewusstsein bringt, erreicht werden. Beide Bereiche, die in die Peripherie des europäischen Interesses verdrängt werden. Der Roman als Gesamtheit versucht sich vorgefertigten Mustern zu entziehen, indem er ihnen ins Auge blickt und durch die aktive Teilnahme des provozierten Lesers, ein neues, die Baustelle weiterbildendes Verständnis der Lebenszustände zu gewinnen versucht.

Das Unheil auf der Autobahn, sowie das sich dramaturgisch (vgl. Seeba, 2018) vollziehende Ende der Handlung: „Noch vier Minuten" (Menasse, 2017, S. 443), „Noch zwei Minuten" (ebd., S. 447), „Noch eine Minute" (ebd., S. 451), „Da detonierte die Bombe" (ebd.) steht im starken Kontrast zum proklamierten „stille[n] Begräbnis einer Epoche" (ebd., S. 452). Die Handlung zeigt die Warnzeichen in der bedrohlichen Dynamik einer Gemeinschaft, die sich nach Integration und Freiheit sehnt, deren allgemeine Auffassungen jedoch gleichzeitig auf Separatismus und Ausgrenzung aus einem fehlgeleiteten

Abwehrmechanismus zurückgreifen. Dies gilt sowohl für die mediale Repräsentation der Flüchtlingsproblematik als auch für die (Neu)Gestaltung der europäischen Erinnerungskultur:

„Die moralische Sensibilität für die Komplexität der Flüchtlingskrise, die eine bewundernswerte Hilfswelle von öffentlicher und privater Hand ausgelöst hat, droht auf eine militant xenophobe Abwehrhaltung reduziert zu werden, die den Spruch ‚Nie wieder Auschwitz!‘ Lügen straft" (Seeba, 2018, S. 132).

Die letztendliche Katastrophe der Protagonisten findet wieder im Verkehr statt, in einem Transitraum, einem Bahnsteig, an dem Martin Susman, Professor Erhart und der Rentner David de Vriand unbewusst zusammentreffen und ihr Ende nehmen. David de Vriand, der als Junge aus einem in die Vernichtung führenden Nazitransport geflohen ist, steht am Ende seines Lebens in einer poetischen Zeitlupe, in der jetzt nicht mehr er, sondern ein anderes Kind der Bedrohung entfliehen kann. Der zerstörende Algorithmus wird „in einem geschichtsvergessenen Europa" (ebd.) verdrängt und analytisch aufdeckt, indem er sich explosiv manifestiert:

„Ein Mann mit einer Tasche. Eine Frau, die etwas in ihr Smartphone tippte. Ein Mann mit einem Koffer. Der Zug fuhr ein, hielt. Die Tür öffnet sich. Er sah in der offenen Tür vor sich ein Kind an der Hand seiner Mutter. Das Kind riss sich los, als es aus dem Zug sprang. Da detonierte die Bombe" (Menasse, 2017, S. 451).

Drohend ist die Erkenntnis, dass „niemand die Sintflut wahrhaben will, die von der totalen Ökonomisierung aller Lebensbereiche ausgeht" (Seeba, 2018, S. 129), denn es ist auch keine leichte Aufgabe, diese zu verstehen oder ihr entgegenzuwirken. Eine Auseinandersetzung mit ihr ist aber notwendig. Eine Kommunikation, die nicht auf das Musterhafte des Eigenverständnisses hindrängt. Robert Menasse lässt sie aus der Quelle der schon verstorbenen Frau Alois Erharts als Mahnung und Motto weiterleben:

„Du musst es morgen besser machen. Du hast die Vision. Beschimpfe nicht die anderen! Versuche nur, ihnen deine Vision zu erklären" (Menasse, 2017, S. 261).

3.2. Philipp Lohles *Wir sind keine Barbaren*

Philip Löhles Stück *Wir sind keine Barbaren* handelt von typischen europäischen Kleinfamilien, deren stereotype Ununterscheidbarkeit durch eine Verdoppelung zu einer Kritik der Gesellschaft erhoben wird: Barbara und Mario lernen ihre neuen Nachbarn Linda und Paul besser

kennen. Die beiden Pärchen haben gemeinsame Interessen – die Männer interessieren sich für Fernseher und die Frauen für Yoga. Sie entsprechen dem Partnerschaftsmuster der modernen europäischen Zivilisation, was sie dazu prädestiniert „keine Barbaren" im Titel des Spieles zu sein. Als ein mysteriöser Flüchtling an Barbaras und Marios Tür klopft, wird ihr musterhaft umrissenes „normales" Leben auf den Kopf gestellt. Dem namenlosen Flüchtling wird bald ein Name verliehen, der sowohl einem Kosenamen als auch einem Haustiernamen gleicht: Klint oder Bobo. Es wird angenommen, dass der Flüchtling auf seiner Reise etwas Schreckliches erlebt hatte und die vier Akteure fragen sich, ob sie ihm helfen sollen, oder ob er eine Bedrohung oder sogar „eine exotische Verlockung" (Löhle, 2015, S. 2) für sie ist. Aufgrund von Meinungsverschiedenheiten öffnet sich eine Kluft zwischen den vier Nachbarn. Bevor sie eine Entscheidung treffen können, lässt sich Barbara von der ersehnten Exotik verführen und verschwindet mit Bobo/Klint.

Die Handlung des Stückes spielt in einer nichtidentifizierten Stadt. Die Hauptakteure werden im Stück in der Sphäre ihres Privatlebens – in ihrer Wohnung, die von einer der weiblichen Figuren als „eine sensible Zone" (ebd., S. 73) bezeichnet wird – dargestellt. Obwohl zu erwarten wäre, dass das Eintreffen des Migranten/Flüchtlings in die private Wohnung des Pärchens eine Konfrontation mit dem Anderen, dem Unbekannten seiner Herkunft und Identität auslöst, bleibt eine solche Konfrontation aus, wird unterdrückt und verschiebt sich als Symptom auf andere Handlungsebenen. Ihre Wohnungen zeichnen sich darüber hinaus durch dünne Wände aus, durch die nicht einmal die intimsten Momente verborgen bleiben. Die als Wohnungen materialisierten Spielorte bilden das Zentrum, in dem sich die Handlung abspielt, verweisen jedoch auf eine höhere soziale Ebene: die Öffentlichkeit oder die Gesellschaft an sich.

Neben den Pärchen, die den Diskurs des Spiels formen, spricht im Spiel noch eine Chorinstanz. Der Heimatchor, der immer WIR sagt, wobei das WIR immer großgeschrieben wird, nimmt die Rolle des Vertreters der öffentlichen Meinung ein. Mit der Großschreibung aller Buchstaben in „WIR" wird orthografisch die Dominanz einer homogenen Gruppenidentität betont. Die zwei Pärchen, durchschnittliche Wohlstandsbürger einer vermutlich westeuropäischen Stadt, sind auch ein Teil des WIR: „WIR sind alle gleich […] und haben mindestens drei Hobbys." (ebd. S. 2) Der Heimatchor tritt im Stück als erster auf und singt die Nationalhymne und wie man aus der Fußnote erfahren kann, ist die „Nationalhymne […] dem jeweiligen Land anzupassen, in dem das Stück aufgeführt wird". (ebd. S. 209) Obwohl das Land vom Kontext, in dem

das Stück aufgeführt wird, abhängt und deswegen nie mit seinem Namen erwähnt wird, erfährt man aus den Gesprächen der zwei Pärchen, dass sie in einem Land des Wohlstands und Friedens leben, nach dem der Migrant/Flüchtling Bobo/Klint strebt und glaubt in diesem Land, ein besseres Leben führen zu können: „BARBARA: Ein Verfolgter. Ein gehetztes Tier. […] Das ist ein Mensch, der jedes andere Land seinem eigenen vorzieht. Weil er bei sich zu Hause keine Überlebenschance sieht." (ebd., S. 85) Anfangs wird Bobo/Klint von allen außer Barbara ausgegrenzt und sie weigern sich sogar, ihm zu helfen:

LINDA: Er kriegt doch auch was dafür. Immerhin schläft und isst er bei euch.
BARBARA: Er kriegt Dinge, die wir sowieso im Überfluss haben, und dafür soll er auch noch arbeiten?
MARIO: Es geht doch nicht ums Arbeiten, es geht mehr um einen Ausgleich.
BARBARA: Aber wofür denn?
LINDA: Na, euch kosten die Sachen doch auch was.
MARIO: Eben!
[…]
LINDA: Aber wir haben ihn doch zu nichts gezwungen. […] Na … Wir haben ihm ja nicht vorgeschrieben, dass er fliehen soll. […] Ich will damit nur sagen, dass es mir gut geht und ihm schlecht, verpflichtet mich doch zu nichts. […] Aber er ist doch nicht der Einzige, dem es schlecht geht. Soll ich jetzt mein Haus mit allen Leuten füllen, die irgendwo herkommen, wo es nicht so läuft, oder was? (ebd., S. 85-92)

Die Meinung, dass die Gemeinschaft keine Verantwortung für die sozialen Probleme von Migranten/Flüchtlingen tragen soll, vertieft die Kluft und die starken Unterschiede zwischen „uns" und „ihm", die dann noch deutlicher auf der ökonomischen, kulturellen, sprachlichen, physischen, usw. Ebene werden. Die Ausgrenzung des WIR wird ganz am Anfang des Stückes durch zwei Mottos sichtbar: „Wir sind, wie wir sind, und andere sind, wie sie sind. Angela Merkel" und „Man kann nur so weit denken, wie man sieht. Sprichwort der Pygmäen" (ebd., S. 8). Die Unterschiede zwischen „uns" und den Anderen werden besonders durch die Allgegenwart des Heimatschors hervorgehoben. Der Chor ist daher als das zentrale Wesen der Handlung zu perzipieren – sowohl im literatur- und kulturwissenschaftlichen Sinne, wobei die griechische Tragödie als Entwicklungsbasis des westeuropäischen Kulturkreises wahrgenommen wird, als auch im geschichtlichen und anthropologischen Sinne, das für die uns bekannte, vertraute und

etablierte Instanz und Tradition gilt, die ständig darauf hinweist, dass WIR eine verschlossene Gemeinschaft sind, dass WIR anders als die Anderen sind, und dass es Grenzen gibt, die „uns" von den Anderen trennen:

> Da sind WIR / Und da sind die Anderen / WIR passen nicht zusammen / WIR sind anders als die Andern / WIR sprechen anders als die Andern / WIR denken anders als die Andern / WIR sehen anders aus als die Andern / WIR sind eckig / Die Anderen rund / WIR sind hell / Die Anderen dunkel / […] WIR wissen, wo WIR aufhören / Und die Anderen anfangen / WIR wissen Bescheid / Über uns / Und über die Anderen. (Ebd., S. 116-118)

Durch die Vereinfachung der erwarteten Argumentation einer homogenen Gruppe zu einer Form von Kindersprache, wird die Sprache dekonstruiert und ins Absurde getrieben. Außerdem sagt der Chor: „WIR sind hier / WIR gehören hierher / Alles was hier ist / Gehört uns / Alles was Recht ist / Gehört uns / […] WIR sind kein Asiland / WIR haben Grenzen / Wer zu uns rein will, muss sich engagieren. Wer bei uns bleiben will, muss sich integrieren / Wer hier etwas erreichen will, muss sich profilieren […]" (ebd. S. 165 – 168). Derjenige, der sich nicht anpasst, ist unerwünscht und sollte das Land verlassen. Die spießbürgerlichen Vorstellungen von Paul und Linda kommen zum Vorschein als sie es beispielsweise barbarisch finden, dass Bobo geklopft, und nicht geklingelt hat. Sie sind entsetzt darüber, dass ihn Barbara bei ihnen wohnen lassen möchte, und behaupten vorurteilsvoll, dass Bobo sie ausnutzt: „Wenn ihr was Gutes tun wollt, das ist ehrenwert, das ist nett, der Mann wird sich freuen wie Bolle, aber es gibt da eine Grenze, einen schmalen Grat, da kehrt sich guter Wille in Gutmütigkeit um. Da kippt das Ganze. Man darf sich ja auch nicht ausnutzen lassen" (ebd. S 75). Bobos Anwesenheit ist ihnen äußerst unangenehm und besonders Paul fühlt sich durch seine Anwesenheit zu dem Maß bedroht, dass er fleißig an einem Schutzraum (*Panic Room*) im Schlafzimmer arbeitet. Er baut diesen Schutzraum, weil er glaubt, dass mehr Flüchtlinge kommen könnten, woraus sich Konflikte ergeben würden: „Und der Schutzraum hat auch nichts mit euch zu tun. Aber in einem großen Zusammenhang verstanden, ist das, was ihr macht, eine Art der Konfliktvermeidung. Total positiv. Versteh mich nicht falsch. Es wird aber den Konflikt meines Erachtens nur verzögern und nicht abwenden. Verstehst du?" (ebd., S. 134) Wiedermal baut er sich seinen eigenen zentralen Raum, aus dem er die Anderen ausschließen möchte, zeigt aber dadurch, wie engstirnig er eigentlich ist.

Da der Migrant/Flüchtling „keine Sprache im Spiel besitzt" ist er im Abseits des Spiels trotz seiner anscheinenden Nähe am Zentrum der Handlung, bzw. seines Ankommens in der Wohnung. Ein weiterer Hinweis auf die Ausgrenzung ist auch das Problem der Entmenschlichung und des Identitätsverlustes des Anderen. Mario und Barbara erlauben dem fremden Menschen den Zugang zu ihrer Wohnung, zu ihrem Raum, können sich aber nicht an seinen Namen erinnern oder auf einen Namen einigen. Der Name des Fremden ist völlig arbiträr, sodass sie sich sogar einen Namen für ihn ausdenken: Er soll Bobo/Klint heißen, weil es ihnen ganz egal ist, wie sein Name eigentlich lautet. Sie maßen es sich sogar an, ihn in seinem Wesen seinem Herkunftsort nach zu definieren, obwohl sie diesen nicht kennen: „Wo er herkommt, haben die Leute manchmal mehrere Namen. Auch ganz unterschiedliche. Sie passen den Namen ihrer Lebenssituation an. Deshalb wechseln sie ihn manchmal. Einfach so. Mitten im Leben. Das ist eben eine andere Kultur. Da kann man auch mal offen sein und Verständnis zeigen." (ebd., S. 95) Das stereotype, fast mystisch wirkende Konzept des Anderen wird als Projektionsfläche für unterschiedliche Ängste genutzt, die als eine Art Zentrismus, bzw. als Eurozentrismus zum Vorschein kommt. So ist die Vielfalt der Möglichkeiten, woher der Fremde kommen könnte, erschreckend groß – vielleicht aus Afrika, Asien, Australien, Polynesien, Ozeanien, oder vielleicht aus Indien. Da Bobo/Klint kaum Englisch sprechen kann, hat man ihm eine Karte gezeigt: „Eine Weltkarte und dann sollte er drauf zeigen. Wo er herkommt. Aber er hat sie nur angeguckt. Ganz lange…" (ebd., S. 96) Sie sind sich auch nicht einig, welche Hautfarbe er hat, und seine Hautfarbe sagt ihnen nichts darüber, woher er kommt (vgl., ebd., S. 98). Dieser Fokus auf die Unterschiede zeigt die Projektionen aller möglichen Stereotype, Klischees und Vorurteile, die aus einer eurozentrischen Sichtweise im extremen Fall perpetuiert werden. Das Umgehen mit dem Anderen wie mit einem Tier oder einem Objekt weist ferner auf die hegemonischen Tendenzen der Macht-Habenden, woran sogar Barbara teilnimmt:

> Vielleicht könnt ihr ihn mal ausleihen? Also nicht ausleihen, sondern … falls wir mal im Urlaub sind, könntet ihr ja auf ihn aufpassen, natürlich nicht in dem Sinne aufpassen, aber ihn bei euch … weiß nicht. Damit er nicht so alleine ist. […] Bobo macht wirklich große Fortschritte. Wir sind sehr stolz auf ihn. Wenn man bedenkt, dass er Bildung praktisch nicht kannte. Das ist ja vollkommenes Neuland für ihn. Fremdsprachen … Lesen … Schreiben … Rechnen … Er ist so süß, wenn er sich anstrengt. (ebd. S. 120)

Bobo/Klint ist als ein Migrant oder Flüchtling und Illegaler in einem fremden Land seiner Identität beraubt, bzw. sie wird ihm ständig von Anderen zugeschrieben, da er nie im Stück selber zu Wort kommt. Alles, was wir über ihn erfahren, ist durch die vier Hauptakteure dargeboten und diese Informationen sind manipulierbar, voller Vorurteile, Klischees und Stereotype. Man hört die Musik, die er spielt, man spricht von ihm, aber man sieht und hört ihn nicht. Bobo/Klint ist zwar in der Wohnung, am Zentrum angekommen, aber wie meilenweit entfernt, unsichtbar weit weg, an den Rand der Gesellschaft und in den Hintergrund unseres Bewusstseins gedrängt: „Wir" wissen, dass es Flüchtlinge in unserer Umgebung gibt, aber „wir" sehen und nehmen sie nicht wahr, wo sie auch ganz außerhalb unseres Blicks, auf der Peripherie bleiben, ohne Bürgerrechte und ohne Identität. Sie dienen sogar dem „WIR" des Spiels als Sündenbock für zahlreiche Probleme: für die zerstörte Ehe zwischen Mario und Barbara, aber auch für Barbaras Tod: Der Heimatchor als der Kern und Basis dieser Gesellschaft bestätigt das Urteil:

> „Wer als Ausländer die Köchin Barbara in ihrer Wohnung ermordet / und im Wald verscharrt / MUSS UNSER LAND VERLASSEN / WIRD AUSGEWIESEN / WIRD RÜCKGEFÜHRT / WIRD AUSGESCHAFFT / MUSS WEG / Bobo / Klint / MUSS WEG". (ebd., S. 168)

3.3. Lutz Hübners und Sarah Nemitzs *Phantom (Ein Spiel)*

Sarah Nemitzs und Lutz Hübners *Phantom (Ein Spiel)* bietet im Gegensatz zu *Wir sind keine Barbaren* doch einen Blick aus der Perspektive des Fremden an. Dieses Stück beginnt als die Burger-King-Arbeiter ein verlassenes Neugeborenes im Lokal finden. Es beginnt die Suche nach den Eltern, wobei verwundert, wie das Baby ins Restaurant gekommen ist. Der Verdacht fällt auf eine Roma-Frau, die die Toilette des Lokals zuvor besucht hatte. Danach beginnt die (Re-)Konstruktion der Geschichte, deren Zentralfigur die junge Roma-Frau namens Blanca ist, die als das klügste und reifste Kind in der Familie in die große Welt geschickt wurde. Sie ging nach Deutschland, wovon man sich erhoffte, dass sie leichter Arbeit finden kann, um sich und ihrer Familie ein besseres Leben leisten zu können. Die Armut, in der sie und ihre Familie in ihrer Heimat lebten, wird am Anfang des Stückes beschrieben:

> Am Rande eines großen Waldes wohnte ein armer Holzhacker mit seiner Frau und seinen zwei Kindern. Sie waren so arm, dass sie oft nichts zu essen hatten. Als nun eine große Teuerung kam, mussten sie jeden Abend hungrig zu Bett gehen. In ihrer Not beschlossen die Eltern, die Kinder in den Wald zu führen und sie dort zurückzulassen. Gott sollte ihnen helfen. (Nemitz und Hübner, 2015, S. 4)

Der europäische Nachahmungstraum vom finanziellen und gesellschaftlichen Aufstieg von einem Niemand zu einem Jemand (im Sinne des amerikanischen Selfmademan) wird zu einem Märchen stilisiert. Das Märchen *Hänsel und Gretel* dient als Vorlage, wobei die Reise von der Peripherie der Gesellschaft (vom Rande des Waldes) in das Zentrum (zum Häuschen der Hexe, die für den undenkbaren Wohlstand steht, in diesem Falle Europa/Deutschland), als eine Dystopie entlarvt wird. Der Traum vom besseren Leben ist geplatzt, bevor er begonnen hat. Das Tragische ist, dass die Protagonistin dies nicht erkennt. Ohne persönliche Erfahrungen von Deutschen und Deutschland macht sich Blanca auf den Weg ins angebliche Paradies:

> Ich weiß nicht viel über die Deutschen, ich werde es erfahren. Manche sagen, sie würden immer noch gerne alle umbringen, die keine Deutschen sind, andere sagen, sie sind gutmütig und haben viel Geld. Ein schlechter Tag dort ist wie ein guter Tag bei uns. Ein armer Mann dort ist ein reicher Mann bei uns. Die Stadt liegt an einem Fluss und das beruhigt mich, ich weiß nicht warum. Dann sind wir in Deutschland und wir halten an einer Raststätte, weil das Klo im Bus inzwischen völlig verstopft ist. Ich gehe auf das Klo der Raststätte, dort ist es sauber und es riecht nach Zitrone. Deutschland riecht nach Zitrone. (Ebd., 2015, S. 19)

Blancas Vorstellungen von Deutschland in der Spalte zwischen „hier" und „dort", zwischen der Vergangenheit, die für ihre Heimat und Familie steht, und der Gegenwart, die sich in Deutschland abspielt, werden aber bald transformiert. Sie wird dazwischen gefangen: Ihre Familie in der Heimat verlangt von ihr immer mehr Geld und sie stellen sich vor, Blanca habe schon einen guten Job und eine gute Wohnung in dieser kurzen Zeit in Deutschland gefunden. In der Realität ist aber „[d]er Bus in der Stadt […] teuer, [sie] kann nur einmal in der Woche dorthin, [sie läuft] durch die Straßen, es tut gut, etwas Geld in der Tasche zu haben." (ebd., S. 33) Im Gegensatz zu den Vorstellungen ihrer Familie, in denen sie es geschafft hat, lebt sie eigentlich am Rande der Gesellschaft. Mark Terkessidis erklärt dies als eine Art Parallelgesellschaft: „Dieses „Wir" hat angeblich eine bestimmte Lebensweise, es herrscht Konsens über bestimmte Werte, und vom Ort des „Wir" aus wird die Position der anderen definiert." (2013, S. 12) Durch die Ausgrenzung der Anderen, durch die gesetzten Grenzen, die die Orte der Einheimischen von den Orten der Migranten innerhalb einer Stadt teilen, entwickeln sich innerhalb der Stadt „Parallelgesellschaften" (ebd. S. 27), oder „vielgliedrige „Parapolis" (ebd. 27) – Parallelwelten, die Blanca buchstäblich auch lebt – in den

eigenen Augen, in den Augen ihrer Familie in der Heimat, wie auch in den Augen der Einheimischen, für die sie immer eine Andere bleiben wird. Die Parallelwelt formt sich als die unterdrückte Welt der „eigentlichen" Welt. Sie kommt durch das kollektive Verdrängen erst zustande. Der Definition nach ist sie also „an der Grenze", bzw. an der Peripherie.

Die Parallelwelten erlebt Blanca, als sie nach Deutschland kommt und in der Stadt eine Unterkunft zu suchen versucht. Viele Türen bleiben für sie als Migrantin und Roma-Frau geschlossen, und das Einzige, was sie am Anfang ihres Lebens in Deutschland finden kann, ist ein Zimmer im Keller eines Hauses, das sie mit vier anderen Mietern, auch Migranten, teilen muss und in dem sie nur eine Matratze, einen Schlafplatz für 50 Euro pro Woche bekommen kann. Allmählich ändert sie die Adresse und zieht in eine Wohnung mit drei Migrantinnen. Die Wohnung ist teuer, aber sie freut sich darauf, mehr Ruhe und Platz für sich selbst zu haben. Sie bleibt aber für immer in der Welt der Migranten, sie hat kaum Kontakte zu Einheimischen, auch wenn sie bei Annika, einer Deutschen die hochschwanger ist und von Sozialhilfe lebt, einzieht (vgl. Nemitz und Hübner, 2015, S. 42-43). Obwohl Blanca Bulgarisch, Türkisch und Romanes spricht, „nähen, putzen, etwas kochen [kann] und sie in der Schule [war]" (ebd., S. 17), bedeutet dies gar nichts in Deutschland; einen gutbezahlten Job kann sie nicht finden, weil sie, wie ihr erklärt wird, „keine besonderen Ressourcen [hat]" (ebd., S. 22). Der Rand der Gesellschaft funktioniert also als eine Parallelwelt mit eigenen Gesetzen und Ordnungen, deren man sich entweder im Zentrum nicht völlig bewusst ist, oder sie sogar ignoriert; die paradiesischen Umstände und Vorstellungen vom versprochenen Land verschwinden sobald einem klar wird, wie viele Migrantinnen sich in Bars oder auf dem Strich verkaufen oder betteln, um zu überleben. Um einen Job als Migrant zu bekommen, muss erst bezahlt werden, und zwar Menschen, die auch einst in derselben Lage waren. Die Existenz der Parallelwelt oder „Parallelgesellschaft" wird durch die Verdoppelung der Figuren erreicht; mehrere Blancas, kommentieren die Umgangsweisen mit Migranten und kritisieren die Fremdenfeindlichkeit und Heuchelei der dominanten Gesellschaft:

BLANCA 3: Alles Rassisten, Schweine und faule Hunde, oder? Beschimpfen uns und kassieren nur vom Staat, halten immer nur die Hand auf, ohne einen Handschlag zu tun. Ist doch so.
BLANCA 1: Ist so.
BLANCA 3: Und dann auf uns rumhacken, wie dieses Arschloch, das sich wichtigmacht mit seinen Briefen vom Amt und was er alles

macht, nichts macht er, das Maul reißt er auf, keine zwei Tage würde der bei uns überleben.

BLANCA 1: Ist so.

BLANCA 3: Wohnung wird bezahlt, Gutscheine für Essen, Geld, und wenn sie einen Braten im Ofen hat, kriegt sie dafür auch noch Geld vom Staat, keinen Euro hat die bisher in ihrem Leben verdient, nicht einen.

BLANCA 1: Ist so.

BLANCA 3: Die sollte man alle abschieben und nicht uns, wir arbeiten, wir können arbeiten, aber für die sind wir an allem schuld, für diese fetten, saufenden, fressenden… (ebd., S. 49)

Die Feindlichkeit und Wut explodieren aber auch aus den Worten der Fremden gegenüber den Einheimischen, was wiederum die Kluft zwischen ihnen vertieft. Die Ausgrenzung der Anderen kommt in diesem Stück auf beiden Seiten vor. Derjenige, der als fremd erscheint, wird von allen isoliert: Als Blanca nach Deutschland kam und von ihrem Vetter Todor, der ihr zu helfen versprach, im Stich gelassen wurde, bat sie Menschen an der Bushaltestelle um Hilfe, aber sie waren misstrauisch ihr gegenüber, vor allem, weil sie kein Deutsch sprach. Sie erkundigte sich nach der Adresse der Unterkunft, aber die Leute antworteten vorurteilsvoll nur, sie hätten kein Geld dabei. Diese Aussage impliziert, dass sie Blanca als Bettlerin betrachten (vgl. ebd., S. 20).

Ähnlich wie in Löhles Drama können sich die Einheimischen nicht einigen, ob sie aus Rumänien, Bulgarien, Mazedonien, Bosnien oder dem Kosovo kommt, die entfernten Regionen verformen sich zu einem undeutlichen Anderen: „Die Angestellte wollen eine junge Frau mit südländischem Aussehen beobachtet haben" (ebd., S. 11). Zuerst nennen sie sie eine Roma-Frau und dann nennen sie sie Blanca und sie selbst behält diesen Namen aus praktischen Gründen. Sie selbst verschweigt sowohl die Information über ihre Heimat, als auch ihre ethnische Herkunft. Erst später im Stück bestätigt sie, dass sie eine Roma-Frau aus Bulgarien sei. Sie glaubt, sie könne sich besser und schneller in die Gesellschaft integrieren und von der Gesellschaft akzeptiert werden, wenn sie ihre Identität möglichst lange verbirgt: „Wenn man mich fragt, woher ich komme, sage ich jetzt immer Italien, weil das die Leute lieber mögen. Mir ist es egal, ich bin alles, was sie wollen, solange man mich in Ruhe lässt." (ebd., S. 56-57) Diejenigen, die sich wenigstens anscheinend doch in die „zentrale" Gesellschaft integriert haben, sind da, um die Grenze zwischen „uns" und „ihnen" buchstäblich zu verkörpern, wie das Beispiel von Stephan zeigt: Als seine rumänische Herkunft entdeckt wurde, musste dieser Burger-King-

Arbeiter alle Roma, die sich dem Laden näherten, anbrüllen und abschrecken, da er Rumänisch konnte.

Genauso wie Bobo/Klint im Stück *Wir sind keine Barbaren* leben auch Blanca und die anderen Fremden im Stück *Phantom (Ein Spiel)* am Rande der Gesellschaft und stellen meistens ein unerwünschtes, problemauslösendes Element in der Gesellschaft dar, das man entweder auszubeuten und für alles Schiefe in der „geordneten" Gesellschaft zu beschuldigen, oder völlig auszublenden versucht.

Die Sprache des Anderen wird verdrängt oder nicht anerkannt, sodass ein restriktiver Mechanismus in Gang gesetzt wird, der von dem Verdrängen bis zur Verurteilung und Ausgrenzung führt. Das dominante „Wir" schreibt den Anderen die Rollen und meistens auch Probleme zu: Bobo/Klint wird für den Zerfall der Ehe und Barbaras Tod beschuldigt, Blanca wird verdächtigt, dass sie das Baby im Laden verlassen hat. Ihre Position in dieser für sie fremden Stadt wird von dem „Wir" bestimmt, das auch diktiert, dass sie „an ihren aktuellen „Lebensmittelpunkten" nicht am Leben der Polis teilnehmen [können]" (Terkessidis 2013, S. 27), so wie die Einheimischen. Aus diesen Gründen bewegen sich die beiden immer im Hintergrund, in der Parallelwelt, die als Peripherie des gesellschaftlichen Zentrums zum Vorschein kommt und für die Unsichtbarkeit des Anderen sorgt (Bobo/Klint erscheint überhaupt nicht auf der Bühne) und die Ausgrenzung des Anderen als Dauerzustand sichert (trotz aller Bemühungen kann Blanca die Grenze der Parallelwelt nicht überschreiten).

4. Schlusswort

Die vorbereitende quantitative Analyse zeigte, dass die Großstadt oder das urbane Gebiet in der zeitgenössischen deutschsprachigen Literatur oft als Topos der Diskussion über die aktuellen Migrationskrisen dient. Egal ob es um identifizierbare und prominente Großstädte wie Brüssel oder nicht-identifizierbare urbane Orte geht, scheint ihre zentrale Positionierung gemäß der dominanten west- und mitteleuropäischen Geopolitik bewusst oder unbewusst, eine große Rolle in der Herstellung von hegemonischen Verhältnissen zu spielen. Das „Wir" wird oft als relevant gegenüber den Anderen hervorgehoben, und die Anderen, diejenigen vom Rande, werden dabei ausgegrenzt. Es kommt nicht nur zur Verdrängung von Anderen aus dem Zentrum in die Peripherie, sondern auch zur Ausblendung von allerlei Problemen, die die zentralpositionierte und angeblich dominante und geordnete Gesellschaft zu ignorieren fortsetzt, wie zum Beispiel des Klimawandels und Umweltschutzes, der Wirtschaftskrise, Familien- und Ehekrisen usw.

In Robert Menasses Roman *Die Hauptstadt* wird die EU, die sich auf der globalen geopolitischen und kulturellen Ebene als eine zentral positionierte Union von Staaten perzipiert, in der Ordnung, Zivilisiertheit, Kultur, Fortschritt, Toleranz und alle anderen Ideale herrschen, als Spielfläche für einen sozialen Regulierungswahn entlarvt. Die Ausgrenzung des Anderen findet vor allem in den Köpfen und dem Selbstverständnis der sich als homogene Gesellschaft verstehenden Gemeinschaft statt und manifestiert sich als symbolisches und materielles Verdrängen des Anderen an die Peripherie. Die Migrationskrise wird ebenso wie andere im Roman thematisierte Krisen zur Seite geschoben: Die Migranten und Flüchtlinge werden aus dem Zentrum und dem Vordergrund des Geschehens vertrieben und unsichtbar gemacht oder für Eigenzwecke instrumentalisiert.

Am Beispiel der zwei analysierten Dramen ist sichtbar, wie Migranten/Flüchtlinge von der neuen/dominanten Umgebung, in der sie sich gerade befinden, ein- und ausgegrenzt werden können. Die romantisierten Vorstellungen vom „gelobten Land", die Blanca und Bobo/Klint haben bevor sie das neue Land erreichen, verschwinden, wenn sie mit der Realität konfrontiert werden: sie befinden sich am Rande der Gesellschaft, aus dem Mittelpunkt und dem Vordergrund in den Hintergrund geschoben, wobei auch ihre Menschenrechte in Frage gestellt werden. Wenn es zu teilweise scheinbarer Akzeptanz von Migranten/Flüchtlingen kommt, zu einem Versuch, sie in die neue Gesellschaft zu integrieren, geschieht dies entweder, weil man dadurch eigene Ziele oder Vorteile erreicht, wie im Drama *Phantom (Ein Spiel)* oder weil man Gewissensbisse ihnen gegenüber hat, wie im Drama *Wir sind keine Barbaren*. In den beiden Dramen wird das gemeinschaftliche Selbstverständnis erreicht, indem das „Wir" in Form unüberbrückbarer Unterschiede gegenüber dem Anderen positioniert wird. Die Konstrukte anhand sogenannter „natürlicher Bindungen" (Kultur, Hautfarbe, Tradition, Sprache) beharren auf der Diskriminierung kleinerer Gruppen im Gegensatz zu einer Zugehörigkeit zur menschlichen Gemeinschaft im breiteren Sinne – der Menschheit – wodurch die Krise vertieft wird. Das Verdrängen führt zu einer Kreisbewegung, einem „sich um die eigene Achse"-Drehen, was in den beiden Dramen ganz am Ende zu sehen ist: Die letzten Szenen in den beiden Dramen sehen genauso aus wie die ersten Szenen. Der Bann zieht den Verdrängenden in eine endlose Schleife des Spiels.

An allen drei Beispielen ist eine Tendenz des Verdrängens der Migrantenkrise an die Peripherie im geographischen Sinne oder/und im symbolischen Sinne zu erkennen. Die Migranten erscheinen und bleiben an den geografischen Rändern, werden erst gar nicht erkannt und

angehört oder werden zu einem Leben in symbolischen Parallelwelten verurteilt. Die gefährlichen gesellschaftlichen Mechanismen des kollektiven Verdrängens tragen letztendlich zur Selbstzerstörung der betroffenen Gesellschaft bei. Das literarische Spiegelbild der Gemeinschaft, der die Werke entstammen, deutet auf eine Entwicklung, die in den Werken als „gefährlich" eingestuft wird: Die Gemeinschaft handelt im wirtschaftlichen und kommunikationsstrategischen Sinne global, beschränkt jedoch ihr Selbstverständnis, die Auffassung des „Wir" auf das Lokale, das aus der rekonstruierten und kommunizierten (Eigen-)Tradition als bekannt und sinnstiftend anerkannt wird.

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BIG CITIES AS TOPOI OF MIGRATION CRISES IN GERMAN LITERATURE AT THE BEGINNING OF THE 21ST CENTURY

The following paper offers a transgeneric analysis of three contemporary German literary texts which shows how the plot setting - which is in all these cases an urban environment, i.e. a city – can be described as a topos to address ongoing migration crises. These urban places of action and the depicted migration crises create a state of paradox and irony: big cities attract the population and represent a place that is desirable to live in, yet they seem to marginalize and ostracize the very groups that migrate towards them. The research presented in this paper stems from an ongoing research project that deals with the phenomenon of crisis in contemporary English, German and Croatian literature, with an emphasis on systems in crisis, where the systems are defined from a sociological perspective as the family, the local community, the state, the region, and so on. The research was conducted within the installation research project "UIP-2020-02-3695 Analysis of Systems in Crisis and of New Consciousness in 21st Century Literature" (2021.-2026) funded by the Croatian Science Fund. The aim of the project is to prove the hypothesis that what we have at hand is a predominantly subversive attitude on the part of literature towards the phenomenon of crisis and towards systems in crisis. The research done in the first year of the project (2021) shows that of the 126 German-language prose and drama texts included in the corpus, focusing on texts published from 2000 to 2021, 29 deal explicitly with crises in the local community or in the city and 23 with migration crises (cf. Novak *et al.* 2021, p. 3). The literary works selected for analysis, which offer urban areas as the setting of the narrative, show how, at the expense of the protagonists'/characters' isolated experience, a shared, global view is illustrated that might indicate literary trends in dealing with contemporary problems in society, such as the attitude towards the 'other', the marginalized, or the 'different'. Paradoxically, at the same time, through the way they subtly address these problematic attitudes, the literary texts become topoi that allow space for criticism.

The novel and two plays that are the focus of this research have all been published in German since the year 2000 and are part of the project's corpus. They have been selected as representative examples of how the urban, civilized, dominant community acts and reacts when it comes into contact with the 'other'. They encompass both the individual and the collective, tragedy and comedy, but also social satire which addresses many problems of the world we

consider to be structured and ordered, revealing that it is in reality a place of complex dynamics of centricity versus provinciality and inclusion versus exclusion. The paper takes a close look at Robert Menasse's novel *Die Hauptstadt* (2017), Philipp Löhle's play *Wir sind keine Barbaren!* (2015) and Lutz Hübner and Sarah Nemitz's play *Phantom (Ein Spiel)* (2015). The transgeneric analysis of the selected literary texts shows how the migration crises in the big cities are not explicitly addressed, but rather pushed to the sides and margins – both literally and figuratively - and overlooked, and thus made even deeper within the system of the narrative (that is, in the narrative of both the prose as well as the drama text).

The term *topos* is used in connection with the literary and cultural studies' term of topos, in which places such as a (big) city, a centre, a foreground, a middle point and others are used for the geographical or spatial and cultural positioning of the plot in the literary work The theoretical framework for the analysis is based on Aristotle's Topics and Rhetoric, Ernst Robert Curtius' conception of topos, as well as Theodor Adorno's and Hans Georg Gadamer's contemporary conceptions of topos. Having used Aristoteles' theory on the term topos, we attempt to use it as a commonplace for the expansion of an argument or a place of systematic discussion, where people begin to illustrate their ideas. We thus argue that contemporary authors choose cities and urban, centrally-positioned (central European) places to point towards the flaws in the geopolitical and social system. Moreover, considering Curtius' understanding of topos as, again, a common place, an image and/or motif, we believe that it can be argued that even since the beginning of the industrialization period in Europe and with that the process of urbanization in the 19th century, major cities such as Berlin, Vienna, London, Paris, Brussels, Amsterdam, and so on, have generally become literary images, representing the different social problems such as a lack of housing opportunities, poverty and misery, anonymity, decadence, a lack of employment opportunities and various others. This hypothesis leads in the hermeneutical sense to the contemporary understanding of topos found in e.g. Theodor Adorno and Hans Georg Gadamer, especially in terms of Adornos' theories regarding space, utopia and the topos of the bourgeois *Interieur* and mimesis as a process of assimilation with space. The terms geography, place, and space are thus in the following paper used as real, relatable, physical central European cities and urban places, but also as literary images thematizing migration crises, flawed geopolitics and social systems with distorted values. The city as topos thus points toward the fragmentariness and discrepancy between the dominant 'we' or 'us' and the 'other', the centre and the periphery, the foreground, i.e. the focus, and the background, which in the end leads to a subversive attitude towards the system.

Philipp Löhle's play *Wir sind keine Barbaren!* and Lutz Hübner and Sarah Nemitz's play *Phantom (Ein Spiel)* are both set in mid-sized or large western European city, while Menasse's novel *Die Hauptstadt* takes place in Brussels, the capital of Europe and a place that is nominally a symbol of multinationality and multiculturality, but Menasse's changing narrative perspectives also

outline other parts of the EU, such as Krakow. It can be said that contemporary authors choose cities and urban, central locations to show the flaws of the geopolitical system, in which the complex dynamics of integration, separation, segregation and exclusion are constantly at play, at the expense of marginalized groups. While the migrant crisis in Menasse's novel *Die Hauptstadt* is only a fleeting occurrence in the extremely complex plot, the analysis of this event in the general narrative structure as a moment of repression can indicate how the processes of repression towards the periphery are uncovered and criticized. The EU, which is perceived as a centrally positioned union of states in which order, civilization, culture, progress, tolerance, and all the other enlightened ideals, turns out to be just the opposite. The exclusion of the 'other' primarily takes place in the minds and the self-image of the community, which sees itself as a homogeneous society, and this exclusion manifests itself as a symbolic, figurative, but also physical and material displacement of the 'other' to the periphery. The migration crisis is pushed aside, and migrants/refugees are driven out of the foreground of events and made invisible, remaining ignored or used for selfish purposes.

In Philipp Löhle's play *Wir sind keine Barbaren!* and Lutz Hübner and Sarah Nemitz's *Phantom (Ein Spiel)* migrants/refugees find themselves in the centre of the action, but their peripheral status in society is highlighted through processes of repression and exclusion. The romanticized notions of the "promised land" that Blanca and Bobo/Klimt have before they reach the new country disappear when they are confronted with reality, i.e. when they find themselves on the fringes of society and when their human rights are placed in question. When the apparent acceptance of migrants/refugee occurs, this again becomes an attempt to integrate the others into the new society, either to gain certain advantage because of it or because they want to clear their own consciences.

In all three examples, the "we" is often emphasized as dominant, while "the others" are marginalized, both geographically and symbolically, due to this dominance. The migrants/refugees appear and remain on the geographical periphery, while also not even being recognized, and listened to, or else they become condemned to a life in symbolic parallel worlds. The community in all three examples acts globally in the economic and communication-strategic sense, but limits its self-image and the conception of "we" locally, and in doing so emphasizes the meaningfulness of their own tradition, while diminishing the existence of the others.

Keywords: city, topos, migration crisis, 21st century, German literature

REVIEWS

RECENZIJE

MEDIJSKA PISMENOST U OBRAZOVANJU BUDUĆIH NASTAVNIKA

DUŠANKA POPOVIĆ (UR.): MEDIJSKA PISMENOST, THE EUROPEAN WERGELAND CENTAR, FILOLOŠKI FAKULTET UNIVERZITETA CRNE GORE, 2022

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U saradnji Evropskog Vergelend centra i Filološkog fakulteta Univerziteta Crne Gore, krajem 2022. godine, izdata je publikacija pod nazivom *Medijska pismenost*, nastala tokom realizacije istoimenog modula, koji je za studente studijskih programa Crnogorski jezik i južnoslovenske književnosti i Srpski jezik i južnoslovenske književnosti organizovala prof. dr Dušanka Popović. Ona se, takođe, potpisuje kao urednica objavljenog izdanja, te nas u tom svojstvu, u predgovoru sa naslovom *O publikaciji*, informiše o tome da je pomenuti modul realizovan u okviru projekta *Priprema budućih nastavnika na Zapadnom Balkanu – obrazovanje za demokratiju i ljudska prava*. Nosilac projekta bio je Evropski Vergelend centar (resursni centar za obrazovanje za interkulturno razumijevanje, ljudska prava i demokratsko građanstvo), a finansijer Ministarstvo vanjskih poslova Norveške. Razvijen je u saradnji s Departmanom IPE Univerziteta za obrazovanje nastavnika iz Ciriha i dvanaest univerziteta iz regiona, među kojima je, u periodu od 2019. do 2022. godine, bio i Univerzitet Crne Gore, odnosno Filološki i Filozofski fakultet, kao fakulteti koji obrazuju nastavnike.

Izborom medijske pismenosti za svoju aktivnost u okviru ovog međunarodnog projekta, Filološki fakultet se rukovodio činjenicom da je ona, prepoznata kao najvažnija kompetencija u 21. vijeku, jedan od ključnih uslova za razvoj demokratske kulture i ostvarivanje aktivne uloge svakog pojedinca u društvu. I još važnije, kako ističe Popovićeva, „digitalizacija i novi oblici medija, sve brži protok informacija i njihova količina, zahtijevaju medijski pismenog nastavnika, kompetentnog da svoje učenike razumije, prati i priprema za kontinuiran i intenzivan susret s medijima različitih vrsta i višeznačnih poruka koje emituju" (1). Zato je studente, kao buduće nastavnike, trebalo podsjetiti na ključne koncepte medijske pismenosti i posebnost medijskog teksta kao konstrukta, načine konstrukcije i dekonstrukcije medijskih poruka, i pojam cenzure sa stanovišta urednika i čitaoca, zatim usmjeriti na

prepoznavanje stereotipa i predrasuda koji prate oblikovanje medijskih poruka, na promišljanje o odgovornosti koju, kao njihovi korisnici i kreatori, imaju, te podučiti da korišćenjem metoda aktivne i interaktivne nastave demonstriraju kreiranje demokratskog okruženja za učenje, pripreme i realizuju časove posvećene medijskoj pismenosti u osnovnim i srednjim školama. Publikaciju upravo i čine tekstovi nastali tokom pobrojanih aktivnosti, za koje su studenti bili veoma zainteresovani.

U uvodnom tekstu *Medijska pismenost – od namjere do realizacije* Dušanka Popović, govoreći o moći i uticaju guste mreže medija u savremenom društvu, te o zamkama brojnih medijskih poruka kojima je ono izloženo, ističe značaj znanja i obrazovanja, odnosno pismenosti svakog njegovog člana u kreiranju sopstvenog životnog okruženja i širenju slobode izbora. Posebno potencira čitalačku pismenost, kao ključnu za analitički i proaktivan odnos prema društvenom okruženju, iz koje, u velikoj mjeri, izviru i na njoj počivaju medijska i njoj bliska informaciona pismenost. Prva se definiše „kao sposobnost da se pristupi, analizira, evaluira i kreira poruka u različitim komunikacijskim formama i podrazumijeva kritičko mišljenje i analitičke sposobnosti za uspješno korišćenje medija”, a druga predstavlja „sposobnost pronalaženja, vrednovanja i efikasne upotrebe informacija, koja obuhvata vještine, znanja i stavove koji se kreću od efikasnih strategija pretraživanja izvora do načina njihove evaluacije, tj. sposobnosti da se procijeni kvalitet, istinitost i valjanost izvora” (6). Autorka nas upoznaje i s razvojem koncepta medijske pismenosti, koji se od potpisivanja Deklaracije o medijskom obrazovanju 1982. godine do danas donekle mijenjao, ali je ostao utemeljen na osnovnoj ideji – komunikacijskim pravima, koja proizilaze iz osnovnih ljudskih prava zagarantovanim dokumentima međunarodne zajednice (Povelja Ujedinjenih naroda o ljudskim pravima (1945), Evropska konvencija o zaštiti ljudskih prava i temeljnih sloboda (1950) i Konvencija UN o pravima djeteta (1989)).

U cilju zauzimanja što objektivnijeg stava prema sadržaju medijske poruke, poslenici iz te oblasti formulisali su pet ključnih pitanja za njenu dekonstrukciju, u koje nam Popovićeva pruža uvid: „ko je poruku konstruisao (gledište), koje vrijednosti, životni stilovi i stanovišta se porukom nameću ili se iz nje izostavljaju (oblast morala), koje kreativne tehnike je autor poruke koristio da privuče izadrži pažnju primalaca (estetska oblast), kako istu poruku doživljavaju različiti ljudi i na koje načine (oblast emocija) i zbog čega se poruka šalje (oblast razumijevanja ili kognitivna oblast)” (8). Ona naročito apostrofira značaj jezika u konstruisanju medijske poruke i upozorava na sve prisutniji govor mržnje u gustom medijskom prostoru.

U finalnom dijelu rada autorka razmatra tretman medijske pismenosti u crnogorskom obrazovnom kontekstu, pa podsjeća da se medijsko obrazovanje pojavilo početkom 21. vijeka, u okviru sveobuhvatne reforme crnogorskog obrazovanja započete 2000. godine, te da se najviše stiče kroz nastavu maternjeg jezika i književnosti, kao i u većini evropskih zemalja, a u gimnaziji i u okviru izbornog predmeta *Medijska pismenost*. Osim formalih oblika obrazovanja, ona ne zaboravlja da pomene kako su medijskom opismenjavanju dosta doprinijele različite vladine i nevladine organizacije, lokalne i internacionalne, kroz niz zanimljivih i vrijednih projekata. Ipak, zaključuje Popovićeva, ovoj oblasti nije dat potreban značaj na opštem nivou, o čemu svjedoči nedovoljna razvijenost znanja i vještina neophodnih nastavnicima za uspješnu realizaciju postavljenih ishoda iz oblasti medijske pismenosti, neprepoznavanje potrebe potpunog medijskog opismenjavanja svih nastavnika, a ne samo nastavnika maternjeg jezika i književnosti, neiskorišćenost efekata projekata iz oblasti medijske pismenosti itd. Stiče se utisak da na ovom polju pred našom društvenom zajednicom i njenim pojedincima ima još dosta posla, pa u tom smislu kao dragocjenu treba posmatrati i ovu publikaciju i modul iz kojeg je nastala.

U studentskim radovima, koji očekivano čine glavninu publikacije, obrađuju se, na osnovu relevantne literature, brojne teme i donose različiti sadržaji o medijskoj pismenosti, pa su grupisani u četiri poglavlja sa nazivima: *Eseji*, *Dekonstrukcija medijske poruke*, *Pripreme za realizaciju časova sa sadržajima iz medijske pismenosti* i *Vodiči za medijsku pismenost*.

Prvo poglavlje, sačinjeno od tri studentska rada, otvara esej *Biramo li mi medije ili mediji biraju nas?*, u kojem autorka Božica Grujičić govori o tome kako se informativni mediji, u čiji su rad vrlo često upleteni politički subjekti, najčešće biraju u skladu sa ličnim uvjerenjima, političkim, nacionalnim i deološkim stavovima, da je svijest o zamkama u koje se upada konzumiranjem medijskih sadržaja na veoma niskom nivou, te da su rijetki pojedinci koji su otporni na medijske manipulacije, zbog čega medijska pismenost mora biti cjeloživotna aktivnost. Andrijana Vidović, autorka teksta *Medijske manipulacije*, u medijskoj pismenosti vidi spas od medijskih manipulacija kojima su građani svakodnevno izloženi, pogotovo u današnjem „umreženom društvu" i virtuelnom svijetu, i smatra da samo medijski pismeni građani mogu tvoriti demokratsko društvo, dok bi objektivni i nepristrasni novinari mogli biti čuvari demokratije, koju inače urušavaju manipulacije, lažne vijesti, demagogija, zavođenje stilom i sl. Ona posebno naglašava značaj obrazovanja u formiranju ličnosti sposobne da kritički promišlja i poima

svijet oko sebe. Ulogom obrazovanja, a naročito nastavnika kao organizatora i vodiča časa, u osposobljavanju učenika za kritičko mišljenje, podrobnije se bavio Mensur Padović u radu *Medijsko obrazovanje kao nužnost obrazovnog sistema*. On ukazuje na nedovoljnu angažovanost roditelja u pripremanju djece za učenje, na apsolutnu dominaciju modernih tehnologija u slobodnom dječjem vremenu, te potrebu razvijanja umješnosti kritičke komunikacije s medijima tokom cijelog školovanja. Zato nije dovoljno da medijska pismenost bude samo dio jednog ili više nastavnih predmeta, zaključuje Padović, već je nužno da dobije samostalan predmet, jer samo kompetentne, pismene, kritički nastrojene i medijski obrazovane ličnosti gradiće društvo koje počiva na demokratskim principima i potrebama, među kojima se izdvaja potreba za blagovremenim i tačnim informacijama.

Dekonstrukcija medijske poruke naziv je drugog poglavlja, koje se sastoji iz dvije ilustrovane prezentacije, čiji su autori timovi studenata. Prva predstavlja dekonstrukciju jedne reklamne poruke, s posebnim akcentom na kreativne tehnike i psihološke trikove kojima se privlači pažnja publike, i kreirale su je Andrijana Vidović, Katarina Stamatović i Andrea Vlahović. Druga donosi analizu jednog od saopštenja Ministrastva zdravlja o mjerama tokom pandemije korona virusom, uključujući elemente medijske poruke, doživljaj poruke u zavisnosti od recipijenata, razloge konstruisanja poruke itd., a osmislile su je Jelena Kljajević i Sara Jovović.

U treće poglavlje ušle su pripreme za realizaciju časova sa sadržajima iz medijske pismenosti koje su napisale studentkinje: Sara Jovović, Andrijana Vidović, Radojka Draganić, Božica Grujičić, Jelena Kljajević i Katarina Stamatović, uz podršku prof. dr Popović na Filološkom fakultetu i nastavnika nikšićkih osnovnih škola „Olga Golović" i „Mileva Lajović Lalatović" mr Vere Mićunović, Dragane Marojević, Željka Drinčića i Danke Vuletić, koji su im u procesu praktične realizacije bili mentori. Na časovima je organizovano kreiranje odjeljenskih zidnih novina, kroz teme *Novine u našem okruženju*, *Kakve su naše novine?* i *Uređujemo naše novine*, a uz pomoć priručnika *Živjeti u demokratiji, obrazovanje za demokratiju i ljudska prava, nastavni programi za više razrede osnovne škole*, EDC/HRE Knjiga III. Strasbourg: Councile of Europe (Gollob, Krapf, Weidinger, 2008). Ove aktivnosti su sprovođene kroz primjenu metoda aktivnog učenja u interaktivnom nastavnom procesu usmjerenom na učenika i njegovo učenje, kako su i pripremljene, pa mogu poslužiti sadašnjim i budućim nastavnicima kao modeli u realizaciji časova sa temama o medijskoj pismenosti. Osim priprema, ovo poglavlje donosi i tekstove pojedinih nastavnika mentora, i to mr Vere Mićunović,

profesorice crnogorskog-srpskog, bosanskog, hrvatskog jezika i književnosti, i mr Danke Vuletić, profesorice razredne nastave, o medijskoj pismenosti u obrazovnom procesu. One su u pohvalnom tonu opisale svoja iskustva u saradnji sa studentima na projektu iz oblasti medijske pismenosti.

U posljednjem, četvrtom poglavlju predstavljeni su ilustrovani vodiči za medijsku pismenost studentkinja Jelene Kljajević i Katarine Stamatović. *Mini-vodič za medijsko opismenjavanje* (*Mediji za demokratsko društvo*) Jelene Kljajević fokusiran je na nekolika segmenta: *Mediji – realnost današnjice*, *Kompetencije važne za život*, *Kritičko mišljenje* i *Do medijske pismenosti se dolazi i knjigom*, dok vodič *Medijska pismenost – djeca i mediji* Katarine Stamatović donosi nekoliko savjeta za roditelje, a u vezi s kontrolom, planiranjem i ograničavanjem vremena koje djeca provode na internetu, kao i za samu djecu, u cilju bezbjedne upotrebe društvenih mreža.

Prikazana publikacija se završava programom izbornog modula na osnovu kojeg je i nastala i čije reprezentativne rezultate promoviše. Njenom kvalitetu, pored zanimljivih, sadržajnih i inspirativnih radova, u kojima se iz različitih uglova pristupa medijskoj pismenosti, znatno doprinose brojne ilustracije, fotografije, posteri, dijagrami, grafikoni i dr. Ovaj pionirski poduhvat, kad je riječ o proučavanju, analizi i realizaciji sadržaja medijske pismenosti na nivou univerzitetskog modula, nastao u specifičnim pandemijskim okolnostima, što ga čini još vrednijim, nesumnjivo će pomoći svim nastavnicima te učenicima i studentima koji se interesuju za predmetnu oblast i doprinijeti osvješćivanju značaja razmatrane teme za život i rad u naprednijem i funkcionalnijem društvu.

Second Language Vocabulary Acquisition and Learning Strategies

AN EMPIRICAL RESEARCH WITH EFL STUDENTS AT THE SOUTH EAST EUROPEAN UNIVERSITY, TETOVO, MACEDONIA, WRITTEN BY BRIKENE XHAFERI, PUBLISHED BY SÜDWESTDEUTSCHER VERLAG FÜR HOCHSCHULEN IN GERMANY

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Organization of thesis

This review deals with the evaluation of the research study performed as a part of the doctoral thesis at the South East European University (SEEU) in Tetovo, Republic of North Macedonia. This paper aims to give a review of the thesis, which was published as a book, entitled: "*Second language vocabulary acquisition and learning strategies. An empirical research with EFL students at the South East European University, Tetovo, Macedonia.*" It describes the importance of acquiring English as a second language, especially its vocabulary and learning strategies. This study was designed to find out the perceived use of vocabulary learning strategies — the strategies that the students actually use and their usefulness. This study has practical significance in the field of vocabulary acquisition and provides some new information to both English teachers and students of English in the Republic of North Macedonia and beyond. The results drawn from this research can help learners become more successful in acquiring the vocabulary of the English language. The purpose of this study is to investigate the vocabulary learning strategies used by students at the SEEU, make them aware of the strategies they used to learn new words, and encourage the teachers to think about strategy training and include it in their regular instruction.

The text of the book is organized into eight (8) chapters, and the total length of the book is 196 pages, including the list of the references and appendices. The text is well balanced in terms of the introduction of the scientific paper, the development of research questions and hypothesis, the review of the most-up-to-date literature, research

methods, and the applied analysis. The empirical work itself is well planned and presented in a structured way. The language of the thesis is English and is easy to understand, and the proofreading of the text is carried out by a native speaker of the English language. Overall, this is a well written thesis, published as a book, with clearly defined subject and practical recommendations for students and teachers of the English language.

This research was a doctoral thesis defended at the Institute for Anglistik and Americanistik at the University of Klagenfurt in 2008, and the book was published in 2009 by Südwestdeutscher Verlag für Hochschulen, in Saarbrücken, Germany. The author of this book, Prof. Dr. Brikene Xhaferi, obtained her Master's degree from the University of Indiana, Bloomington (USA) and her Ph.D. degree from the Alpen–Adria University in Klagenfurt. Her research interests include English language teaching methodology and second-language acquisition. For time being, she teaches at the South East European University in Tetovo, Republic of North Macedonia.

The book is organized into eight chapters, as follows: Introduction, Literature Review, Research Methods and Procedures, Study Results and Discussion, Discussion of Findings, Implications for the Future Strategy Training, Limitations, Conclusion, References, and Appendices.

The first chapter of the book introduces the study background, gives an overview of the role of the English language in Macedonia and particularly the role of English language teaching at the Southeast European University (SEEU), and explains the importance and the purpose of the study. The second part of the book reviews the latest literature which sets the research in theoretical context (according to Parry, 1997; Schmitt, 1997; Kojic-Sabo and Lightbown 1999; Raseh and Ranjbary 2003; Shmais 2003; Fan 2003; Yang 2005; Gu 1994). The most commonly used language strategies and vocabulary learning strategies are reviewed. Furthermore, it presents significant studies in language learning strategies and provides some characteristics of a good language learner, and some insights into teaching vocabulary. The next part of the text presents the research questions, gives a detailed description of the pilot study of the present research, and describes in detail the research methods used in the procedures and steps taken. The fourth part of the text "Study Results and Discussion", presents and analyses the findings of the three study methods: vocabulary learning strategy questionnaire, semi-structured interview, and think-aloud procedure. The "Discussion of the Findings" summarizes the study, conclusions, and recommendations resulting from the study, and implications for further research and the teaching of vocabulary.

The "Implications for the Future and Strategy Training" suggests some implications and models for the future and strategy training in every language class. It also presents a strategy model appropriate for the group of study participants that will be beneficial for learners and make them aware of the importance of the language learning strategies. In "Limitations", the study limitations are presented. That is followed by conclusion remarks.

The importance and purpose of the study

The research was carried out at the SEEU in Tetovo, and the aim was to explore the perceived use of vocabulary learning strategies that the learners use to learn new words in English, to find out how they feel about learning general and specific vocabulary in English, and more specifically, what discovery and retention strategies they use when they encounter a word for the first time in reading an academic text. The results obtained from this study are similar to Fan's study in Hong Kong, with Cantonese speakers learning English vocabulary. The results show that the most used strategies among the students were: "dictionary use", and "guessing the word from the context", but they also rarely used "the key word method".

The study involves students in different fields of study taking general English course levels (A1, A2, B1, B2) and also students taking ESP (for IT purposes). This type of student population has never been included in any published study on vocabulary learning strategies, even though learning vocabulary is a crucial part of any foreign language. Furthermore, the study aims to help teachers design appropriate vocabulary exercises because it is teachers' responsibility to provide the students with learning situations to enhance their lexical competence. In addition, it aims to make the students aware of strategy use, help the explore different ones and match the strategy with the particular situation. There is no good or bad learning strategy; rather, they are created equally and used in different learning situations. It is the combination of strategies that helps learners become more successful and enhances their vocabulary competence.

The research methods used in the study are: questionnaire, formal and informal interview, and retrospective interviews (self-observation). All of these methods are used in order to identify the vocabulary learning strategies used by the students and make them aware that there are the other vocabulary learning strategies that can enhance their lexical competence. The results of the study showed that the students used different strategies for either discovering the meaning of the unknown words or for committing the words to memory, or

retention strategies. It was found that some learners used two or more different strategies for discovering the meaning of one unknown word. The most frequently used strategies were: discovery strategies: guessing from the context, asking the teacher, using a monolingual dictionary and analyzing parts of speech; retention strategies: repeating the word to memorize it, making associations, translation and visualization, and vocabulary cards.

Conclusion

This study was designed to find out the perceived use of vocabulary learning strategies of SEEU students—the strategies that they actually use and their usefulness. Because study participants reported that vocabulary is the most important part of any language and is critical for effective communication, the data suggest that incorporating vocabulary learning strategies into regular class instruction may have a positive effect on how learners perceive different learning strategies.

This study has practical significance in the field of vocabulary acquisition and provides some new information to both English teachers and students at SEEU and beyond. The students will have access to this study in the university library and they will see the study results. Similarly, English language teachers will also use the results of this study to think more about designing effective vocabulary activities and promoting learner independence and active participation of their own learning. The study will definitely make the students aware of the strategies they use to learn new words in English. What is more, they will have a chance to think about the possibility to use different strategies to learn new English words. At the same time, the teachers will use the study results to think about strategy training and include it in their regular instruction.

The study will serve as a basis for further studies on vocabulary learning strategies not only at SEEU but also at other universities. This study explores the issue and offers some innovative ideas that could help improve the students' vocabulary learning strategies.

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