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***Literature and Cultural Studies***

***Studije književnosti i kulture***



## **AMERICAN WOMEN WRITERS AND THE POWER OF REPRESENTATION**

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**Abstract.** The paper<sup>1</sup> focuses on the representation of women in several short stories by American women writers with a special emphasis on the notion of symbolic power or the power of representation. The theoretical framework is based on the works of cultural theorists such as Stuart Hall and Paul du Gay and their explanation and development of the notions of symbolic power and representation practices understood as the expressions of the power of words. Furthermore, Edward Said's and Homi Bhabha's considerations of the relationship between power and representation are juxtaposed with the feminist critics' (Cixous, Irigaray, Gilbert and Gubar, Rivers, Gill) views on the importance of acquiring one's own voice in the process of (self-)representation and (self-)empowerment via written narratives. The corpus consists of three short stories by important American women writers – Kate Chopin, Mary Wilkins Freeman and Susan Glaspell – written and published towards the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century. The selected short stories are not only written by female authors but also feature main female characters and touch upon the issues of male/female power relations and the female voice and self-representation, i.e. the power of words in the female narrative of the self. The analysis of the proposed corpus reveals common themes and narrative strategies used by female authors to address the issues of symbolic power and (self-)empowerment in line with some of the contemporary feminist debates and concerns.

**Keywords:** American women writers, short story, symbolic power, representation, feminist criticism, Mary Wilkins Freeman, Susan Glaspell, Kate Chopin, postfeminism

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<sup>1</sup> A shorter version of this paper was presented at the international conference *Language, Literature, Power*, organized by the Faculty of Philosophy, University of Nis, Serbia, in May, 2022.

### 1. Introduction

The year 2020 was a centenary of the adoption of the 19<sup>th</sup> Amendment to the U.S. Constitution which granted women's suffrage. The issue of political representation has always been a key issue in the process of women's struggle for equality which still remains an ongoing battle as the U.S. Supreme Court Decision to overrule *Roe v. Wade* recently reminded us. However, the struggle for political representation goes hand in hand with cultural representation the importance of which cannot be overstated.

The focus of the paper is on the power of representation or symbolic power defined as the power of words, the power of creating narratives and stories from a particular perspective, the power of naming and ascribing someone's identity. It is a general consensus in social sciences and humanities that the one who controls the process of representation also holds power over those who are represented, as will be further discussed. In that sense, the issue of female authorship is of particular significance. As the paper deals with women writers, the theoretical framework relies on feminist critics' views on the importance of acquiring one's own voice in the process of (self-)representation and (self-)empowerment through written narratives. The concepts of individual self-actualization and self-realization are central in contemporary postfeminism and popular feminism (Eichhorn 140) as well as in the more traditional feminist criticism, which makes this topic relevant for the present moment. The chosen corpus consists of three short stories by American women writers Susan Glaspell, Kate Chopin and Mary Wilkins Freeman written and published towards the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century. This was an important period in terms of women's struggle for their rights when many important changes occurred, which is reflected in the analyzed short stories. The selected stories are not only written by female authors but also feature main female characters and touch upon the issues of male/female power relations and the female voice and self-representation, i.e. the power of words in the female narrative of the self.

### 2. Symbolic Power

In order to define the power of representation, we will use Stuart Hall's (259) definition of the notion of symbolic power exercised through representation practices: this is the power to represent someone in a certain way, to define someone, ascribe and prescribe their identity "within a certain 'regime of representation'", to mark them in a certain way and to reject or accept them based on those perceived and ascribed



qualities. This means that the notion of power is also understood and exercised through culture – the perception of any phenomenon or person is construed through representational practices which include various discourses used to describe that phenomenon (Du Gay et al. 13-4). In other words, those who are represented in a certain discourse do not have the power to decide on the means and ways of their representation, i.e. they are the objects of representation, which means that someone else speaks on their behalf and about them (Pickering xiii).

The notion of symbolic power is particularly important in postcolonial studies. In his consideration of the connection between imperialism and culture, Edward Said (11) emphasizes the power of storytelling, i.e., creating one's own stories, representations, histories from one's own perspective. This is a way to control the dominant narrative and to suppress or ignore different perspectives. According to Said, any majority culture tends to dominate the representatives of an alien culture by taking over the role of the observer and the "name-giver" who assigns everyone's places in the cultural hierarchy and constructs knowledge about them (Goldberg 150). Those with the power of representation and the power of disseminating different images and representations thus exercise control over those who are the objects of representation. Another critic who equates representation with power is Homi Bhabha (Baba 19, 74) who emphasizes the notion of difference which is singled out and artificially created, constantly changing in order to dominate over those who are perceived and marked as different. According to him, one of the basic ways of exercising symbolic power is the power of naming, i.e. giving names to somebody, prescribing their identity to a certain degree and categorizing them according to the criteria posed by those in power (Baba 90-1). In other words, the power of naming can be an act of cultural but also political expression of power as it mainly depends on the patterns and rules set by the dominant group (Spencer 32).

### **2.1. Feminist Criticism and Female Authorship**

The previously mentioned notion of artificially created difference is very important in feminist criticism, particularly the definition of a woman in patriarchal culture as the Other. Hélène Cixous draws attention to the binary way of thinking and representation which entails a hierarchical relationship in which the so-called "female principles" and values are positioned hierarchically lower than the male ones (Woodward 36-37). In that type of representation, a woman is associated with the notion of passivity, whereas a man, due to "male privilege", is shown as the one who is active and has the power of

representation and self-definition and definition itself (Cixous). This type of representational practices is translated onto family relations, philosophy, ontology, etc. where a woman remains degraded, silenced, excluded and passive because this is artificially imposed as the necessary precondition for the established system to function. What is more, this kind of system is falsely represented as the only viable one and the best one for everyone. Luce Irigaray (570-3) shares a similar attitude claiming that a woman is represented as a weakness, a negative image of the subject, an imitation within the existing dominant discourse, which effectively means that the male subject is defined as a positive, better and stronger member of the hierarchical opposition man/woman.

The notion of the hierarchical opposition male/female is reflected in the issue of male/female authorship as well. Gilbert and Gubar's (19) discussion of "the metaphor of literary paternity" directed attention to the link between a man as a progenitor and a male author as "an aesthetic patriarch." The power of the pen, traditionally placed in male hands and male perspective, also determines and represents subjectivity and autonomy of the author and is often conflated with the power to create imaginary worlds, perspectives and dichotomies, which, again, traditionally tend to place women in the positions of inferiority and Otherness (Gilbert and Gubar 19). Many other feminist critics also emphasized the power of creation as an important site of women's struggle "to recover the place of her exploitation by language" (Miller 343) by taking over the role of the author and the creator. According to Patricia Waugh (602), feminism is cultural politics with the power of symbolic representation as one of its key aspects. "Constructing identities and subjectivities" through art is also understood as a means of fighting inequality and an opportunity to create imagined worlds through multivocal literary expression which would include the voices of those who are perceived as underrepresented or misrepresented or silenced by the mainstream culture (Waugh 603). This insistence on the construction of subjectivity is also emphasized by Joan Didion (98-9), a renowned American writer, who insists that: "In many ways writing is the act of saying I, of imposing oneself upon other people, of saying listen to me, see it my way, change your mind. It's an aggressive, even a hostile act." In other words, through the very act of writing a female author asserts her identity and her voice.

The power of self-definition is an important concern of (black) feminist activism closely connected to breaking silence and a major step in the process of de-victimization and challenging, deconstructing, decoding and re-coding negative stereotypes (Collins 112). As Audre Lorde (45) points out, "It is axiomatic that if we do not define ourselves

for ourselves, we will be defined by others — for their use and to our detriment.” Lorde and many other (African) American female authors take upon themselves the role of those who define and redefine the female identity through their protagonists and the choices they make — a major step in the process of self-empowerment (Collins 97-8). Finding one’s own voice is one of major concerns of feminism in general and black feminism in particular. As a renowned black feminist literary critic Barbara Christian (172) put it: “To be able to use the range of one’s voice, to attempt to express the totality of self, is a recurring struggle in the tradition of [Black women] writers.” hooks (43) denotes this process as ending silence and a struggle of a female author to move to the position of the speaking subject and abandon the position of the represented object. Writing or speaking oneself into freedom, i.e. being able to articulate one’s identity is a narrative strategy often used by (black) female authors and their protagonists (e.g. Celie in Alice Walker’s *The Color Purple* or Janie in *Their Eyes Were Watching God* ).” (Collins 119) The power of acquiring one’s voice is often connected to the power of action. In other words, female protagonists become active doers who choose their own destinies, often in contrast to the expectations of the majority, and take responsibility for their lives and their choices (Collins 119).

Finding one’s individual voice and ending silence are major concerns of contemporary forms of feminism as well, including, “networked feminism”, sometimes called “hashtag feminism” or “digital feminism” (Eichhorn 140). Various movements and campaigns initiated on social media, e.g. #MeToo, #EverydaySexism, #WhyIStayed, have focused on individual female experiences drawing large numbers of followers and activists, often those who may have been overlooked in current feminist dialogues (Eichhorn 141-2), which shows major democratic and inclusive potential of networked feminism and its focus on empowering individual women everywhere. Contemporary discussions of feminism (e.g. Rivers, Gill, Plain&Sellers, Smith&Robinson, McRobbie, Gamble) emphasize the arrival of the so-called “fourth wave” feminism championed by celebrities, politicians and women and men of Gen Z which is often connected with the notion of postfeminism. It seems that the interest in feminist studies and politics has been revived but with a focus on (rich and famous) women’s individual, personal achievements, and the notions of “choice”, “empowerment” and “agency” (Rivers 24). The new feminists’ agenda based on the “individualized, neoliberal and capitalist vision of ‘success’” (Rivers 25) is inevitably dovetailed with the concept of postfeminism. Postfeminism as “a critical analytical term (...) refers to

empirical regularities or patterns in contemporary cultural life, which include the emphasis on individualism, choice, and agency as dominant modes of accounting.” (Gill 4). In other words, despite innumerable debates, tensions and generational gaps that seem to separate proponents of various feminist and postfeminist waves, the focus on women’s agency remains a constant feminist concern. This is also reflected in the three short stories that will be analyzed further.

### **3. Three Short Stories by American Women Writers: the Context**

The previously analyzed concepts of female authorship, female voice and female empowerment will now be discussed using the examples of three short stories by American women writers. This is particularly important in light of the fact that some critics equate American literature and its development with male literature solely. Judith Fetterley (xii) even goes as far as saying that: “American literature is male, the experience of being American is equated with the experience of being male.” However, women’s voices and women authors represent important landmarks in the history of American literature. The domain of American short story is particularly interesting in this sense because of its brevity and impact and because it is the genre American women writers have often resorted to. Some of the reasons for that may lie in the fact that the short story was understood as “an appropriate form for the exploration of female psychology,” because of its open-endedness and its authenticity (Showalter 273). The themes of freedom, silence, confinement, domesticity, along with the use of irony and the manipulation of perspective are the common literary devices and strategies female authors use to shed light on the issues of female voice and representation. Symbolic power is reflected, first of all, in the very act of writing by female authors, and then in the narrative strategies employed in the characterization process. The female protagonists are represented not as passive, inferior member of the binary hierarchy, but rather as active subjects with their own voice and their own perspective who actively take charge of their lives and “affront their destinies” as Henry James (18) put it when describing his iconic character of Isabel Archer in the *Portrait of a Lady*.

The three short stories which will be analyzed here are “New England Nun” (1891) by Mary Wilkins Freeman, “The Story of an Hour” (1894) by Kate Chopin and “A Jury of Her Peers” (1917) by Susan Glaspell. All three stories were published towards the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, the period when some major changes regarding women’s roles in the society occurred. During that period, many women’s associations were formed (e.g. The National

American Women Suffrage Association, The Society of American Authors), universities and other educational institutions, political parties, sports teams, cultural institutions, etc. actively employed and included women, the words “feminist” and “home economics” were used for the first time, among other things (Davis and West 142-59). This is especially important to understand the context in which these authors worked and could be of relevance upon close reading of the stories in question.

All three stories are written in the third person from a perspective of a female protagonist and all of them focus on female protagonists actively making their choices. The setting is always the domestic space, their houses, their kitchens, their bedrooms, but “the twist” is that these characters are not merely confined to those spaces – they transform them, claim them, make them their own. The themes often revolve around marriage: the first story is about a (too) long betrothal, the second is about loneliness in marriage and the third one is about a murdered spouse. Even a glimpse of the plots reveals that the exploration of the notion of marriage in these stories goes beyond the surface and delves into female psychology. A very important dualism that all three stories touch upon is freedom/confinement and especially the idea of marriage as confinement. The verbal and non-verbal methods of communication that the protagonists use are also very significant: not only the language used but also mannerisms, habits and gestures reveal deeper inner dramas and represent additional means of expression. Finally, all three stories end with an ironic twist; the root of irony is (usually) male misunderstanding and misinterpretation of female actions. This is another literary strategy that these American women writers use to emphasize the importance of female perspective and of feminine mind.

### **3.1. “A pleasant peace”: Mary Wilkins Freeman’s Louisa**

Louisa Ellis is the protagonist of the short story “New England Nun” written by Mary E. Wilkins Freeman in 1891. Louisa had been patiently waiting for her fiancé to come back from Australia for fourteen years during their fifteen-year-long engagement. In the meantime, she has grown fond of her solitude, her freedom, her hobbies, her pet and her space so she sees the arrival of her newly rich fiancé Joe as an intrusion. Neither of them wants to waiver from their duties although it is obvious that their feelings have changed. Finally, she decides to break off the engagement after she finds out Joe is in love with another girl.

The story begins late in the afternoon in a small New England village foreshadowing the later period in life of the protagonist: the light

outside is waning and so is the light for Joe Dagget inside Louisa Ellis (Showalter 252). We learn that Louisa is defined by her neatness and cleanliness, her sewing – the sewing kit is described as “a very part of her personality” (Freeman), her pets – Ceasar the dog and the canary, her three aprons – each for a different occasion, her china which she uses every day despite her neighbors’ disapproval, her meticulous vegetarian diet and her hobby of distilling essences from roses and peppermint. What is more, we learn that this is how Louisa defines herself: through her perspective, her life is described as “a pleasant peace” and “sweet serenity” and her life path as “so narrow that there was no room for any one at her side.” (Freeman) From the very beginning, it is clear that the power of representation is in the perspective of a female protagonist: her views, her opinions, her attitudes and her perspectives take center stage. Having lost her mother and her beloved brother during the long wait for her fiancé to make fortune in Australia, Louisa has found contentment in her simple way of life, her solitude and her pets and is unwilling to change that but nonetheless feels duty towards Joe. The struggle inside her character reflects the struggle of a female individual between self-realization and the obligations imposed from the outside. Joe’s arrival for a regular weekly visit to his fiancée is compared to a bull in a china shop: he disrupts her neat order of things, flusters her bird and knocks over her favorite sewing kit. The commotion he causes inside her home corresponds to the turmoil inside her mind when she thinks about the impending marriage that she views not as something desirable but “as the inevitable conclusion of things.” (Freeman), confinement which would force her to serve Joe’s ill-willed mother and give up all her hobbies and habits. She is also worried about her dog Ceasar whom she keeps confined (much like herself) in the backyard to prevent him from attacking her neighbors but whom Joe wants to release contrary to her wishes. Freeman analyzes the issue of marriage as understood in the 19<sup>th</sup> century: a woman is expected to give up her desires, her hobbies, and in Louisa’s case, her entire way of life – “It was the old homestead; the newly-married couple would live there, for Joe could not desert his mother, who refused to leave her old home. So Louisa *must* leave hers.” (Freeman, emphasis added)

Freeman makes her protagonist an active doer after passively waiting for fifteen years: Louisa makes her choice and takes charge of her life also ascertaining her own subjectivity and her own voice. After years of being calm and patient, after listening to her mother’s advice, after being faithful to her fiancé, she finally decides it is time to do something for herself. Freeman empowers her protagonist by making

her an agent, the one who consciously makes the decision not to follow the convention and enter into marriage but rather to “paddle her own canoe”, as Louisa Alcott once chose (qtd. in Showalter 218). Louisa breaks off the engagement thus forfeiting her female “prerogatives” to marry and bear children and bravely, consciously and intentionally chooses a life which defies social rules without breaking them. After making the fateful decision: “Louisa, all alone by herself that night, wept a little, she hardly knew why; but the next morning, on waking, she felt like a queen who, after fearing lest her domain be wrested from her, sees it firmly insured in her possession.” Freeman’s Louisa is metaphorically associated with a queen defending her dominion, although her dominion is not a public but a private one – she has acquired her voice and has empowered herself to choose her life and her destiny. Louisa’s choice can also be connected with the postfeminist overtones of the assumption that “women can and arguably should have the right to choose anything – any style, anyway of being in the world, any path forward.” (Eichhorn 138)

### **3.2. “Body and soul free!” – Kate Chopin’s Mrs. Mallard**

The protagonist of Chopin’s short story “The Story of an Hour” published in 1894 is Louisa Mallard who is one day informed that her husband was killed in a railroad accident. The news is carefully communicated to her by her sister and a family friend as we learn that Mrs. Mallard, her name suggestive of a malady, has a weak heart. Indeed, upon receiving the news, she cries and appears heartbroken as befits a grieving widow. She goes into solitude in her own room and starts pondering on her new situation. Through the window, she sees blue patches of the sky and is overwhelmed by a strange feeling which she identifies as freedom. She whispers: “Free! Body and soul free!” (Chopin) and for the first time, the narrator tells us, feels joy over the prospect of a long life. However, after this moment of self-realization, she returns to her company and her husband appears at the door unharmed: the news turns out to be false as he was far away from the place of the accident. Mrs. Mallard dies instantaneously, which everyone present interprets as a shock of sudden joy.

The motif of marriage as confinement is present in this story as well. Chopin was known (and often criticized and even shunned by her contemporaries) for writing openly about female sexuality thus opposing the predominant social views of female propriety and women’s unquestioning satisfaction with the roles of a wife and a mother (Showalter 299-300). The author empowers her protagonist first by giving her voice, albeit only a whisper in her private bedroom. The

other characters, her sister, the doctors, her husband, do not realize her true motivation; even her death is misinterpreted. However, a privileged reader gets a glimpse into her perspective. We learn that although she had a loving and kind husband, Louisa Mallard feels a married life is not living for herself and in accordance with her wishes: "There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature." (Chopin) By making her wishes known, Chopin places the symbolic power in the hands of a female protagonist. For a brief moment, Louisa Mallard is allowed to feel free and have a sip of "a very elixir of life through that open window." (Chopin) More importantly, during those brief moments the protagonist spends in her bedroom, she is turned into an active agent who embraces her new perspective of life. She leaves her bedroom looking "like a goddess of Victory," (Chopin). Like Mary Wilkins Freeman, Kate Chopin also uses a powerful metaphor to characterize her protagonist and to mark her newly-acquired right to self-definition. Even her death at the end of the story can be interpreted as an active resistance to the confinement of married life. After tasting a hope of freedom. Chopin's protagonist seems to "choose" death as a preferable alternative to a marriage based on inequality and suppression of a woman's voice, potential, and desires. Chopin's famous novel *The Awakening* treats a similar topic and ends on a similar note: the death of the heroine as a response to the unbearable imposed norms and standards. A particularly important contribution to women's literature and the issue of female representation is Chopin's deep and nuanced psychological portrayal of her protagonist: by making her wishes, doubts and inner dilemmas known to the privileged readers, the author actively reshapes representation practices and creates "herstories". What is more, Chopin's focus on women's agency and choice links her works with the contemporary feminist concerns, as discussed in the section 2.1. of this paper.

### **3.3. "Do you suppose she was going to quilt it or just knot it?" – Susan Glaspell's Women**

Susan Glaspell's short story "A Jury of Her Peers" (an iconic phrase from the title is also the title of an important collection of critical texts dedicated to American women authors referenced in this paper) from 1917 is an adaptation of her popular play *The Trifles*. Glaspell uses the third person narration as well, but the inner perspectives of the female characters are revealed through a dialogue. The main protagonist, Minnie Foster, now Mrs. Wright, is absent from the story and the story is told from the perspective of her former friend, now neighbor, Martha



Hale. There is a sharp contrast between male and female characters and their representations, especially in terms of their duties and positions. Minnie Foster's husband is found dead and although the wife is a primary suspect, nobody can determine what the motive was. The sheriff and his assistants have an active duty to find a motive for murder – they are the ones with important jobs and responsibilities. They bring their wives with them to the scene of the crime to pick up a few things to bring to their neighbor Minnie who is already in jail. Throughout the story, the feminine perspective is downplayed and underestimated by male characters; a woman's domain is household, chores, knitting, patchwork; in other words, "trifles". However, towards the end of the story, it turns out that the women are able to discern the motive for murder – an unhappy marriage, a cruel husband who killed Minnie's pet canary. The women decide not to disclose that information to the sheriff in a final act of defiance of male authority and in support of female solidarity.

This story also touches upon the issue of marriage as confinement: through the memories of Marta Hale we learn of Minnie Foster as a happy girl who became sad and kept to herself when she got married and stuck in a loveless and childless marriage of twenty years. The setting of the story is also domestic space like in the previous two: the drama unfolds in Minnie's kitchen, among her dishes, sewing utensils, preserves. We learn that the Wrights' home was a cold and lonely place and the only company Minnie had while her husband was at work was a little canary bird. Just like in Freeman's story, the pet turns out to be a decisive element of the plot: we learn that Minnie has committed murder after her husband cruelly killed her only company. Some critics draw attention to a potential link between Minnie's married last name "Wright" and the words "right" and "write" claiming that Minnie regains "authorship of her life by murdering her husband." (Makowski 53) In other words, Minnie's act of murder ironically empowers her just like an act of writing can be empowering for women.

Female characters are represented as more active and more astute and better detectives than their male counterparts. It turns out that female faculties, such as attention to detail and focus on emotions will be crucial for solving the mystery, the skills that their self-important husbands miss. Glaspell's stroke of genius was to use the metaphor of the quilt Minnie was piecing in the story as a counterpoint to the detective work of her female neighbors who piece together the puzzle of her husband's murder. The seemingly irrelevant details, women's "trifles", prove to be crucial for the entire plot. Furthermore, female characters are turned into active agents who ultimately decide on their

own that they will not inform the sheriff of what they found. Through the characters of Mrs. Hale and Mrs. Peters, Glaspell promotes the idea of equality and empowerment as the focus is placed on the female perspective and contribution. They protect their friend understanding that the crime she had committed was motivated by the cruelty of her husband and her sad and solitary married life. The slow revelation of the motive for murder is accompanied by the ironic remarks of male characters who openly doubt female cognitive and detective skills only to be exposed to be lacking those faculties themselves. This small victory for the female characters is also a symbolic act of empowerment.

The female characters become complicit emphasizing female solidarity and preserving and re-claiming their domestic space: "We live close together, and we live far apart. We all go through the same things – it's all just a different kind of the same thing!" (Glaspell) Observing the sad fate of Minnie Foster, Mrs. Hale and Mrs. Peters realize that they all have something in common in the world where their opinions and actions are considered inferior compared to the male ones. What is more, that joint experience enables them to voice and articulate this newly-found attitude: "It was as if something within her not herself had spoken, and it found in Mrs. Peters something she did not know as herself." (Glaspell) The relationship between female characters in this story can also be understood in the context of contemporary popular networked feminism which emphasizes female solidarity and sharing of mutual experiences as a means of women's empowering. The two female characters, represented as smarter, braver and more humane than their male counterparts, demonstrate the full power of female authorship and the importance of symbolic power in the act of representation.

#### **4. Conclusion**

The three short stories by American women authors analyzed in this paper are all told from the perspectives of their female protagonists who make choices and decisions based on their wishes and thus oppose the established (male) norms. Telling a story from a female perspective so as to reveal the inner workings of female psychology and to complement the characterization process is a narrative strategy often used by women authors. This literary strategy can also be viewed within a broader frame of feminist cultural politics directed towards a struggle for equal representation. Taking over symbolic power, women authors give voices to female characters who develop undergoing the process of empowerment and self-definition.

Some of the important themes these authors deal with are marriage, domesticity, freedom vs. confinement and male/female relations. In one way or the other, all three protagonists opt against marriage. Freeman's Louisa breaks off the engagement in order to live her solitary life in accordance with her preferences and her tastes. Chopin's Louisa prefers death to an unhappy and unfulfilling marriage and Glaspell's Minnie ends her cruel and loveless marriage by murdering her husband. In all three stories, male characters are represented as disruptive forces who disturb the inner and outer worlds of the protagonists. Furthermore, all three characters are developed by representing them as active agents making conscious and deliberate choices to express their dissatisfaction and take their lives into their own hands. This could be interpreted as a deconstruction of the hierarchical binary opposition, pointed out by many feminist critics, in which male is associated with something positive and active and female is perceived as its less desirable opposition. What these women writers achieve is to create a representation practice which would allow for equal representation and utilize the power of words to tell a "herstory" instead of a conventional history. It is also possible to discern a link between these stories written at the turn of the 20<sup>th</sup> century and contemporary 21<sup>st</sup>-century feminist concerns and movements focusing on individualism, choice, agency, and speaking out. This is an argument in favor of the claim that feminism is still relevant for contemporary literary and cultural contexts and that its multifaceted forms and incarnations represent valuable critical lenses in literary analysis.

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### AMERIČKE KNJIŽEVNICE I MOĆ PREDSTAVLJANJA

**Rezime.** Rad se bavi predstavama o ženama u kratkim pričama američkih književnica, posebno se fokusirajući na pojam simboličke moći, odnosno, moći predstavljanja. Teorijski okvir zasniva se na radu teoretičara kulture poput Stjuarta Hala i Pola du Geja i njihovim objašnjenjima koncepta simboličke moći i praksi predstavljanja kojima se moć reči iskazuje. Takođe, uvidi Edvarda Saida i Homija Babe o odnosu između pojma moći i predstavljanja dopunjuju se uvidima feminističkih kritičarki (Siksu, Irigare, Gilbert i Gubar, Rivers, Gil) o značaju sopstvenog glasa i statusa subjekta u procesu (samo-)reprezentacije i (samo-)osnaživanja putem pisanih narativa. Odabrani korpus sastoji se od tri kratke priče čuvenih američkih autorki Kejt Šopen, Meri Vilkins Friman i Suzan Glaspel. Priče su napisane i objavljene krajem 19. i početkom 20. veka i imaju ženske protagonistkinje i dela su ženskih autora. Sve tri kratke priče bave se muško-ženskim odnosima moći, pitanjem ženskog subjektiviteta i samo-reprezentacije, odnosno, konceptom moći reči u ženskom narativu. Analizom predloženog korpusa istražuju se zajedničke teme i narativne strategije kojima se autorke služe da bi se bavile pitanjima simboličke moći i (samo-)osnaživanja u svojim delima i uspostavlja se veza između čitanja ovih priča i savremenih feminističkih debata i tema.

**Ključne reči:** američki ženski pisci, kratka priča, simbolička moć, predstavljanje, feministička kritika, Meri Vilkins Frimen, Suzan Glaspel, Kejt Šopen, postfeminizam



## **UN-LEARNING THE ANTHROPOCENE: AN ECOFEMINIST READING OF URSULA K. LE GUIN'S *THE LEFT HAND OF DARKNESS***

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**Abstract:** In the twenty-first century, environmental issues and climate change have found their way into mainstream discourse, wherein ecofeminism can act as a transformative project. The subversive and visionary science fiction of Ursula K. Le Guin, in *The Left Hand of Darkness* (1969), with its focus on gender and nature, has imaginatively cleared the road for the reader to conceive an alternative to the world of capitalist modernity, a world that has led to the subjugation of women and nature not only for those experiencing modernity within the so-called West, but also for those—the Rest of us—at the periphery of this fragile world order. In order to tackle the dehumanization of women and the degradation of the natural world, Le Guin, while highlighting the impacts of the Anthropocene in her own world, deconstructs and rethinks the dualistic hierarchies, through her narrative world, which contribute to oppression, domination, and the reification of male dominance. In this article, we approach *The Left Hand of Darkness* as a fictional forum whereby the audience is given the chance to reinterpret and reflect on their relationship with nature against the backdrop of the unprecedented ecological crises we face today. Our ecofeminist reading of the novel foregrounds Le Guin's treatment of the nonhuman Other in her speculative narrative world, and sheds light on our angst about the current geological epoch known as the Anthropocene.

**Keywords:** Ecofeminism, Ursula K. Le Guin, *The Left Hand of Darkness*, science fiction.

## 1. Introduction

Science fiction can be read as a medium that enables us to survive and thrive as a species facing our real-world problems and existential threats through “giving us emotional distance to see our current situation from afar, separated in our imaginations through time, space, or circumstance” (Vakoch xvii). Feminist and environmental issues have been a staple for science fiction since the dawn of the genre. Conflating science fiction and ecofeminism can help scrutinize the origins of human-induced climate change in the “twin oppressions of women and of nature, driven by patriarchal power and ideologies” (Vakoch xvii). The subversive and visionary fiction of Ursula K. Le Guin, *The Left Hand of Darkness*, explores a continuum of social issues, particularly those that are associated with gender and the patriarchal domination of the nature as well as gender identities that do not identify with hegemonic masculinity. Le Guin’s fiction bears the capacity to counter the dual site of violence against women and nature. It helps the reader conceive an alternative to the world of capitalist modernity, not only for those experiencing modernity within the so-called West, but also for those—the Rest of us—at the periphery of this fragile world order.

Written in 1969, *The Left Hand of Darkness*, which won both the Hugo and Nebula awards, has been greatly lauded as an intersection of ecofeminism and science fiction. Despite being hammered by many critics for its shortcomings in using mainly male pronouns to address an androgynous species, *The Left Hand of Darkness* foregrounds the agency of subjugated women and the land they dwell when read through the lens of ecofeminism. Le Guin, considering the impending environmental disasters in her own world, strives to blur the inequitable borders between human and nonhuman worlds by introducing a culture that is predicated on a unique ethics of care.

In this paper, we will try assess the extent to which the theoretical paradigm of ecofeminism has addressed the human/nonhuman inequalities, and the way we treat the environment. In effect, *The Left Hand of Darkness* is our primary reading for it creatively echoes the planet we, as readers, are inhabiting. The novel is of great significance because through it Le Guin has posed the two “ubiquitous” questions to the environmentalist movement: “What is nature?” and “what is a human being?” (Murphy, *Environmentalism* 373).

Our study thus tries to investigate how Le Guin’s imaginary world resonates with the contemporary debates regarding the Anthropocene, and to inquire whether the same dramatic alterations Le Guin carried out in her novel can act as magic pills to help resolve our present predicaments. Our less utopian, and more pragmatic, objective is this: If



we cannot resolve the environmental threats to our existence, at least we should learn, via literary and cultural engagement, to embrace the nonhuman world so as to cherish a more ethical life on the planet while we can. Before examining Le Guin's treatment of the human and the nonhuman world in *The Left Hand of Darkness*, we should define the epoch of the Anthropocene as we understand it, and foreground the significance of the nonhuman world and the redemptive role ecofeminism plays towards a more egalitarian future.

## 2. The Nonhuman in the Anthropocene

On this journey of awareness raising, it is important to concede that we, the human species in the aftermath of capitalist modernity, have gravely damaged our environment. Environmental problems and climate change are indeed the most glaring issues the world is faced with today; issues such as desertification, deforestation, the release of toxic waste, air pollution, acid rain, suppression of animal rights and so on, have been endemic to twenty-first century lived experiences, taking hold of our lives in this world regardless of our locality, and leading to mounting concerns about the long-term survival of our species. It is inexorable that having a better understanding of our present conditions will give us a small window of opportunity to ameliorate the ills that we have caused, and are suffering from.

The term Anthropocene "as a new geological epoch in which human activities have become a transformative force shaping our planetary systems" has enjoyed widespread appeal ever since it was proposed by Nobel Laureate Paul Crutzen (TÜZÜN 171). Accordingly, humanity has become a knowing subject and dominating life force on the planet, leaving a consequential and lasting impact on the acceleration of global warming and anthropogenic changes. These global changes that are caused by human activity, are now so "large and ubiquitous" that one can consider human experiences as "geological forces, behaving like volcanoes, large meteors, earthquakes, that is, promoting large scale changes and long-term effects" (Savi 37). The mid-twentieth century witnessed "The Great Acceleration" as people started to consume a great deal of resources merely to "keep up with the then recently inaugurated Western model of production and consumption" leading to pernicious influences on the environment (37). Regrettably, "much of what we are causing is out of our control and cognitive grasp" (TÜZÜN 172). Since the dawn of the industrial revolution, nature has been exploited drastically and there is a burning need to have more critical discussions on the matter. To understand a fitting ecological niche as Patrick Murphy asserts in *Literature, nature, and Other:*

*Ecofeminist Critiques*, we have to come to realize that women and nature have to be regarded as “speaking subjects” (13):

What we must find a way to do, then, is incorporate the other people—what Sioux Indians called creeping people, and the standing people, and the flying people, and the swimming people—into the councils of government. This isn’t as difficult as you might think. If we don’t do it, they will revolt against us. They will submit non-negotiable demands about our stay on the earth. We are beginning to get non-negotiation demands right now from the air, the water, the soil. (Snyder quoted in Murphy, *Literature, nature, and Other* 13)

In “Rethinking the Relations of Nature, Culture and Agency”, Patrick D. Murphy sees the alienation from the natural world as the product of enlightenment, which is “enthroned” for the “modern rational existence” and is acting as a “dictator” towards the nonhuman (312). This viewpoint leads Murphy to see culture as the “glue cementing past, present and future humans together in a continuity of alienation from the rest of the world from which they arise, in which they participate with other entities, and to which they organically return through death.” Murphy sees the “Dominant culture” as the most powerful manifestation of this dynamic (312).

The nonhuman-turn in the humanities, a contemporary intellectual movement, builds on the representations of nonhuman referents emergence since the 19<sup>th</sup> century. Charles Darwin in his “theory of common descent” was the one who asserted that both the human and the nonhuman are operating based on the same “laws of natural selection” (Grusin ix, x). The turn, however, in the 21<sup>st</sup> century has gone through great many theoretical and intellectual developments to decentralize the human hegemony, and to tip the balance in favour of the nonhuman. Philosophers such as Latour contend that “we have never been human” since humanity has always “coevolved, coexisted, or collaborated with nonhuman—and that the human is characterized precisely by indistinction from the nonhuman” (Grusin ix, x). This to Grusin means that Latour sees the beauty in living at the time of the Anthropocene and presses for shattering the boundaries between culture and nature introduced in “Enlightenment philosophy” (Wybranowska 46). Grusin sees the paradigm of the Anthropocene as a product of the nonhuman turn because it posits humanity for their geophysical forces alongside all the other nonhuman factors leading to climate tampering, and catastrophe.

To Bennette, another leading scholar in the field, historical materialism, which was the product of the West laden with imperial agenda, was not capable of offering satisfactory responses to the ecological changes that were in the making, namely, the dawn of human-induced climate change (quoted in Savi 17). The nonhuman turn, Bennette points out, tries to remind us that this world is populated by the “active subjects and passive objects, ... by lively and essentially interactive materials, by bodies human and nonhuman” (quoted in Savi 17). The nonhuman turn has, therefore, the liability of disclosing the participation of the nonhuman in our world to live more sustainably, and ultimately become less violent toward other bodies. Bennett brings up the concept of “thing-power,” meaning that *things* have the “vitality” which can get into human ways, blocking their “will and designs” (quoted in Savi 16). Bennette in her “Through Ecofeminist Eyes: Le Guin’s ‘The Ones Who Walk Away from Omelas’,” genuinely believes that what happens to a part of this chain will ultimately leave its mark on all the other parts “in a way that all threads reverberate from movement at any spot in a web” (63). Humanity is not the only species on earth, and we must acknowledge this interconnectedness to the rest of the world; meaning that our deeds have repercussions that will surely manifest themselves in a “long, self-perpetuating chain of cause and effect” (64).

Val Plumwood, another trailblazer in the field, sees “a gendered reason/nature contrast” in the blueprint of western thought that is elaborated in dualistic constructions such as “culture/nature, mind/body, male/female, subject/object” (quoted in Hawkins 158). Plumwood in *Feminism and the Mastery of Nature*, sees reason in the western tradition has been set up as the “privileged master” who with a fiddled outlook dualistically conceives nature as a “wife or subordinate other,” which is radically discontinuous with the self, and thus can be colonized by the “master” (Plumwood 3). Considering the tight bond between the domination of humans and the domination of nature, Plumwood insists that the West’s dualistic treatment of nature, and its subsequent “construction of human identity as outside nature” induces a lot of environmental crises. As a result, Plumwood claims “a virtue-based” account will surely help us solve great many problems that affects both the human and the nonhuman world today (2).

According to the abovementioned scholars, humanity is a “serious trouble” and “can no longer be taken as an all-inclusive category at a time when the planet is also facing various forms of existential risk” (TÜZÜN 173). This remark invites us to hold ourselves accountable for what has happened to the planet, and what fate it is going to face in the not-so-distant future. Fortunately, in order not to take part in this

complete annihilation suggested by unfettered capitalism, posthuman and nonhuman theories, material feminism and ecofeminism in particular, have been producing and offering interesting insights and ways. Interestingly enough, while scientists were underestimating the power of humans to bring about detrimental damages to the earth, leading ecofeminist scholars have been pronouncing theories on the ecological front. More pertinently, ecofeminists and writers such as Ursula K. Le Guin had already turned to address humanity's impact on nature, calling for a battle for the liberation of both women and nature from all the oppressions imposed on them by the male-dominated mindset. The most viable solution for them is to decentralize Anthropocentric attitudes and apply more non-hierarchical and egalitarian measures. These activists started criticizing problematic social hierarchies and power structures along with promoting "alternative lifestyles and ethics" for the humans to see their dependent status in the natural world, and learn to respect alterity in "his/her/its uniqueness" (Alonso 4).

### **3. The Ecofeminist Paradigm**

In 1974, the French feminist Francoise d'Eaubonne coined the term ecofeminism to capture "women's potential to instigate an ecological revolution entailing new relations between women and men and between people and nature in the name of ensuring human survival" (Buell, et al. 412). Ecofeminism or environmental feminism, as a sub-branch of ecocriticism bridges ecological criticism and feminism. The members of this tenet argue that the utter devastation of nature is not only androcentric, it also stems from, and contributes to, the ubiquitous gender inequality within the human society. As a result, "women's conventional association with the natural world is exalted by some ecofeminists who seek to promote a mirror opposite of patriarchal constructions" (Buell, et al. 424). They also seek for "women's spirituality grounded in female biology and acculturation, one that takes account of the holistic proclivities of women" to be acknowledged (424). To ecofeminists, this liberation is possible when nature and women merge together to demolish hierarchal masculine mindset for the sake of equality for all the human and non-human.

This discourse considers the exploitation of women and that of nature as closely linked, and stresses that these unfair repressions are mainly carried out by a patriarchal mindset that is based on subjugation, power and control viewing and devaluing women as subservient and inferior identities, and the nature as a non-human object; an objectification that clears the way for all the persecution of women and

destruction of the nature. Salleh sees this subjugation as “a parallel in men’s thinking between their ‘right’ to exploit nature, on the one hand, and the use they make of women, on the other” (quoted in Hay 75).

Plumwood in *Feminism and the Mastery of Nature*, through giving examples from notable authors who connect women and nature, such as Hegel, Swift and Freud, concedes that women have been traditionally associated with nature as the “excluded and devalued contrast of reason,” which to her “includes everything that reason excludes” (19). This “relic of the past assumes”, should be, therefore, wiped out, and men and women should “simply, unproblematically, and fully” see themselves as “*human*” (22). Birkeland in “Ecofeminism: Linking Theory and Practice”, defines ecofeminism as a theoretical paradigm that pinpoints “androcentric” dualism of men and women as a primary source for anti-ecological motives. “Androcentric” is what Birkeland calls this “legacy of the history of male dominance,” which is still prevalent in contemporary thinking, and which is an “interpretation of human nature that assumes the universality of a masculine model of Man and its associated values” (24).

Ecofeminism with its fresh and timely look at literature can open new windows to understanding our physical world way better; however, it is not simple bandages. Warren and Cheney in “Ecological Feminism and Ecosystem Ecology” are of the opinion that the “ethical nature of human relationships to the nonhuman natural world” is a pressing concern for ecofeminist scholarship (180). Ecofeminist ethics go beyond the twofold ethics of the feminist critique of “male bias” and offering analyses that are not “male-biased,” and “extends feminist ethical critiques of sexism and other social ism of domination” at the heart of the “unjustified domination of nonhuman animals and nature by [the] human” (180). This means that the ecofeminist ethics denounce “androcentric” and “naturist bias” (180).

Reflecting on how front runners of ecofeminism, who see the connection between feminism and ecology as the ultimate goal of ecofeminism, encapsulated their perspective by a moral issue, helps us to assume the critical stance as a subject compelled to mull over all our interactions with the environment, and of course to act accordingly as a citizen and literary critic. We concur that the nature/human relation has always been treated as a dualism in Western culture leading to the current environmental crises. Here in this article, we embrace any attempt to explore our continuity with the nonhuman paradigm, which can lead to collapsing the nature/culture dichotomy. As such, we maintain that Ursula K. Le Guin in *The Left Hand of Darkness* has made a significant contribution to this ecofeminist project. Le Guin, following

Bennett's conviction, has seen a compelling urge to explore the "vitality of nonhuman and not quite-human" (quoted in Savi 16). An ecofeminist reading of her narrative world bears promising results since ecofeminist ethics view the domination of women, nature, and the nonhuman category as morally wrong, and instead provides a concrete ethical theory that as Warren and Cheney moot "treats woman's moral experiences and human interactions with the nonhuman natural world respectfully" (Warren and Cheney "Ecological Feminism and Ecosystem Ecology" 181).

#### **4. *The Left Hand of Darkness*: Science Fiction as Ecofeminism**

Ursula K. Le Guin in *The Left Hand of Darkness* has disallowed the traditions of focusing on sciences found in most of acclaimed science fiction. She, instead, has tailored new social issues to this genre and has taken stock of alternative economies, brand new sexual relations, and alien encounters. The novel opens the floodgate and immerses us into a Hanish universe that is at odds with our world, hoping to find answers to the burning what-if questions regarding human and nonhuman relationships. "Le Guin described *The Left Hand of Darkness* beginning life as a thought experiment, a story that grew out of a series of 'what ifs'" (Yuen, par1). One of those hypotheticals concerned place: What if a world was in the midst of an ice age? The result: Gethen, in all its frozen splendour" (Par 1)

Informed by ecofeminism, Le Guin's *The Left Hand of Darkness* gains ground in ecofeminist movement. Through thinning the borders between the nature/culture, human/nonhuman, the fiction manifests the pernicious power of human activities and offers alternatives while probing what it means to live in the epoch of the Anthropocene. The present and future of several species on earth have been threatened by human activity; Le Guin's imaginary world is thereby significant to study, for she has criticized the power relationship in this "descriptive" (Le Guin 9) alternative scenario. Every element in this story is equally treated to the extent whereby humans are no longer enjoying Anthropogenic privileges. This means that there is no trace of domination over women or any other nonhuman species, while all are portrayed as equal in power and privilege.

Le Guin tries to explore how shattering the present value system, especially in relation with the others and nonhumans, replaces the discourse of domination and oppression by respect and understanding. Unlike our earth, Gethen, Le Guin's imaginary world, adheres to prime tenet of ecofeminism in a way that the integrity of all living things is discernible. In particular, in her narrative Le Guin stresses the beauty of

care and the ethics of co-existence of nonhuman life forms since she fervently believes that the oppression of the marginalized will come to an end after, and in the process of, ceasing the destruction of the planet. Read responsibly and collectively, *The Left Hand of Darkness* “contribute[s] to the process of envisioning more ethical relationships for the Anthropocene, along with its implications for current and future human and nonhuman lives on Earth” (Savi 6).

The story is made up of two main accounts of Estraven’s journal entries, Genly-Ai’s report to Ekumen, all of which is interspersed with “shorter, self-contained stories, ranging from ethnological musing from the first Ekumen observers to Karhidish tales and legends” with an account of “Orgota creation myth” (Yuen, par.12). It takes place in a universe called Hain, which was previously presented in her novel, *Rocannon’s World*, published in 1966. The people who evolved in Hain then scattered in different inhabitable planets such as Terra and Gethen. The overall plot of the story revolves around the protagonist of the piece Genly Ai, a solitary human emissary from Terra, who is appointed to visit Gethen, an alien planet alternatively called Winter for its perpetual harsh weather of ice and snow. Ai’s mission is to coax Gethenians, androgynous humanoids, into joining the Ekumen, an alliance between eighty-three worlds. Estraven, the prime minister and senior counselor to the mad king of Karhide, Argaven XV, is the only individual in Karhide who tends to assist Genly Ai to promote The Ekumen and fulfill his mission. His contribution to Ai’s mission, leads to his fall; he is labeled as a traitor, stripped of his title as a prime minister and brutally exiled from his home land. The narrative then follows the series of events unfolded to the two characters’ harrowing adventures while travelling the length and breadth of Karhide, Orgota and traverse Gorbin ice sheet.

The parade in Erhenrang, the opening scene to the story, is Le Guin’s point of departure from all the traditions and stereotypes of our world, as she finds her liberation to celebrate and exercise a new culture, namely “Culturopoeia,” a culture of care (Murphy, “Rethinking the Relations of Nature” 311). Patrick D. Murphy claims, Le Guin unassumingly takes the future as a “clean slate” on which to create a new world for the inhabitants of the old (313). In *The Left Hand of Darkness*, Le Guin’s “clean slate” (Murphy 313) unfolds under the guise of an ice planet is very new to Ai, an old-school male from the planet Terra, the Earth itself: “I see and judge as an alien” (Leavenworth 143-144), describes Genly Ai, the “I” who is known as an “outside subject studying the civilization he cannot fully understand,” and who needs alternative voices to be able to report truthfully and to “complete the picture” he gets from “multifaceted nature of reality he faces” (143-

144). Ai's alien encounter, which leads him to perceive himself and Gethenians as "Self and Other" suggests that Ai has traits "associated with colonial exploration" (142). This alienation becomes more evident whenever the Gethenian's behavior is atypical compared to his own lived experience.

The juxtaposition between this ecofeminist planet and Western society is specifically apparent when Ai, who as a product of patriarchal social order engaged in "capitalistic, paternalistic and militaristic" disciplines, travels around the planet Gethen and recounts what he undergoes as he is confronted with his instilled prejudices (Rose and Bartoli 142). Genly-Ai—a strong, tall, and heterosexual man for whose gender identity Gethenians have no word but "pervert"—is clearly distinguished from the rest of the inhabitants who are typically "stocky" and "dark" (Le Guin 18), with a layer of fat that protects them against the cold. This defenseless solitary "messenger boy" wanders around Gethen desperately to achieve his political objectives: "I thought it was for your sake that I came alone, so obviously alone, so vulnerable, that I could in myself pose no threat, change no balance: not an invasion, but a mere messenger boy" (Le Guin 312). In effect, Ai enters a world that Le Guin tries to keep away from the anthropogenic changes of our contemporary Terran lives. Ai's coming alone to this planet is Le Guin's initial indication of her ecofeminist tendencies; a lonely envoy shows no thread of colonization, thus inflicts no harm upon that planet. Le Guin asserts that colonizing a place will inevitably lead to anthropogenic changes and exploitation based on patriarchal behavior—not unlike the real world of Western industrial capitalism. Le Guin wholeheartedly concurs with ecofeminist advocates, who also see the interdependence between the exploitation of nature and the oppression of women's rights, exposing the intersectional roots of mastery and domination.

As Ai chinks up, for exploring the impacts of Anthropocene Le Guin has gone to great length and has created a new social, sexual and political world; the outcome is thus a new fully-fledged world that is disparate from the known world of ours. To do so, she firstly instigates a new calendar. As Diamond and Orenstein argue, "For some, the power of ecofeminism derives from the way in which it articulates new stories of origins and the place of humans in the world" (quoted in Power 39). Following this potentially ecofeminist ethos, she foregrounds a planet in which "it is always the Year One. Only the dating of every past and future year changes each New Year's Day, as one counts backwards or forwards from the unitary Now" (Le Guin 20). Hoping for the creation of a new culture, a culture which transcends the limits of the Anthropocene, Le Guin shakes the pillars of the Enlightenment in the West based on the



“logic of domination” which as Warren in “The Power and Promise of Ecological Feminism” asserts “has functioned historically within patriarchy to sustain and justify the twin domination of women and nature” (128). Le Guin is adamant to deconstruct the tradition of historiography and fashion a world with no written historical account. Instead, she augments cultural complexity of her narrative world through myths narrated by Estraven and the accounts of the first investigator from Terra. Through such collective tales and lived experiences of the Gethenian, these myths emerge to both identify the problems and offer solutions.

According to Messer, the creation of this ahistorical land is the reflection of Le Guin’s ecofeminist ideas on history, that is “dominated by androcentrism,” and is to justify human “maldevelopment” in which “humanity begins to commodify people and nature” (24). Hence, the remedy for these underdeveloped cultures can be the “subversion of historical development” and repudiating the history which acts as a step towards “subverting dominant power structure that have pursued the subjugation, control, and abuse of nature and people” (24). No one, therefore, can resort to history as a “moral compass” to avert the discourse of dominance, because it is the existence of history that helps to perpetuate the dualisms and justifies atrocity.

Le Guin’s second shot at achieving her goal of wearing Anthropocene down, is undoubtedly choosing her setting. Significantly enough, we do not consider Gethen, Le Guin’s imaginary world in the novel, as a perfect future society with elaborate depictions of the sort that is the backbone of many utopian works of fiction by William Dean Howells, Robert Owen, Karl Marx, to name but a few. If anything, Gethen can be viewed as the plagued land formed as a consequence of all the human activities. Life on Gethen is so bleak that one can see it as if the nonhuman is revolting against us and as Snyder counts it has submitted “non-negotiable demands about” its inhabitants’ “stay” (quoted in Murphy’s *Literature, Nature, and Other* 13).

For creating this setting, she is thoroughly fired up by Rebecca Solint’s idea on the “power of blending nature writing with anthropology, stating that to truly understand a place requires an understanding of a people’s connection to that place” (quoted in “*The Left Hand of Darkness, Nature, Culture, and the Other*”, Yuen, par 6). Le Guin has practiced crafting her abiotic nature in Gethen where the biting cold weather intimidates its own inhabitants. As reported, Gethen is awfully cold and barren, with very little vegetation; the only mammals are the Gethenian race doing with scarce resources of food and energy. Being exquisitely sensitive to the exceptionally harsh climate of the

Gethen, Genly-Ai draws the reader's attention to the temperature of the two countries and how the people deal with their climate.

We can say that Le Guin takes to great pains to show the immediate relationship between the inhabitants and the landscape. Indeed, the Gethenians have one shared enemy and that is their environment. Her landscape is not "dead, the fixed, the undialectical, the immobile" (Foucault quoted in Gordon 177), neither is it merely a frame for the story for the landscape can implicate the life of the inhabitants. It is in this setting, which is truly indifferent to its inhabitants, that the fate of each individual unfurls. As Gethen represents people, and the Gethenians, as subjects at the perils of this environment, the planet embodies the sense of place. The Gethenians are "appallingly alone in this world. No other mammalian species. No other ambisexual species. No animal intelligent enough even to domesticate as pets" (Le Guin 282). This "uniqueness" will surely touch on the entire "outlook" of the Gethenian as Ai points out, "philosophically, emotionally: to be so solitary, in so hostile a world: it must affect your entire outlook" (Le Guin 283). The climate has greatly impacted different aspects of the inhabitants of Gethen, colored their personal, political actions, culture and life style.

First and foremost, these inhabitants have not mastered the technological know-how much; they move languidly and unhurriedly, and they lack the ability to mobilize. This leisurely speed of life mingled with the strong inclination of the Gethenians to survive on the marginal world, can be blamed for the sluggish development of Gethen. Gethen has never gone through an industrial revolution and has never achieved "in thirty centuries what Terra once achieved in thirty decades" (Le Guin 126). This clearly shows that the Gethenian mindset is merely focused on their presence and surviving, which clashes repeatedly with progress. Surviving in this climate is thereby a priority to the inhabitants leaving them no space to mull over the mastery of their environment.

This grudging move reminds us of Daniel Elam's anticolonial thought in his *World Literature for the Wretched of the Earth: Anticolonial Aesthetics, Postcolonial Politics*, in which Elam recounts Fanon who believes that anticolonial thinkers endorsed unknowing and collective inexperties. The outcome was thus a "palimpsestic" inaccessible utopia where "the wretched form the mass that will endeavor to create a new man on the basis of their wretchedness" (2). To retain this "wretched world," the "ground-down," anticolonial thinkers started to refuse mastery and authority, the building blocks of the West. Le Guin's icy land can represent what Leela Gandhi calls "the rudimentary schoolroom of ethics" (quoted by Elam 23). This

“schoolroom of ethics” becomes Le Guin’s lab of practicing her anticolonial imagination; the world, however, is wretched, that politics “accountable to regimes of ‘success’, ‘sustainability’ or ‘attainability’” cannot be applied here. It requires a politics of the “present”; “the time being, the passing moment, and the present” (3).

The above-mentioned laments crystalize why Le Guin prefers a land with only little progress since aligned with *The Wretched of the Earth*, she is of the opinion that “there will likely never be a world ‘after colonialism’”. “Egalitarianism” is hence the best fix for the “horrors” of the oppressive rule around the world” (Elam 3). She is not seeking “revolutionary outcomes,” but rather she offers “a political aesthetics centered on commitment to ‘inconsequence’ as a way of refusing future mastery and expertise” (Elam 5). The nature in her mindset is un-masterable, so the only alternative is withdrawal which requires coexisting not progress. The Gethenian are, very similar to Fanon’s anticolonial’s call of a “new man” (Elam 2), therefore, not the masters in this nature, but a part it.

These inhabitants do as little as possible to interfere in the balance of the nature, as Lindow points out, “within the LeGuiniverse, the greatest suffering is caused by doing” (249). This is a self-evident fact showing Le Guin’s care; Le Guin is seeking for the ethical care through creating an imaginary land within which the inhabitants are not doing much because they have already taken the importance of the interests of the nature on board and preferred to live with harmony and empathy with them; a kind of empathy which has long been taken for granted in the Western societies. Here man and culture and androcentric conventions are not positioned at the top dominating women and nature for their weakness.

Having drawn the habitat, Le Guin then starts to populate it with characters reflecting her own thought process of gender and sexuality. Le Guin reckons the intrinsic nature of men way more violent than that of the women, thus she crafts a world inhabited by an androgynous population. This with all its shortcomings could be perhaps the boldest move of Le Guin in which she goes for melting the capitalistic goal of creating a hierarchal structure that empowers men to be more influential to dominate women and nature. Le Guin’s tenacity to deconstruct all the traditional gender roles represents a challenge to the dualistic notion of gender and the tyranny of genders leaving the readers to ponder how gender roles arising from Western ideology govern our world. Indeed, Gethen is teemed with androgynous people as Le Guin’s heuristic tool of exercising the impacts of excluding genders. She disputes “all the naturalized assumptions about what it means to be

human and less than human, particularly when human is taken to mean white and male” (Pearson 185-6).

Hence, Le Guin manipulates gender subtly; the gender identity in Gethen is “provisional, temporary and arbitrary” and through Genly Ai, Le Guin tries to show how this brand-new gender system might look like to an outsider. Ai as a “naïve human male locked in his own preconceptions about the alien and their world” is forced into bridging the gulf between his own ideology and that of the weird, yet intriguing culture he faces (Pearson 184). The people Ai encounters have no gender roles, sexed identity is here temporary and the inhabitants based on their shifting social surroundings emerge into either male or female embodiments and they are mostly in “somer,” (Le Guin 118) i.e., sexually inactive. This hermaphroditic race has a culture that “at the first glance looks as if it should have either more or less in common with ours than it does,” and it “overtly refute[s] the (Euromerican) human insistence on duality and binary thinking” (184).

The fact that an individual can either be a man or a woman in a single body during the period of “kemmer” (Le Guin 25) can clearly support the equality of both sexes and Le Guin’s egalitarian purposes; the mother of some children can be simultaneously the father of several other children:

The fact that everyone between seventeen and thirty-five or so is liable to be tied down to childbearing, implies that no one is quite thoroughly tied down here as women elsewhere, are likely to be-psychologically or physically. Burden and privilege are shared out pretty equally; everybody has the same risk to run or choice to make. Therefore, nobody here is quite as free as a free male anywhere else (Le Guin 122).

Le Guin’s egalitarian purpose comes to the limelight when the figure of the king is similar to all the other androgynous characters in *The Left Hand of Darkness*. The king falling pregnant articulates Le Guin’s intention of shattering all the inherent biological disparities between men and women and highlighting the inherent worth of women and reaffirming their birth giving power. As a result, this dichotomy, which is a negative legacy of Western thought, has broken down and the path for a more equal society has been paved.

Ai’s alien encounter can be interpreted as the “reversal of the cultural expectation that sex reveals the truth of the self” (Pearson quoted in Bertek 45). Ai disputes the humanness of this androgynous population and mainly uses masculine pronouns to masculinize these inhabitants; the population is, therefore, mostly bracketed in to male category, however, as soon as encountering distinctive, “deceitful”

(Bertek 45) or despicable behaviors, he tends to consider them women-like. This sense of devaluing women and seeing them as “deceitful” and weak roots from Ai’s mindset, which has been fostered by Western thought and ideology. He develops a sense of exasperation and distrusts Estraven for his “soft supple femininity” (Le Guin 27). Ai harbors the same ambivalent feeling when picturing several other Gethenians including King Argaven: “He laughed shrilly like an angry woman pretending to be amused (Le Guin 48). The King’s laughing then signifies nothing to Ai but an embodiment of femininity and “insubstantial” traits (Le Guin 182).

We can finally say that Le Guin is immensely benefiting from her application of a transnational perspective within which Ai is experiencing his selfhood. She has indeed provided a means to conceptualize how it feels like wandering among and dealing with disparate groups of people. Ai tends to place the Gethenians into the pre-established sex categories applying mainly male pronouns, but he fails since he is oblivious to the fact that Le Guin has challenged the male-female binary and destabilized the way humanity is conceived. Through psychological progress, Ai as an outsider comes to realize that this characteristic of the population leads to a representation of undivided halves and these complementary halves together equal humanity. Le Guin has, actually, removed the veil of gender in order to let humanity shine. This perception helps Ai to leave the darkness behind and embrace the light of seeing a bigger picture in which the Gethenians are not “Other”; in this new picture, Ai is just “another” (Murphy, “Rethinking the Relations of Nature” 311), and the Gethenians are all human.

There no longer exists any gender distinction in this society, women and nonhumans may not suffer the constraints associated with patriarchal societies. Humanity in Gethen is interpreted as a “commonly accessible and shared set of values, attributes and behaviours tangibly separated from arbitrary and shifting notions of the self-based only on a sexed embodiment” (Merrick 247). Consequently, Ai plainly admires the gender system in Gethen and sees the merits of this androgynous society, which is profoundly challenging the binary system dominating the modern West and many other countries. “There is less coding, channeling, and repressing of sex there than in any bisexual society I know of. Abstinence is entirely voluntary; indulgence is entirely acceptable. Sexual fear and sexual frustration are both extremely rare” (Le Guin 217). Le Guin’s decolonial attitude to us reaches its climax when Ai, who earlier in the story found it difficult to trust Estraven while proceeding through Gorbin Ice, falls in love with him. However, Le Guin is loath to let the two couple because she is mindful that the outcome of

this relationship is producing a generation of single-sexed males or females on Gethen which is boldly against her egalitarian opinion and her reluctance to mastering the planet for its Anthropogenic consequences.

### 5. Conclusion

It is high time that we, who are left in the margins and are facing inequitable consequences of the Western Enlightenment, seek a “culturopoeia,” the new culture Murphy coins in an effort to build a more “natured culture” because our fate is linked to that of nature (“Rethinking the Relations of Nature” 311). Anyone living in the Middle East, one of the most vulnerable places in the world to climate change, should heed the evidence on water supply depletion, ecological degradation, temperature increase, deforestation, the shrinking of the lakes, drought, etc., and strive towards the emergency of fostering a culture including human-nature interrelationships rather than nature-alienated one. We need to note that we are part of the natural world, and in order to survive we need to look for ways to coexist with our own nature. As Murphy suggests, we have to practice becoming something more “another” instead of “Other” to the rest of the world, thus we are enabled to form relationships with “a vast array of entities constituted as alien others by the current dichotomy of human versus nature” (“Rethinking the Relations of Nature” 315). This “anotherness,” that is nonhierarchical, is only feasible through embracing a “culturopoeia” volitionally. An ecofeminist dialogue on how to live with the rest of the world can, therefore, act as an actant to transform us into non-hierarchical another. Of course, we are going to have complications with the Western patriarchal thought, which through its historical manifestation, has always considered women and nature as alienated others. However, replacing the alienation of others by the relation of the human/nonhuman will surely lead to a better conversation between the two and thus between men and women.

*The Left Hand of Darkness* is not the typical science fiction laden by adventure; it is rather a journey to a land of ice and sun. This journey makes the reader ponder about the ground they are standing on, and see how life would be different if Western capitalistic attitudes regarding the nonhuman treatment and gender issues were not observed. I believe that the parade scene in the novel “with no soldiers, or not even imitation soldiers” with the king himself installing a keystone painted by the “blood of animals” as a sacrifice on the bridge (Le Guin 16-19) underlines Le Guin’s awareness that this harmony between the human and nonhuman will not last long, as Ai the embodiment of

Western capitalism has stepped on this pristine planet. The king is in fact bridging this relation with Terra as a route for globalization, which will ultimately bring about further complications.

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**وا آموختن آنتروپوسن: مطالعه اکوفمینیستی «دست چپ تاریکی» اثر اورسولا کی لو گوئن**

در قرن 21 مسائل زیست محیطی و تغییرات آب و هوایی در شاه راه گفتمان رخنه کرد و فلسفه اکوفمینیسم را عامل تغییر و دگرگونی ساخت. اثر علمی و تخیلی اورسولا لو گوین، دست چپ تاریکی (1996)، توطئه گر و رویا گونه با محوریت جنسیت و طبیعت، دست تخیل خواننده را برای تصور جهانی فرای دنیای مدرنیته و سرمایه داری که زن و طبیعت را به سلطه گرفته، باز گذاشته است؛ نه تنها برای کسانی که مدرنیته را در جهان به اصطلاح غرب تجربه کرده اند، بلکه حتی کسانی که در حاشیه سلسه مراتبی شکننده آن هستند. برای مقابله با انسانیت زدایی زنان و تحقیر طبیعت، لو گوین ضمن برجسته کردن فواید عصر آنتروپوسن، سلسه مراتب دوگانه جهان که منجر به ظلم، تسلط و تجسم در این مقاله، رمان سمت نفوذ مردانه می شود را در جهان روایی خود تخریب و بازاندیشی می کند. چپ تاریکی، مکانی خیالی است که در آن به مخاطبان این فرصت داده شده تا با وجود بحران های زیست محیطی بی سابقه، درباره رابطه خود با طبیعت تأمل و باز نگری کنند. خوانش اکوفمینیستی ما از رمان بازتاب نگاه لو گین به آن دیگری غیرانسان در جهان روایی گمانه پردازانه اش است که نگرانی ما را درباره عصر زمین شناسی کنونی به نام آنتروپوسن برطرف می کند.

**کلمات کلیدی:** اکوفمینیسم، اورسولا کی لو گوئن، دست چپ تاریکی، علمی تخیلی



## **OD TRADICIJE DO PSIHOANALIZE – NAGON, STANOVIŠTE I NESVESNO U TUMAČENJU RANOG DELA D. H. LORENSA<sup>1</sup>**

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**Apstrakt:** Slavljen i osporavan, disidentni engleski modernista D. H. Lorens (D. H. Lawrence, 1885–1930) u svom delu istražuje tematiku emocionalnog, vitalnog i nagonskog u ljudskoj prirodi. Stoga ne čudi Lorensovo interesovanje za psihoanalizu, koja je početkom dvadesetog veka bila relativno nova nauka. U kulturološkom kontekstu psihološkog realizma, Lorensov odnos prema psihoanalizi je oduvek bio predmet debate. Zahtevan za kategorisanje i neprogramski orijentisan, on razvija alternativno viđenje frejdijanskog nesvesnog nastojeći da stvori svoju, *organsku* genealogiju svesti. Tendencija kritike da Lorensovo delo tumači u frejdovskom, post-frejdovskom ili pak, širem kontekstu njegove povezanosti sa psihoanalizom svedoči o validnosti psihoanalitičkog čitanja ovog kontroverznog britanskog autora.

Rad nastoji da prikaže tumačenje ranog stvaralaštva D. H. Lorensa u kontekstu psihoanalitičke teorije, a preko tradicionalnijih odrednica evolucionog materijalizma. Dugo rastrzan između opsesivnih tema, najčešće autobiografskih, D. H. Lorens se u svojim romanima razračunava sa ljudskom psihom – tražeći mesta na kojima ona najlakše puca – i sa samim sobom. Umesto da, poput T. S. Eliota (T. S. Eliot, 1888–1965) i Paunda (E. Pound, 1885–1972), odbija svoje romantičarsko nasleđe, Lorens je nastojao da ga transformiše iznutra, te ga stoga možemo videti kao potisnutu *svest* modernizma. Ignorišući pritom tradicionalne obrasce psihološkog realizma i svesno eksperimentisanje u prozi svojih savremenika, on je postigao jedan od najzanimljivijih dometa u književnom izrazu modernističke generacije.

**Ključne reči:** psihoanalitička teorija, književnost, tradicija, nagon, stanovište, nesvesno, psiha, modernizam

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<sup>1</sup> Iako termin „stanovište” ne pripada tradicionalnom psihoanalitičkom vokabularu, u radu ga koristimo kao sintetišuću sponu Lorensovog razvojnog puta od tradicionalnih premisa evolucionog materijalizma do novijih psihoanalitičkih refleksija autora. Takođe, termin je refleksija autorovog nestandardnog odnosa prema psihoanalizi.

*Nije se bojao sebe. Ali se sasvim svesno plašio društva, za koje je nagonski znao da je zlonamerna, polu-mahnita zver.*

D. H. Lorens, *Ljubavnik ledi Četerli*

### **1. Uvod: Lorens i izazov kategorizacije**

Istaknuti engleski modernista Dejvid Herbert Lorens (David Herbert Lawrence, 1885-1930), neobuzdani *prorok* koji se usudio da ima odgovore na nerešiva pitanja u jednom turbulentnom vremenu, otelotvorenje je antagonizma između muško-ženskog principa koji ga je formirao. Ovaj konflikt kasnije prerasta u antagonizam između tradicije realizma i tendencija modernizma, koji ostaje do kraja ključno obeležje njegovog dela. Zahtevan za klasifikovanje i interpretaciju, nekonvencionalan, kontroverzan i disidentan, on otvara jedan interpretativni problem. Iako je nezahvalno redukovati Lorensa na bilo kakav precizni teorijski okvir, u radu ćemo nastojati da prikazemo njegov razvojni put od tradicionalnog stanovišta kroz postavke evolucionog materijalizma do novijih formi psihoanalitičke refleksije. Prednost je data psihoanalitičkom kontekstu budući da romane *Beli paun* (*The White Peacock*, 1911), *Prekršilac* (*The Trespasser*, 1912) i *Sinovi i ljubavnici* (*Sons and Lovers*, 1913) istražujemo kroz tematiku tretiranja *nagona, stanovišta* i *nesvesnog* u prirodi modernog individualca. Rad nastoji da prikaže da se Lorensov odnos prema psihoanalizi zasniva na njegovoj ličnoj filozofiji o kosmičko-evolucionom razvoju ljudske prirode, iz čega proističe nepoverenje prema frejdovskom sistemskom tumačenju humanog aspekta i želja za alternativom. Alternativa se ispoljava kroz *organsko* tretiranje nesvesnog, za razliku od sistemskih i programskih frejdovskih postulata. Ovakav stav vodi poreklo od Lorensovog izraženog romantičarskog nasleđa, kome se, za razliku od nekih modernističkih savremenika (Saderlend 50), nije opirao. Ovo nasleđe neosporno oblikuje i prožima Lorensov percepciju svesti i nesvesnog, nalazeći izraza i u njegovom životnom tretiranju onog vitalističkog nagonskog u ljudskoj prirodi na kome bazira njegovo delo. Ipak, i pored nepoverenja prema frejdovskom sistemskom tretiranju onog što je po njegovom shvatanju organsko i ne može se kvantitativno odrediti, kod Frojda i Lorensa možemo uočiti i mnoga preklapanja, počev od toga da su delili isti istorijski, kulturološki trenutak i da su obojica odgovorili na njega do tada nepojmljivom kontroverzom.

### **2. Metod: Tradicija, evoluciono materijalizam i psihoanaliza**

Budući da u radu istražujemo rano delo D. H. Lorensa, na primeru romana *Beli paun*, *Prekršilac* i *Sinovi i ljubavnici*, bilo je neophodno

istražiti piščeve formativne aspekte. To u Lorensovom slučaju implicira raskidanje sa tradicionalnim obrascima psihološkog realizma i tretiranje modernističkih premisa na njemu svojstven, jedinstven način. U odstupanju od tradicionalno viktorijanskog tretiranja individualnosti i emocionalnog u prirodi čoveka na pragu *novog* doba, Lorens razvija svoju filozofiju kosmičko-evolucionog tumačenja ljudske prirode. To postiže najpre tradicionalnijim premisama evolucionog materijalizma koji prelaze u modernije oblike psihoanalitičke refleksije. Pritom, njegov pogled na evoluciju nije darvinovski, niti je odnos sa psihoanalizom nužno određen frejdovskim nesvesnim (Fernam 53). Tačnije, Lorensov odnos prema psihoanalizi možemo nazvati post-frejdovskim. U radu ćemo koristiti psihoanalitički metod, koji kod Lorensa vodi poreklo od evolucionog materijalizma, kao kompromisa nauke devetnaestog veka sa modernim tendencijama novog doba. Nakon uvodnih razmatranja, posebni odeljci rada će tretirati evolucionu materijalizam i psihoanalizu, odnosno Lorensovo viđenje istih.

### **3. Rezultati: Ka širem razumevanju Lorensovog psihološkog**

Nakon metodološko-teorijskih sekvenci, u radu ćemo analizirati premise nagonskog, stanovišta i nesvesnog na primeru pomenutih formativnih romana istaknutog moderniste. Budući da Lorens u svojim studijama o psihoanalizi tretira frejdovsko sa podozrenjem i nepoverljivošću, cilj nam je da prikažemo njegov stav kao post-frejdovski, onaj koji komunicira sa širom, alternativnom vizurom njegove povezanosti sa psihoanalizom. Pritom, evidentna je Lorensova ukorenjenost, tj. povezanost sa tradicijom, u njegovom slučaju sa romantičarskim korenima koji su, vek ranije, i uveli psihološko u tretiranje humanog aspekta. Priča o Lorensu je stoga priča o neuhvatljivosti onog ambivalentnog, humanog, nesvesnog dela ljudske prirode koji prevazilazi okvire kategorizacije.

### **4. Beli paun i problem interpretacije**

Šta je to što čini Lorensa osobenim u drugoj deceniji dvadesetog veka? Lorens je od početka intrigirao kritičare, nimalo im ne olakšavajući kompozicijom prva tri romana. Konfuzija u vezi sa društvenim miljeom autora, iritiranost činjenicom da provincijalna fikcija može biti učena u pogledu književnih i intelektualnih aluzija (Fernihough 2004), ležernost prema društvenoj i književnoj formi, kao i šokantan nedostatak seksualne uzdržljivosti (optužba koja počinje sa *Prekršiocem* 1912.), dovode do centralnog pitanja interpretacije njegovih tekstova. "Šta naš autor zaista misli ovim slikama protraćenih života i promašenih brakova? Da li je on novi prorok stare zablude 'povratka Prirodi'? Ponekad tako

izgleda, pa ipak apolog koji objašnjava naziv *Belog pauna* [...] ne čini mnogo u prilog tom eksperimentu” (Fernihough 37).<sup>2</sup>

I pored svih pokušaja da se njegovi tekstovi svedu na prepoznatljive poruke, Lorensova proza kao da odbija takva nastojanja. Jedan od likova iz *Belog pauna* (*The White Peacock*, 1911) koji je oduvek intrigirao kritičare je lik zagonetnog lovočuvara-mizantropa Anabla. Preteča mnogo poznatijeg Melorsa u *Ljubavniku ledi Četerli*, kao otelotvorenje seksualne i socijalne ambivalentnosti, on je boljeg porekla i obrazovanja nego što izgleda. Pojavivši se iznanađ u središnjem delu romana on fascinira čitaoce svojom buntovnom prirodom. Bio je sin „preprodavca krupne stoke” (*big cattle dealer*), obrazovan na Kembridžu, kada ga je bankrotstvo oca degradiralo - on postaje pomoćnik paroha i ženi se ženom iz nižeg društva. Njegov brak biva ugrožen društvenim i kulturološkim razlikama onda kada njegova žena počinje da ispoljava spiritualne pretenzije. Anabl postaje sinonim *sirovosti*: „Za nju sam predstavljao životinju. Podnosio sam to oko godinu dana. Onda sam obukao seljačku odeću i otišao” (Lawrence 2014, 151). Anablov život preokreće društveno prihvaćene ideale o društvenoj integraciji, romantičarskoj harmoniji i kulturološkom ponosu. Priči o spontanoj muškosti i superiornom ženskom principu ovde je dat sarkastičan obrt. A Anablova izgubljena vera u religiju ne dovodi ga do stanja agonije već do agresivnog nihilizma.

Anabl priča svoju životnu priču Kirilu među gotskim ruševinama napuštene crkve, pri čemu gotski ambijent Lorens koristi u klasičnom kontekstu negiranja tradicionalnih obrazaca življenja. Kao simbol izgubljene vere, crkva zauzima svoje mesto među ostalim ruševinama jednog oronulog društvenog sistema koji će T. S. Eliotova čuvena poema prikazati kao pustu zemlju jedanaest godina kasnije. U *Belom paunu* vidimo opustošeno imanje, ekonomski urušenu farmu, „degradirani Kolvik Hol”, londonske sirotinjske četvrti i zapuštenu Kristalnu palatu (Lawrence 2014, 247, 260-61). Roman prikazuje promene, meditaciju „nad prošlim vremenima” u svetu koji počinje da deluje neprepoznatljivo (2014, 1). Vajolet Hant u *Dnevnoj hronici* beleži da „više uopšte nije bilo ‘okrug’, velikih porodica, vlastelina, pa čak ni sveštenika” (Fernihough 38). S druge strane, bilo je prisutno mnoštvo *modernijih* alternativa: agrikulturalna depresija, sirotinjski život u Notingemu, „prognani London”, emigracija. Pritom, Džordžov impulsivni karakter na farmi, u trgovini i politici odslikava deficitarnu *životnost*. U međuvremenu, rudni kapital biva prisvajan nacionalno, umesto lokalno, a Lesli polako ulazi u svoju ulogu torijevca. Društvena fasada ovakvog

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<sup>2</sup> Prev. citata u radu sa engleskog A. M.

života – lažni pastoralni piknici, dobrotvorni teniski mečevi za „misionare i nezaposlene, društvo ‘naprednih’ umetnika” – utire put Letinom padu u stoičku utučenost (Lawrence 2014, 18). Bio je to sudbinski prevrat u drugačije obrasce mišljenja i življenja, u kome Anablova uverenja postaju neuobičajena i strana.

Bio je čovek od jedne ideje – da je cela civilizacija naslikana plesan pokvarenosti. Mrzeo je svaki znak kulture. [...] On je bio potpuni materijalista – prezirao je religiju i misticizam ... Kada je razmišljao, govorio je o propadanju čovečanstva – degradiranju ljudske rase na glupost, slabost i pokvarenost. „Budi dobra životinja, iskren prema svom animalnom instinktu” bio je njegov moto (2014, 146-47).

Nekadašnji sveštenik postaje ekstremni materijalista. Naturalistička meditacija na egzistencijalne prilike ovde dobija nesumnjivo ironičan karakter. Meta ironije, ipak, ostaje nejasna. Da li je to Anablov nihilizam? Da li je to sam Kiril, nesvestan sopstvene čudne zadubljenosti u egzistencijalne misli? Moguća značenja se prepliću. Lorens često koristi ovakve tehnike u ranom periodu. One postaju glavni izvor ambivalentnih stavova i utiru put prema kompleksnim životima i karakterima koje autor kasnije oživljava u romanu moderne forme. Kako Džesi Čejmbers (Jessie Chambers) (koja mu je u to vreme bila devojka) ističe, Anabl je za Lorenasa predstavljao neku vrsta balansa, bez koga bi sve bilo previše solipsističko (Fernihough 117). Anabl otelotvoruje Lorensovu potrebu da polarizuje svoje mišljenje, postavljajući lepršavog Kirila nasuprot dogmatskog lovočuvara, prefinjenost nasuprot brutalnosti, staro plemstvo nasuprot siromaštva, mladost nasuprot razdražljive zrelosti. Međutim neodređenost ironije ostaje bez razrešenja. U kontekstu istorijskog i intelektualnog razvoja autora i njegovih likova, Anabl je bio „fokus svog Lorensovog očaja nad materijalističkim pogledom na život koji se osećao prinuđenim da prihvati usled nedostatka alternative”, zaključuje Čejmbersova (Fernihough 117). Ova izjava je ključna zato što određuje intelektualnu putanju Lorensovog ranog dela. Ipak, pokazalo se da je njegoa interpretacija kompleksnije prirode.

##### 5. Lorens i evolucionari materijalizam

U uticajnoj studiji *Pragmatizam, novo ime za neke stare načine razmišljanja: popularna predavanja iz filozofije* (Pragmatism, A New Name for Some Old Ways of Thinking: Popular Lectures on Philosophy, 1907), Vilijem Džejms (William James) ističe da je materijalizam „u najširem smislu, objašnjenje viših stvari uz pomoć onih nižih, i

prepuštanje sudbine sveta milosti njihovih povezanih delova i sila. Upravo u ovom širem smislu reči materijalizam je suprotstavljen spiritualizmu ili teizmu” (James 93).<sup>3</sup> Početkom dvadesetog veka pojam *materijalizam* je značio negiranje božanskog činioca u svetu prirode. Prirodni procesi, verovali su materijalisti, nastaju kao rezultat materijalnih svojstava prirode, a ne pomoću natprirodne namere ili intervencije. Zato je tokom devetnaestog veka materijalizam bio osporavan u religioznim krugovima, gde su ga vezivali za razvoj biologije, biomedicinskih nauka ili psihologije. Rezultat je bio „raskol između nauke i religije naglašen debatom o evolucionoj teoriji. Tako, smatrano je da evolucija predstavlja sponu između istine i ortodoksnog, čovečanstva i kosmosa” (James 94-5). Budući da je za Lorensovu generaciju percepcija čovekovog fizičkog otelotvorenja bila izmenjena, odnos uma i tela kao i ljudskog i animalnog bio je hronično narušen, o čemu svedoče debate o njegovim delima.

Savremenici opisuju Lorensov susret sa materijalističkim idejama kao dramatičan, objašnjavajući „da je nastojao da ispuni svoj spiritualni vakuum gutanjem velikog zalogaja materijalizma” (Fernihough 112). „Govorio bi mi sa žestinom da je priroda krvavih zuba i kandži, podrazumevajući pod *prirodom* ljudsku prirodu. Ipak [...] izgledalo je da je njegova dominantna emocija osećaj uzaludnosti” (112). Džon Vorten ovde ističe tenisonovske motive („priroda [...] krvavih zuba i kandži”, „spiritualna magla”), kao i grubi izbor između „materijalizma” i „ortodoksne religije”, koji dovodi do „uzaludnosti”. To ilustruje povezanost Lorensove generacije sa velikim viktorskim misliocima (poput Hakslija) (173). U romanu *Sinovi i ljubavnici* Lorens prikazuje postepeno udaljavanje Pola Morela od tradicionalnog hrišćanstva. Protagonista prolazi kroz faze skeptičkog preispitivanja, podrugljivosti i agnosticizma, dolazeći naposljetku do kvazi-egzistencijalističke pozicije (Lawrence 1997a, 230, 256, 263, 267, 298, 314). Roman opisuje psihološki karakter i konflikt njegovog razvoja, pri čemu Polova egzistencijalna kriza sadrži metafizičke komponente.

U nastojanju da pronađe kompromis između materijalnog i spiritualnog činioca humane prirode, Lorens postaje pristalica Džejmsove studije *Pragmatizam*, u kojoj autor favorizuje sekularnu nauku, ne negirajući spiritualne potrebe. U pismu iz 1909., upućenom profesoru botanike i unitarijancu Ernestu Smitu, Lorens ističe da je život „varvarski, nepromišljen, rasipnički i destruktivan [...] ali u celini divan”

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<sup>3</sup> Uticajni američki psiholog Vilijem Džejms (1842-1910) je takođe bio i filozof; u pomenutoj studiji *Pragmatizam*, jednoj od najuticajnijih u američkoj filozofiji, on stvara svoj koncept ideja, u maniru odstupanja od racionalističke tradicije.



(Lawrence 1997b, 147). Ova spoznaja dovodi nas do putanje Lorensovog razvoja. Unitarijansko hrišćanstvo, sa svojim uverenjem da su materija i duh neodvojivi, išlo je na ruku materijalističkim naučnicima, pa Lorens prikazuje unitarijansku sklonost ka naprednom mišljenju u *Sinovima i ljubavnicima* (Lawrence 1997a, 301). Problem sa komentarima o evolucionim i materijalističkim idejama je što obično nude crno-bela rešenja. Zato je Lorens nastojao da razmišlja kroz dostupne opcije i odbaci klasične viktorijanske stereotipe prošlosti. Ovo balansiranje između suprotstavljenih ideja odslikava naprednost njegovog intelektualnog razvoja, dok mu inovativne, žive forme ranih romana daju odgovarajući književni oblik. Autor u njima istražuje granice i modele koherentnog tumačenja, počevši od hrišćanstva i krećući se prema evolucionom materijalizmu.

Tokom rada na *Belom paunu*, u pismu iz 1907. upućenom svešteniku R. Ridu, Lorens ne može da pomiri tradicionalno verovanje sa božjom tolerantnošću na patnje u sirotinjskim četvrtima Notingema i Londona (Lawrence 1997b, 40). On opisuje svoj položaj kao „podvrgnutost modifikaciji” (undergoing modification), dok Rid navodi da je vera „uverenost u hipotezu koja ne može biti dokazana”. Lorens ističe:

Harmonija činjenica mora postojati pre nego što utvrdimo hipotezu. Harmonija kosmosa postoji – zato mogu verovati u Kosmičkog boga. Ali gde je ljudska harmonija, gde je balans, red, „neuništivost materije” čovečanstva? I gde je lični, čovečni Bog? Ljudi – neki – izgleda da su rođeni i nemilosrdno uništeni; bakterija je stvorena i odgajena na Čoveku, njegovoj strašnoj patnji. Za ideju o Bogu mora postojati harmonija – jedinstvo namera. Takve namere može biti za vrstu – ali za pojedinca, tako često bednog pojedinca? (1997b, 41).

Ovde vidimo primer Lorensovog polarizovanog mišljenja. U maniru velikih viktorijanskih debata o materijalizmu, uz korišćenje terminologije bliske naučnom diskursu, posebno su upečatljive sintagme poput „neuništivosti materije” i tvrdnje da konzistentnost podataka podupire validnost hipoteze. Lorens na taj način podržava ono što je, u to vreme, bilo uobičajeno odvajanje ljudskog od kosmološkog.<sup>4</sup> On prihvata ovo

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<sup>4</sup> Do 1900. najnapredniji mislioci su isticali da nepodudarne sfere ljudske spoznaje (poput kosmologije i etike) ne moraju biti povezane uobičajenim objašnjenjem. Tako materijalista Haksli etiku vidi u podređenom, ali ne i determinantom odnosu prema prirodi. Borba unutar sveta prirode, ili povinovanje mehanizmima preživljavanja, jeste neosporivo brutalna. No to ne znači da čovečanstvo treba da imitira ovakav etički inertan obrazac ponašanja.

„dualno kosmološko-etičko mišljenje, ali pobija evaluaciju“. Za Hakslija, prirodni poredak je traumatičan, dok je etički poredak obećavajući. Za Lorensa, „Kosmička harmonija“ može postojati, no čovečanstvo je u stanju hronične konfuzije i patnje. Ovo objašnjava očigledno nekoherentnu dezintegraciju ljudskog poretka izraženu u autorovoj ranoj prozi. U njoj, Lorens se bavi jazom koji nastaje između ljudskog i prirodnog poretka, između pojedinca i grupe, kao i između iskustva i percepcije vrednosti. On ove pojave naziva „velike ljudske različitosti“ (great human discrepancies), i upravo ovaj bolni osećaj oprečnosti daje njegovoj prozi karakterističnu životnost (Lawrence 1997b, 41).

Lorensov esej „Umetnost i individua: članak o socijalizmu“ (“Art and the Individual: An Article on Socialism”, 1908) nastavlja ovu debatu. U polarizovanom maniru Lorensovog mišljenja, esej dokazuje da je estetička kultura isto toliko važna za socijalizam kao i eliminacija potrošnje. Svoj stav autor predstavlja iz evolucione perspektive. Lorens tvrdi da evolucionari procesi nisu traumatični; naprotiv, oni pobuđuju jedan estetički i duhovno inspirativni osećaj usklađenosti:

Nesvesno, mislim, mi cenimo harmoniju ove zajedničke prilagodljivosti, i to je način na koji estetičko može biti povezano sa religijom, budući da su oboje spoznaja [...] veličanstvene istaknute svrhe koja postaje vidljiva u jednom trenutku, i za kojom je, smatram, umetnik dužan da traga. Ova univerzalna Svrha jeste klica Ideje-Boga. Kao što se biljka razvija iz klice, ona je izvijena i povezana u neki fantastični jehovin oblik [...] (1985, 138).

Religijsko osećanje kod Lorensa je u harmoniji sa razumevanjem naturalističkog. Lorens smatra da umetnost i kultura igraju ključnu ulogu u evoluciji budući da ohrabruju uređenost poretka koji leži ispod haotične, očigledno disbalansne površine.

Lorensovi izvori za ovakvu spiritualnu formu evolucionog razvoja su hibridne prirode (Lawrence 1985, 271-75). No to nije darvinovska vizija. Darvinovska evolucija nastaje slučajnom mutacijom i nasumičnom produkcijom bolje adaptiranih formi. U njoj nema pravila, poretka niti svrhe. Nasuprot tome, Lorens produbljuje alternativnu teoriju francuskog biologa Žan-Batista Lamarka (Jean-Baptiste Lamarck).

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Naprotiv, naša sposobnost da delujemo etički ne samo da definiše našu ljudskost, već nam daje evolucionu prednost budući da etičko ponašanje naglašava kooperativnost umesto predatorstva (Fernihough 116). Ovakav stav nam otvara nove smernice interpretacije, koje odstupaju od tumačenja savremenika.

Lamarck je verovao da „stečene karakteristike“ (acquired characteristics) mogu biti prenete sa generacije na generaciju. To znači da karakteristike stečene od strane roditelja bivaju prenete na njihovo potomstvo. To mogu biti snažna ramena, spretni prsti ili napredni mentalni stavovi. Naredna generacija može razviti ove „stečene karakteristike“ ili im dozvoliti da degradiraju, no ono što je značajno je da ljudska vrsta, do određene mere, može uticati na evolucionu ishod koji stoga može postati nameran, pravilan i neotuđen (Lawrence 1985, 271-75).

Lorens nalazi slične ideje u Šopenhauerovom eseju „Metafizika [seksualne] ljubavi“ (“The Metaphysics of Love”, 1818). Artur Šopenhauer je podrazumevao da „u detetu osobine prenete od oba roditelja nastavljaju da žive, mešaju se i stapaju u jedno biće“ (36). Ovaj esej je kontroverzan upravo zbog jakog isticanja uloge seksualnog *nagona* u ljudskim životima, ali on nudi i nov način razumevanja odnosa među generacijama:

Ono o čemu odlučuje [seksualni nagon] je ništa manje nego način mišljenja naredne generacije [...] individua, egzistencija tih budućih osoba je apsolutno uslovljena našim seksualnim nagonom, pa tako i njihova priroda, njihova esencija, individualnom selekcijom kroz zadovoljenje impulsa, tj. seksualnom ljubavi; i na ovaj način u svakom pogledu neopozivo utvrđena (Schopenhauer 34-5).

Šopenhauerov seksualno-reproduktivni determinizam naposljetku dovodi do osećaja otuđenosti kod Lorensa; ipak, njegove ideje formulišu važnu temu kojom će se Lorens baviti, da su „sve ljubavne afere sadašnje generacije, ukupno uzevši, prema tome, ozbiljna meditacija ljudskog roda na način razmišljanja (narav) naredne generacije, od koje pak zavise, jedna za drugom, nebrojive buduće generacije“ (Schopenhauer 33).

## 6. Lorens i psihoanaliza

U uticajnoj studiji *Glas tela* psihoanalitičar Aleksandar Loven (The Voice of the Body, Alexander Lowen) koristi stanovište (razumevanje, rasuđivanje) da pomiri konflikt između razuma i nagona u ljudskoj prirodi. Kao i kod Lorensa, način na koji se Loven nadovezuje na tradiciju je holističke prirode,<sup>5</sup> pa stoga poglavlje o Lorensu i psihoanalizi započinjemo odlomkom iz ove studije:

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<sup>5</sup> Loven je učio kod čuvenog psihoanalitičara, Vilhelma Rajha (Wilhelm Reich, 1897-1957), koji je bio učenik Sigmunda Frojda (Sigmund Freud, 1856-1939). Frojd je „često tvrdio da je ego u suštini telesni ego, ali psihoanaliza koju je on razvio nije obraćala mnogo pažnje na telo. S druge strane, Rajh je Frojdova

Za razliku od životinja koje žive u prirodnom skladu sa svojim svetom, čovek može taj sklad doživeti samo nakratko. Kroz obrazovanje i kulturu, čovek postaje pojedinac ili individua i sva energija mu se usmerava na afirmaciju te individualnosti. Što više zna, to mu je šira svesnost i osećaće se sve više odvojenim od sveukupne prirode. Po svom poreklu i u svojoj neizvesnosti, on percipira da je deo celine, i telesni trud mu je usmeren prema ponovnom uspostavljanju te veze. Taj konflikt između svesne individualnosti i nesvesne identifikacije s kosmosom, između znanja i osećanja, tera nas prema razumu. A kroz razumevanje, razvijamo ličnu filozofiju (136).

Iako u svom delu tretira nagoni život modernog pojedinca, pa je stoga zainteresovan za psihoanalitičke ideje svoga doba, Lorens zauzima odstupnicu prema popularnim frejdovskim i jungovskim tumačenjima nesvesnog. O njegovom interesu za psihoanalizu svedoče dve studije o ovom predmetu, *Psihoanaliza i nesvesno* (Psychoanalysis and the Unconscious, 1921) i *Fantazija o nesvesnom* (Fantasia of the Unconscious, 1922). U njima Lorens deluje pre svega kao kulturološki kritičar, okrenut širem značaju psihoanalize kao domena koji prevazilazi svoj ograničeni, komercijalizovani, klinički smisao. Tako je Frojd na početku *Psihoanalize* opisan kao „psihijatrijsko gundalo“ (the psychiatric quack) (Lawrence 2006, 201), avanturista (i prekršilac) u potrazi za korenima ljudske prirode, onim koji objašnjavaju naše ponašanje i bolesna stanja. „Iznenada on [Frojd] prelazi iz domena svesnog u nesvesno, iz poznatog u nepoznato, poput kakvog superiornog istraživača“. Ono što pronalazi je sav *užas* potisnutog sadržaja uma (203). Ovaj potisnuti sadržaj Lorens nastoji da zameni onim što zove „drevno nesvesno“ (pristine unconscious), iz koga potiču nesvesni fizički i emocionalni nagoni koji prožimaju njegove književne predstave snažnih osećanja poput ljubavi i mržnje. Stoga *Psihoanaliza* i *Fantazija* ne predstavljaju nužno „žalbu“ protiv psihoanalize. Naprotiv, obe studije impliciraju njegovo životno interesovanje za one nesvesne, nevoljne

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saznanja o ulozi tela u psihopatologiji proširio i razvio pristupe koji su se temeljili na telesnom kod pacijenta. Slično tome, Loven je tu tradiciju produbio kroz svoju bioenergetsku analizu“ (Loven 14). Ovo potvrđuje da post-frejdovska istraživanja poznijeg dvadesetog veka korespondiraju sa Lorensovim tumačenjem pojmova nesvesnog, psihosomatskog i holističkog kao celini.

aspekte humane emocionalnosti i emocionalnih nagona koji u njegovom delu anticipiraju kasnije interesovanje za psihoanalizu.<sup>6</sup>

Naslov *Psihoanaliza i nesvesno* evocira naziv studije K. G. Junga *Psihologija nesvesnog* (C. G. Jung, *Psychology of the Unconscious*, 1919), u kojoj, prikladno za Lorenza, Jung pojašnjava svoje odvajanje od Frojda. Lorensova naredna studija, *Fantazija o nesvesnom*, nastavlja autorov ironični obračun sa komercijalnim postavkama psihoanalize. Iako u *Fantaziji* Lorens Junga i Frojda ubraja u one zbog kojih započinje svoju polemiku, on nije jungovac ništa više nego što je frojdovac (Lawrence 2006, 220). Naime, da bismo razumeli Lorensovu kritiku psihoanalize moramo razumeti prirodu njegove imaginacije. Frojd, sa svojim metaforama koncepta „svesno/nesvesno“ (conscious/unconscious) kao domena uma, sagledava prirodu ljudskog identiteta i motivacije „u glavi“. On utvrđuje mentalne i seksualne pokretače ljudskog ponašanja i „zamagljuje“ granicu između njih. Takvo je bar Lorensovo razumevanje kontroverznog psihoanalitičara. Frazu „seks u glavi“ (sex in the head) Lorens koristi u pežorativnom smislu da opiše svesnu, voljnu usmerenost svojih savremenika na seksualno onde gde „senzualna strast“ (sensual passion) ustupa mesto mentalno-svesnoj usmerenosti na komercijalizovanje strasti. Jedan od Lorensovih ciljeva u *Psihoanalizi* je stoga da vrati fokus nesvesnog funkcionisanja ili osećanja na telo, preispitujući psihoanalitičku usmerenost na um (220). Ovo je Lorensov odgovor na koncept podeljenosti tela/uma kao odrednice njegovog vremena. Ono što je rezultat je njegovo odbijanje da polarizuje svesno i nesvesno ponašanje humanog aspekta. Prema Frojdu, ova dva stanja su u suprotnosti: ono *nesvesno* može postati *svesno*. Da bi se to dogodilo, mora doći do promene, svojevrsne transformacije. Lorens, međutim, nastoji da dva domena sagleda kao bliže povezane, budući da su u njegovom opusu termini *svesno* i *nesvesno* međupovezani na način na koji u psihoanalizi onoga doba to nisu. Na taj način, on stvara novi idiom.

U uvodnim delovima *Psihoanalize*, Lorens preispituje Frojdovu definiciju nesvesnog. Za njega, kao i za Frojda, nesvesno je dinamična, promenljiva kategorija. Kod Lorenza, međutim, u maniru njegovog veoma ličnog poetskog izraza, nesvesno je „neuhvatljivo, ono izmiče analizi i definisanju“ (214). Ono što on smatra problematičnim je Frojdovo insistiranje na analizi, definiciji, pretvaranju nesvesnog u svesno (From 10-11). Naime, kao nova nauka, psihoanaliza naglašava

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<sup>6</sup> O ovom svedoče dela poput *Predgovora* prvom izdanju *Sinova i ljubavnika* 1913. ili *Studije o Tomasu Hardiju* (Study of Thomas Hardy, 1914). Ona predstavljaju skice u kojima Lorens metaforički artikuliše sve jaču preokupaciju sa rađanjem svoga *ja*, koje nastaje kao posledica susreta sa onim *drugim*.

povezanost sa „konceptom uma“ (mental conception) (215) onoga što se, kod Lorensa, opire pozitivističkoj spoznaji. U svom stavu, on oscilira između ideje o nesvesnom kao dinamičnom procesu i one o „sadržaju“ nesvesnog koji postaje materijal psiholoških istraživanja. Radnje, ponašanje, gestikulacija, bolest: oni kod Lorensa ukazuju na nesvesne odn. nevoljne izraze individue koji svedoče da je osoba aktivna, živa. Ovde je vidljivo poklapanje sa Frojdom. Lorens međutim odbacuje kvantitativno posmatranje nesvesnog kao racionalnog, pozitivističkog ogleđa, njegovo redukovanje onog što je „bolesno“ u individualnom iskustvu na niz simptoma. U njegovoj interpretaciji, „pod nesvesnim podrazumevamo i dušu“, pri čemu je „nesvesno kreativno, stvaralačko“ (215). Ova razlika među njima je ključna. Frojd vidi analizu kao način normalizacije pacijenta – psihoanaliza je klinička nauka – tako što tretira neuroze racionalno. Cilj je integracija, odnosno reintegracija pojedinca u porodicu ili odgovarajuću društvenu grupaciju. Lorens se, s druge strane, fokusira na sposobnosti pojedinca da se opire socijalizaciji, svojevrsnom „društvenom uslovljavanju“ (social conditioning), pri čemu je društvo to koje je „bolesno“. Na ovaj način Lorens pristupa nesvesnom sa stanovišta nekonformiste, disidenta.

Fiona Beket (Fiona Becket) ukazuje da nesvesne emocije u *Psihoanalizi* i *Fantaziji* opisuju širok raspon ljudskih osećaja i odnosa smeštenih između opozicije ljubav – mržnja (Fernihough 221). One opisuju očaj autora pred sramotnim nasleđem Velikog rata, otelotvorenim u dezintegraciji individualnog sopstva i razvoju „komercijalne svesti“ (mass-consciousness) i „volje“ koji narušavaju razvoj pojedinca. Ovo su procesi dezintegracije čoveka modernog doba u svetu izmučenom ratom. Oni vode Lorensa do stanovišta odn. *lične* filozofije o vrednovanju individualnog nad nacionalnim, pri čemu je atak na individualno oličen u modernoj „svesti uma“ (mental-consciousness), što se u Lorensovoj poetici fizički odslikava u bolesnom, oslabljenom telu muškarca. To je podsetnik „istorijskog košmara“ (nightmare of history) iz kojeg Lorensovi junaci i junakinje nastoje da se probude kroz formu rađanja, ili ponovnog rađanja individualnog, nezavisnog sopstva.

Lorensov rani opus daje brojne primere autorovog stanovišta da nesvesne emocije počivaju u telu (psihosomatski pristup, holizam). Ovaj fokus na emocionalne centre smeštene u telu stavljen je u kontekst drame modernog doba. Tako se Lorens, kao i Frojd, pomera sa fokusa na individualno i fokusira na širi kulturološki okvir. Njegova rana dela anticipiraju potragu za novim idiomom, koji definiše i proučava nesvesno, odn. neverbalno iskustvo. Jedan od glavnih Lorensovih paradoksa koji kritika uočava je njegovo nastojanje da neverbalno iskustvo integriše u jezik (Fernihough 2004, 223). Ovaj *novi* jezik autor

razvija u svojoj prozi ali i kritičkim delima, poput *Studija iz klasične američke književnosti* (*Studies in Classic American Literature*, 1923). Ove eseje kritičari nazivaju psihoanalitičkim, ne zbog vidljive asocijacije sa Frojdom, već zbog Lorensovog konstantnog tretiranja fenomena nesvesnog u širem kulturološkom kontekstu. Ovde, kroz američki sadržaj koji autor, indisponiran sopstvenom kulturom, vidi kao *drugačije* (Other), Lorens kreativno istražuje kulturološke i emocionalne razlike u sklopu svoje kritike iscrpljene evropske civilizacije. Novi idiom vodi do nove *psihologije*, koja Lorensa čini drugačijim romanopiscem, onim koji tretira obrazovne i političke implikacije svoga doba. Ostaje pitanje: zašto je Lorensu bila potrebna ova „nova psihologija“? Odgovor se krije u autorovom nezadovoljstvu spiritualnim urušavanjem evropske civilizacije, koncepta „starog sveta“.

U „novoj psihologiji“ svojih studija o nesvesnom, Lorens razvija visoko metaforični diskurs koji se često fokusira na dualnostima. Tako, u *Fantaziji* on govori o transformaciji biološkog odnosa dete–majka, do koje neizostavno dolazi kada se dete distancira od majke: „Majka odjednom postaje udaljena figura, objekt radoznalosti, koji se posmatra sanjalački, ispitivački, hladno“ (40). Ovaj proces se ne odvija pravolinijski, linearno, već u ritmu „napred–nazad“ (to and fro), nizu neverbalnih pregovora deteta i majke, u kojima oni kreiraju nove granice međusobnog odnosa ali i dostizanja svoga sopstva. Za razliku od svojih savremenika, Lorens je pisao o rađanju i ponovnom rađanju sopstva bez oslanjanja isključivo na samosvest. On stvara termin „krvne svesti“ (blood-consciousness) kao „nevoljne, necerebralne osobine individue koja, u studijama o nesvesnom, narativ vraća senzualnom i telu (Fernihough 226). „Krvna svest“, ili „elementarna svest krvi“ (the elemental consciousness of the blood) (183) nije isto što i impuls koji predstavlja ograničeni odgovor na spoljašnji stimuli; to je niz nagona kroz koje ljudska bića deluju. Krvna svest je jedna od prepoznatljivih Lorensovih metafora, sintagma u kojoj je *svest* često u senci atributa *krvna*, pod kojim autor ne propagira rasne implikacije, već „život krvi“ (life-blood), vitalnu životnu silu koja će nastaviti da ga preokupira (Fernihough 226).

Usmerenost ka senzualnom, telesnom koju Lorens razvija u *Fantaziji* predstavlja više od nastojanja da se reši neadekvatnost opozicije um/telo koju autor povezuje sa psihoanalizom. Kontroverzna pitanja psihologije i tela u njegovoj poetici bivaju stavljena u širi kulturološki kontekst, tretirajući pitanja poput suštinske nekompatibilnosti muškog i ženskog principa u kulturi preokupiranoj svešču. On odbacuje ranije stanovište o suživotu ovih principa (u najboljem slučaju, muško i žensko telo dolaze privremeno u dinamičan

kontakt, potom se rastaju); u *Fantaziji*, autor razvija filozofiju o „gušenju“ muškog sopstva usled duge izloženosti ženskom principu. Lorensova argumentacija ovde, očekivano, insistira na nezavisnosti muškog principa. Još jedan vid anksioznosti u sferi psihoseksualnog u *Fantaziji* autor dovodi u vezu sa telom koje je bolesno. Tako, on povezuje bolest pluća i aritmiju, kao i bolesti bubrega i anemiju sa preteranom izloženošću deteta emocionalnom roditelju (majci), čija prenaplašena osećanja vode do plućnih i srčanih smetnji koje se, naposljetku, pokazuju kao fatalne (Lawrence 2006, 59).<sup>7</sup> Lorens, koji je privatno bio upoznat sa telesnom patnjom kao i sa povezanošću telesnog sa mentalnim i fizičkim aktivnostima, u *Fantaziji* korespondira sa onim što je post-frojdovsko stanovište<sup>8</sup>, holizam savremenih alternativnih terapijskih rešenja (Levin 2005). Isticanje važnosti tela nad materijalnim obrascima uma ostaje stalna Lorensova apoteoza, stanovište koje njegovoj poetici daje karakter subverzivnosti.

### 7. Nagon i Prekršilac

Ideja da generacijski ljubavni izbori ne predstavljaju samo intimne ispovesti već imaju istorijske implikacije je dala Lorensu važnu temu istraživanja. U romanu *Sinovi i ljubavnici* gospođa Morel je „još uvek imala jak osećaj za moralnost, nasleđen od generacija puritanaca. To je sada bio religiozni instinkt“ (Lawrence 1997a, 25). Implicirano je da subkulturološke navike mogu postati kvazibiološka sila (instinkt). U *Prekršiocu*, Sigmundova strast prema Heleni je opisana na sličan način: „Promene u njemu su bile duboke, poput promene u njegovom tkivu. Novi pupoljci rasli su sporo, i bili sveži“ (Lawrence 1982, 93). Naglašavanje histološke promene (promena tkiva) i korišćenje

<sup>7</sup> Stiče se utisak da Lorens u *Fantaziji* ispoljava rastuću tendenciju ka demonizovanju majčinske figure, nasuprot ranijem stanovištu. U poglavlju „Roditeljska ljubav“ (Parent Love) on preokreće edipovsku vezu koju zastupa Frojd (Fernam 157), predstavljajući majku kao glavnog aktera. Ovo se odnosi na „zahtevnu majčinsku figuru“ (demanding mother figure) koja se, usled iskustva gubitka i razočaranja u svog partnera okreće detetu (sinu), što vodi do narušavanja sinovljevog emocionalnog *ja*. Ovo iskustvo *idealne* majčinske ljubavi neminovno narušava njegovu sposobnost za zadovoljavajuće emocionalno ispunjenje u budućim partnerskim odnosima sa ženama. Ovakva dijagnoza odslikava Lorensovu rastuću anksioznost zbog načina na koji psihoanalitičko oblikuje porodične odnose (Fernihough 230).

<sup>8</sup> Dalja post-frojdovska istraživanja pokazuju da se „izvesni tipovi neuroze, kao opsesivna neuroza, razvijaju više na osnovama vezanosti za oca, dok drugi tipovi, poput histerije, alkoholizma, depresije, nemogućnosti da se potvrdimo i da realistički pristupimo životu, proizilaze iz vezanosti za majku“ (From 76).



botaničkog i biološkog vokabulara (sveži pupoljci) je upadljivo romantičarsko.

Autor ove ideje istražuje i u svetlu dramskih radnji. Puritanski instinkt gospođe Morel ukazuje na kulturološki i generacijski kontinuitet, ali se pokazuje kao nepraktičan na pragu novog doba. U *Prekršiocu*, Sigmundova dubinska promena tkiva je, zapravo, iluzorna. Ubrzo, Lorens dodaje: „Sigmund je gledao u nju i nastavio da se smeši. Njegova sreća je postajala čvrsta i stabilna” (1997a, 93). Retrospektivna ironija – veza je veoma nesigurna i Sigmund izvršava samoubistvo – je proizvod neuobičajenog korišćenja indirektnog govora koji sada povezuje botaničku metaforu sa Sigmundovom svešću, opozivajući njen autoritet (Fernihough 80-90).

Poput svojih romantičarskih predaka, Lorens je ispitivao modele koherentnog razvoja, potencijalnog porekla i utvrđenih vrednosti. Svoju viziju je stavio u kontekst sveopšte prožimajuće nekoherentnosti koja naglašava nedostatak kontinuiteta, usamljenost, napuštenost pojedinca, kao i negaciju nasleđenih vrednosti. Radnja u *Belom paunu*, kao i u *Prekršiocu*, odvija se velikim delom unutar jedne generacije, čiji predstavnici postaju otuđeni. *Sinovi i ljubavnici* proučavaju dve generacije, tretirajući sličnu tematiku razilaženja i nekoherentnosti. Roman *Duga* uključuje tri generacije. Kao da svaka nova knjiga nastoji da malo dublje sagleda porodično stablo u nastojanju da ispita odgovarajući potencijalni obrazac otuđenosti. U prva tri romana, haotičnost beleženja ljubavnih izbora kao i umanjena istorijska perspektiva donekle zamagljuje budućnost, dok je u romanu *Beli paun* prisutan osećaj istorijske bezizlaznosti.

Duhovi predaka, ipak, opsedaju sadašnjost, što porodica Sekston u *Belom paunu* snažno oseća. Džordžov otac kaže: „Ostaješ na jednom mestu, generaciju za generacijom, i [...] nastavljaš da misliš i osećaš isto, godinu za godinom, sve dok se ne svedeš na samo jednu stranu” (Lawrence 2014, 201). Ovaj preokret – živi su materijalizovani na jednu stranu zida – izražava bojazan da su nasleđene vrednosti smrtonosne. Balast *prošlih* generacija snažno prožima *Belog pauna*, prisutan u avetinjskim ruševinama i nestvarnim identitetima. „Kao da sam izgubio svoju suštinu”, primećuje Kiril, „i postao odvojen od konkretnih stvari [...] Napred, uvek napred, ne znajući gde, ni zašto” (2014, 83). Osećanja intimne praznine i sputanosti su univerzalna. Kako kaže Leti: „Odgajena sam da očekujem”, objašnjava ona Džordžu, „ – svi su očekivali – i postaneš ograničen na to što drugi očekuju od tebe da uradiš – ne možeš protiv toga. Mi smo samo šahovske figure” (2014, 120). Ovo je druga strana Anablogog brutalnog materijalizma. Anabl izjavljuje „budi dobra životinja” (be a good animal), dok Leti ističe „budi dobra društvena

marioneta" (be a good social cypher). Anabl prezrivo odbija humanističke vrednosti, dok su ostali utamničeni svojim društvenim i biološkim nasleđem. *Beli paun* govori o ovom nimalo lakom izboru.

Roman *Prekršilac* dramatizuje ono što će postati glavna Lorensova tematika, odnosno potragu za oslobađanjem od inhibirajućih društvenih obaveza, otkrovenje lične autentičnosti kroz seksualnu strast i energičnost vizije seksualnosti koja poništava Anablovu redukciju. Roman je filozofska melodrama u kojoj potencijalni razvoj (opisan kao vitalistički impuls) dolazi u sukob sa manipulativnim okolnostima. Ovo je početkom veka bila popularna tema, ali različitost *Prekršioca* vidimo u komplikovanju perspektive kao i analize predstavljene naracijom. Ljubavnici izgledaju ujedinjeni, no ubrzo spoznaju „podeljenost” sopstvenom prirodom. Lorens proučava sukob između starih i novonastalih oblika postojanja, odbijajući da sentimentalizuje njihov poraz u tužnu romantičarsku tragediju.

Na odmoru na izolovanom ostrvu, ljubavnici kao da žive izvan vremena: „Ne postoji sledeća nedelja”, izjavljuje Helena ... „Postoji samo sadašnjost”, dok Sigmund želi da „razbukta svu svoju prošlost i budućnost u strast vrednu godina življenja” (Lawrence 1982, 58-59). Ono što Sigmunda vraća stvarnosti su obaveze prema deci. U međuvremenu, *intimnom* vremenu se pridružuje *društveno* vreme, u formi ratnih brodova koji krstare obližnjim vodama, kao upliv političkih okolnosti u intimni doživljaj. Oni imaju ulogu podsetnika društvenog vremena (u ovome je Lorens izraziti modernista, poput Vulfove (V. Woolf)). Par privremeno bira da bude izolovan od porodice i društva. No deca i ratni brodovi, *intimno* i *društveno* vreme, primoravaju ljubavnike na predaju.

Ovde na scenu stupa psihoanaliza. Sigmund pati od traumatskog poremećaja u svakom pogledu: „Misli su se u njegovom umu javljale poput mehurića, nasumično, klokoćući bez cilja. Jednom, u uzdrhtaloj rasplamsalosti njegove krvi, njegovo raspoloženje je postalo strastveno, i on se osmehnuo” (1982, 66). Groteskno poređenje je humanistički zamenjeno osmehom. Ovo je jedna od materijalističkih slika koje autor koristi da dočara Sigmundovo i Helenino mentalno i emocionalno stanje. One su različite prirode: histološke promene, telesne rane, rojenje insekata, zasejavanje semena, rad mašina i topljenje metala (1982, 162, 159, 165, 93, 198). Nespojivost ovog niza promišljeno ukazuje na opasnu nesigurnost njihovog stanja. Tako, krv poseduje *svest*, dok naturalističke slike ne dovode do klasifikovanog ponašanja kao što je to slučaj kod, recimo, Džordž Eliot (George Eliot). Umesto toga, njihova funkcija je da degradiraju značaj pojedinca ili onesposobe ljudsku volju (Lawrence 1982, 165-66).

Ovo nas dovodi do pitanja: kakva je Helenina uloga? „Činilo joj se kao da sva njena mašta i nada plamte u tom strašnom iskušenju, ostavljajući nju, Helenu, poput teškog komada šljake izbrazdanog metalom. Pokušavala je da zamisli sebe kako se vraća starim aktivnostima, starom načinu življenja” (1982, 119). Slika „šljake izbrazdane metalom” prikazuje modernističku sklonost za apstrahovanjem retorike unutaršnjeg života, ali to nije sve. Poređenje osećanja sa slikom industrijskog topljenja kao metafora ukazuje da je stanje uma dramatično materijalno umesto spiritualno, kao i da stvara višestruke produkte, uključujući otpatke. Procesom prečišćavanja nastaju pepeo i šljaka, i ova udvojenost je ključna za Lorensa.

Ova retorika se pridružuje savremenim debatama o materijalizmu u životnim procesima. Slike odišu realizmom, ali su takođe i metaforične i ohrabruju imaginativno istraživanje svojih implikacija. Beketova tako ističe „čudesno stapanje” „fiziologije, psihologije i raskošne poezije” u *Sinovima i ljubavnicima* (Fernihough 70). Vidimo da um u Lorensovom delu nikada nije potpuno obuhvaćen fizičkim procesima niti autonomnom svešću. Kao što njegova revizionarska inteligencija deluje između polarizovanih pitanja, ove slike treba da pomire implikacije bez uprošćavajuće redukcije (72-74).

U *Studiji o Tomasu Hardiju* (Study of Thomas Hardy, 1936), Lorens ukazuje da je Ejndželova hipokritičnost ili dogma, zbog koje ne uspeva da *prihvati* Tesinu istoriju u *Tesi od d'Arbervila* (Tess of the d'Urbervilles) simptomatična za jednu epohalnu krizu koja uključuje „velike naučnike i mislioce prošle generacije, čak Darvina i Spensera i Hakslija. Jer to je ono što naposljetku dobijamo od evolucije, od jednog duha ili principa koji nastaje na udaljenom kraju večnosti, i usamljeno prelazi Vreme” (1985, 98). Lorens pronicljivo primećuje *muške* sklonosti nauke XIX veka. Njegova glavna kritika evolucionog materijalizma se ne ogleda samo u tome što se „njime isključuje žena i putenost, već što mu nedostaje dijalektička razmena”. Ova vizija biološkog razvoja je apstraktna (on piše u religioznom maniru), i kristališe se u „kompleksnu, polarizovanu interakciju koja, naposljetku, ostaje nedovršena” (Lightman 119-42). Odbijajući redukovanje ljudskog porekla i razvoja na ograničenu kauzalnost, njegova karijera romanopisca, uprkos dogmatskim idejama, postaje posvećena ovoj vrsti višeznačnog razumevanja.

Dualizam Helenine prirode čini psihološku udvojenost koja sprečava svaku sentimentalnost u *Prekršiocu*. Veza ljubavnika postaje sve dramatičnija, što Lorens prikazuje brzom promenom stanovišta i upotrebom slobodnog indirektnog govora. Naracija se razlaže na njihove odvojene, ograničene svesti, što kulminira brzim prelazom epizodnih poglavlja, da bi se prikazali odvojeni imaginativni svetovi njihove veze,

što romanu daje narativnu energiju. Važan činilac u razumevanju Heleninog nagona je solipsizam. Ona, poput Mirijam u *Sinovima i ljubavnicima*, želi romantičnog ljubavnika: „veselog, zgodnog mladića, a ne čudnog i nepopustljivog čoveka” (Lawrence 1982, 74). Sigmundova psihologija erotskog doživljaja je jednako sanjalačka: „Njegov san je bio rastvoren u njegovoj krvi, koja je tekla sjajna za nju. Njegovi snovi bili su cvetovi njegove krvi” (1982, 64). Njihovi odvojeni, i naposljetku sukobljeni mentalni aspekti, spajaju se u fantaziji. Helena je „Snivajuća Žena”; ona je „poput magičnih priča”, razmišlja Sigmund, i on je „prenesen u novi život, da ostvari svoj san. Bajke su ipak istinite” (1982, 64, 72). Rastrzani između prošlosti i sadašnjosti, uma i tela, dužnosti i želje, društvene odgovornosti i fantazije, ljubavnici, poput karaktera u *Belom paunu*, nemaju jasnu viziju svojih aspiracija. Lorensove aspiracije se, međutim, postepeno kristališu u psihoanalitičkom kontekstu.

### **8. *Sinovi i ljubavnici* – stanovište i nesvesno**

Upotreba stanovišta i slobodnog indirektnog govora, da bi se predstavio položaj otuđenog pojedinca, ključna je karakteristika narativnog metoda *Sinova i ljubavnika*. Ovu tehniku autor koristi veoma precizno, kao u narednom odlomku:

Pogledao bi čežnjivo kroz prozor. Već je bio sluga industrijalizma. Visoki suncokreti virili su preko starog crvenog zida susednog vrta gledajući veselo dole na žene što su žurile s namirnicama za ručak. Dolina je bila puna žita koje se presijavalo na suncu. Daleko na brežuljcima crnele su se šume Elderslija, tamne i privlačne. Srce mu je već bilo klonulo. Bio je snužden. Nestajala je njegova sloboda u ljubljenoj domaćoj dolini.

Dolazeći iz Kestona, putem su se kotrljala pivarska kola... Kočijaš, sedeći visoko, snažno se njihao na svom sedištu... Konji, lepi i smeđi, išli su sami, izgledajući kao nadmoćni gospodari prizora. Pol zažali što nije glup. „Voleo bih”, pomisli u sebi, „da sam poput njega, i kao pas na suncu” (1997a, 114-15).

Umirujuće detalje poput ovih zamenjuje promena stanovišta. Svest koju odlomak opisuje je očigledno Polova, a ne nekog bezličnog posmatrača. Uporan niz umirujućih detalja smenjuje uznemirujuća svest o drugima. Solipsistička zamišljenost i bes su takođe njegovi, kao i oštro oko impresioniste koji gleda kroz prozor i posmatra pejzaž kao da je stilizovana slika suncokreta, starih zidova, polja kukuruza i udaljenih radnika u kome čak i rudnički dimnjaci izgledaju lepo (nevinost prizora

svedoči o Polovom neiskustvu). Gledište je jednostavno i delikatno prikazano kroz psihu prerano sazrelog trinaestogodinjaka, no ta jednostavnost je varljiva.

Kako tvrdi Luj Merc (Louis Martz) u eseju „Portret Mirijam” (“A Portrait of Miriam”), ovakve tehnike predstavljaju stalnu karakteristiku stila (Rylance 49-73). One su ključne za predmet romana, pri čemu radnji daju kompleksnost. Odlomak opisuje Polovu adolescentsku otuđenost od društva, ali takođe indicira stepen do koga on internalizuje mnoge vrednosti tog istog društva. Pošto sebe vidi očima drugih njegova samopercepcija postaje narušena. Iako odlomak suprotstavlja svet radničke klase svetu umetnosti, nostalgija Polove vizije ukazuje na to da Pol vidi vrednost umetnosti u eskapizmu i veštini imaginacije, što je mehanizam pomoću kojeg se oseća ne samo oslobođeno već i superiorno. Poput suncokreta, on može gledati s visine na one u čijem se prisustvu oseća postidiđeno. Pol je romantičarski rastrzan između urođenog i svojih aspiracija, što je razlog što se odlomak završava agresivnom samorefleksijom. Poput Anabla, on želi da bude životinja, pas ili svinja – ali takođe i kočijaš. Šokirajuće je to što on poslednjeg doživljava kao ekvivalenta pomenutim životinjama.

Internalizovanjem stavova drugih uz pomoć veštog upravljanja stanovištem i slobodnim indirektnim govorom, Lorens stvara prefinjen uvid u to kako identitet biva formiran interpersonalno. To je napredak u odnosu na solipsističku samoapsorpciju kojom se bavio *Prekršilac*, i izvan granica etičkog i metafizičkog istraživanja postavljenih debatom o naučnom materijalizmu. *Sinove i ljubavnike* nastavlja da okupira odnos uma i tela kao i pitanja kulturološkog i impersonalnog, uz dodavanje jednog novog nivoa. Roman dosledno pridaje pažnju psihološkoj uslovljenosti izraženoj kroz lične međuodnose, i to ne samo kada je reč o odnosu između gospođe Morel i njenih sinova. Njegova dinamika uključuje (kako smo pokazali) odnos *želje* i agresivnosti, prihvatanje stava dominantnosti i poštovanja, kao i način na koji potencijalno promenljivo *ja* biva redukovano na svoje solipsističko jezgro (Rylance 58-70). Ovaj aspekt romana ćemo ilustrovati na primeru Polovog starijeg brata Vilijama. Njegova majka ne odobrava sinovljev odlazak na ples pod maskama. Njeni razlozi su kompleksne prirode. Ona pati od nagona da kontroliše sinovljevo odrastanje, ljubomore na njegove devojke, straha da sin „ne krene očevim stopama” i snobizma da se ples održava u „prostim delu grada”. Vilijam ipak odlazi na ples i uživa u njemu, ali „nikada ne spoznaje koliko je zapravo razočaran. Ceo njegov povređeni ponos bio je satkan na majčinom viđenju stvari. I kasnije, uvek ga je bolelo kad bi se setio te epizode” (Lawrence 1997a, 76). Ovde primećujemo Vilijamovu potrebu za majčinim odobravanjem, način na

koji se zadovoljstvo pretvara u retroaktivni bol kada to odobravanje izostaje, kao i njeno manipulisanje situacijom. Iznad svega je ključna činjenica da se sve ovo razvija *nesvesno*. Vilijam čak nije svestan sopstvenog razočaranja.

Lorensova karakterizacija postaje sve istančanija; on emocionalno strukturise Vilijamovu ličnost kroz kompleksno interpersonalno delovanje. To je postupak koji kritičari upoređuju sa sedimentacijom, gde se veoma mala količina novih agenasa dodaje postojećoj teksturi. Ovaj proces je opisan velikom delikatnošću i svakako prevazilazi grublje verzije psihoanalitičkih tumačenja. Radi se o formiranju nesvesnih mentalnih struktura, no Lorens s pravom ističe da psihoanaliza, poput materijalističkog determinizma, predstavlja samo polovinu priče. Zato je ogorčen kada rani kritičari tumače roman kao psihoanalitički slučaj i objašnjava da su „'kompleksi' pogrešne poluizjave [...] Kada kažeš Majčin kompleks, nisi rekao ništa – ne više nego kada bi histeriju nazvao bolešću nerava. Histerija ne predstavlja nerve, kompleks nije prosto priča o seksu: daleko od toga. – Moja sirota knjiga: bila je, kao umetnost, potpuno kompletna istina: a oni su ekstrahovali polu-laž iz nje i rekli 'Eto'" (1997b, 655).<sup>9</sup>

Kao što Fiona Becket naglašava, Lorensov psihološki modernizam ne uključuje njegovo slaganje sa Frojdom, iako je njihovo podudaranje u intelektualnoj istoriji od ozbiljne važnosti (Becket 30-38). Ipak, frojdijanizam kao celina nam omogućava da sagledamo dinamiku između psihoanalitičkog i društvenog aspekta u tumačenju romana *Sinovi i ljubavnici*, na šta ukazuje M. Lončar-Vujnović:

Roman je potpuno edipovski... Mladi Pol Morel spava u istom krevetu sa majkom, ponaša se prema njoj sa nežnošću ljubavnika i oseća snažan animozitet prema svom ocu. On odrasta da postane tipičan Morel, nesposoban da ostvari celovitu vezu sa ženom, oslobađajući se naposljetku ovog stanja tako što ubija majku, što predstavlja ambivalentan čin ljubavi, osвете i oslobađanja (88-9).

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<sup>9</sup> Ipak, u *Fantaziji o nesvesnom* (Fantasia of the Unconscious, 1922), govoreći o odnosu sa suprugom Fridom, koju je smatrao instinktivnim otelotvorenjem *krvne* svesti, Lorens daje svoj doprinos edipovskom argumentu u tumačenju njegovog dela, ističući da glavnu poteškoću za muškarca u braku predstavlja činjenica da je emotivna povezanost sa majkom dublja nego što to ikada može biti ona sa suprugom (2006, 59). Lorensova primedba iznenađuje univerzalnošću koju pripisuje edipovskom argumentu.

Odbijajući Mirijam, Pol nesvesno odbija svoju majku i njenu duhovnu posesivnost. Budući da je rastrzan između želje da joj udovolji i da se *odvoji* od nje, njegov odnos prema majci je ambivalentan. Majka je izvor one energije koja ga ambiciozno *otvara* ka kreativnosti i intelektualnom miljeu, ali istovremeno i snažna emocionalna sila koja ga vuče nazad. S obzirom na to da je nastajanje Edipovog kompleksa neodvojivo od društvenog statusa i roditeljskog odnosa u porodici (Fernam 157), psihološko tumačenje romana nije alternativa društvenom tumačenju, zaključuje Lončar-Vujnović (89). U domenu prevazilaženja tradicionalnog, Lorens tretira porodične odnose u kontekstu nesvesnog kao i kroz prizmu društvenih odnosa.

### 9. Zaključak: Ambivalentnost nesvesnog

U radu smo se bavili načinom na koji kontroverzni engleski modernista D. H. Lorens koristi tradicionalne postavke evolucionog materijalizma devetnaestog veka kao polaznu tačku ka premisama *nove* psihologije početka dvadesetog veka. Autor, naime, upotrebljava stanovište (razumevanje, rasuđivanje) da pomiri konflikt između razuma i nagona u ljudskoj prirodi. Pritom, Lorensov pristup dihotomiji svesno/nesvesno je holističke prirode (tendencija poznog dvadesetog i dvadeset prvog veka) što njegovo stanovište čini post-frojdovskim. Time, postavke nagona i stanovišta u radu vode do nesvesnog kao ishodišta u ranom opusu D. H. Lorensa. Upotrebom (korišćenjem) stanovišta, autor dolazi do lične filozofije u tretiranju prirode nesvesnog.

Nesvesno u *Sinovima i ljubavnicima* nam se otkriva kao kompleksna i složena struktura nastala iz različitih izvora, koji uključuju i uspostavljanje koncepta seksualnosti. Iako često definisan kao rano šegrtovanje u opusu autora, roman je *otvoren* i istraživački upravo u prikazu ove ideje. Sam termin *psihološko* u ovom periodu ne podrazumeva psihoanalizu, već materijalističku psihologiju u tradiciji devetnaestog veka, što je kontekst u kome Vilijam Džejms koristi termin u studiji *Pragmatizam*. Lorensovo *nesvesno* nastaje inovativnim tretiranjem tradicionalnog, dok takođe odstupa od frojdovskog stanovišta.

Vidimo da se Lorensovo interesovanje za *psihološko* organski nadovezuje na njegovo bavljenje tematikom individualnog, koje autor razume kao suprotnost konformističkoj mas-kulturi modernizma. Tako ono što nazivamo kosmološkim u njegovoj poetici nema toliko dodirnih tačaka sa psihoanalizom koliko sa stvaranjem lorensovske „mitologije“, izrazito metaforičnog narativa koji pisac stavlja u službu lične filozofije o harmoniji pojedinca sa zemljom/prirodom. Iz ovakve „metafizike“ nastaje ideja o „zemaljskoj sili“ (earth-current) kao transformišućoj

energiji koja preobražava protagoniste njegovih ranih romana. Um je neutralni receptor ovih impulsa, koje prima iz telesnih centara svesti (holistički aspekt). Sa ovog stanovišta, Lorens daje argumentovanu kritiku formalnih i narativnih preokupacija njegovih modernističkih savremenika. Naime, on smatra da nepovezani fragmenti koji odslikavaju dnevne mentalne aktivnosti uma ne mogu biti osnova za tretiranje nesvesnog, što je princip na kome se bazira većina modernističkih tekstova. Time aludira na savremenike koji se bave onim što Virdžinija Vulf (V. Woolf) naziva „tamna mesta psihologije” (the dark places of psychology) (Fernihough 231). Ovim Lorens nastoji da preokrene formalnu povezanost narativa o nesvesnom i modernizmu. Njegova filozofija skreće pažnju na materijalnost tela, na fizičke mehanizme odnosa svesno/nesvesno, proročki pobijajući stereotipna uverenja konvencionalne psihoanalize onoga doba.

Iako nakon *Fantazije* Lorens nije eksplicitno pisao o psihologiji i psihoanalizi,<sup>10</sup> nakon 1922., te godine-prekretnice u istoriji evropskog modernizma, autor kreće sa analitičkim tretiranjem tematike i debata najavljenih u njegovim studijama o nesvesnom. Činjenica je da je Lorens bio zaintrigiran popularnošću psihoanalize. Takođe, argumentovano je i njegovo odstupanje od njenih fundamentalnih premisa, onako kako ih je autor razumeo. Na taj način, Lorens je stvorio sopstveni *jezik* psihoanalize, u okviru koga će u kasnijim delima nastaviti da artikuliše svu kompleksnost domena nesvesnog. Ovaj koncept ima ključnu ulogu u razumevanju ranog Lorensovog dela, najavljujući *nove*, kompleksne forme i ideje jednog od najkontroverznijih glasova novog doba.

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<sup>10</sup> Izuzetak je esej iz 1927. pod nazivom „Nova teorija neuroza: Pregled društvene uslovljenosti svesti” (“A Theory of Neuroses: A Review of The Social Bases of Consciousness”).



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#### **FROM TRADITION TO PSYCHOANALYSIS – INSTINCT, STANDPOINT AND THE UNCONSCIOUS IN THE INTERPRETATION OF D. H. LAWRENCE’S EARLY NOVELS**

Since its beginnings, psychoanalysis has explained human nature and provided the basis for the analysis of the human psyche. However, psychoanalysis also has its critical potential. In fact, Freud’s practice of using literary works to illustrate and interpret his views lays the foundations for the application of psychoanalytic theory in literature. A psychoanalyst is an interpreter of someone else’s story, just as it is someone who, in the process of *close reading*, returns to the reading its unconscious meaning. In this context, psychoanalytic (more precisely post-Freudian) interpretation of literature tends to discover and analyse the *instinctive* source of creativity. Understood this way, psychoanalysis becomes a theory of the creative process in which the individual, thanks to art, tries to explain the most complex questions that life imposes.

The paper aims at presenting an interpretation of the early work of D. H. Lawrence, the prominent representative of English modernism, in the context of *psychoanalytic* theory. Long torn between obsessive topics, mostly autobiographical, D. H. Lawrence in his novels deals with the human psyche – looking for the places it cracks most easily – and with himself. Instead of, like T.

S. Eliot and Pound, rejecting his Romantic legacy, Lawrence sought to transform it from within, so we can therefore see him as a *repressed consciousness* of Modernism. Ignoring the traditional patterns of *psychological realism* and conscious experimentation in the prose of his contemporaries, Lawrence achieved one of the most interesting accomplishments in the literary expression of the Modernist generation.

D. H Lawrence, the son of a humble miner and a mother who belonged to the upper middle class (the same one that transformed English society with its rise in the 18<sup>th</sup> and 19<sup>th</sup> centuries) and had artistic aspirations, is the perfect antithesis to Eliot's elitism (Sutherland 50). The problem with elitism, Lawrence believed, was that it was an introduction to many notorious ideas that would, during Lawrence's lifetime, lead to what had escalated into World War I and its shameful legacy. However, as with his Romantic predecessors, anti-conservatism in Lawrence was not planned, but over time it organically crystallized into one of the most influential modernist voices – the courier of the new age.

The prominent English modernist David Herbert Lawrence (1885-1930), an unrestrained prophet who dared to have answers to unsolvable questions in a turbulent time, is the embodiment of the antagonism between the male-female principle that formed him. This conflict later grew into an antagonism between the tradition of Realism and the tendencies of Modernism, which remains to the end a key feature of his work. Demanding to classify and interpret, unconventional, controversial and dissident, it opens up one interpretive problem. Although it is ungrateful to reduce Lawrence to any precise theoretical framework, in this paper we will try to present his developmental path from the traditional point of view through the settings of evolutionary materialism to newer forms of psychoanalytic reflection. Preference is given to the psychoanalytic context since the novels *The White Peacock*, *The Trespasser*, and *Sons and Lovers* are analyzed through the themes of treating instincts, standpoint, and the unconscious in nature of the modern individual.

Lawrence did not make it easier for critics with the composition of the first three novels. Despite all attempts to reduce his texts to recognizable messages, Lawrence's prose seems to reject such efforts. One of the characters from *the White Peacock* (1911) who has always intrigued critics is the enigmatic gamekeeper-misanthrope Annable. The forerunner of the much better known Mellors in *Lady Chatterley's Lover*, as the embodiment of sexual and social ambivalence, he impresses with his rebellious attitude. In *The White Peacock*, Annable's life reverses socially accepted ideals of social integration, romantic harmony, and cultural heritage. Here, the story of spontaneous masculinity and the superior feminine principle is given a sarcastic twist. And Annable's lost faith does not lead him to a state of agony, but to aggressive nihilism. A former priest becomes an extreme materialist. Naturalistic meditation on existential occasions took on an undoubtedly ironic character. The techniques used by Lawrence in the characterization of Annable become the main source of ambivalent attitudes and pave the way for complex lives and characters that

the author later revives in the novel of modern form. Annable thus represents a sort of balance, embodying Lawrence's need to polarize his opinion. In the context of historical and intellectual development of the author and his characters, the role of Annable is crucial because it determines the intellectual trajectory of Lawrence's early work.

The influential study written by William James, *Pragmatism* (1907), in which the author defines the nature of materialism, had a great impact on Lawrence. At the beginning of the 20<sup>th</sup> century, the term materialism meant the denial of the divine factor in the world of nature. Natural processes, materialists believed, arise as a result of the material properties of nature, and not by means of supernatural intent or intervention. Therefore, during the 19<sup>th</sup> century, materialism was challenged in religious circles, where it was linked to the development of biology, biomedical sciences or psychology. The result was a split between science and religion accentuated by a debate on evolutionary theory. Nevertheless, evolution was considered to be the link between truth and the orthodox, humanity and the cosmos (James 94-5). It thus changed the perception of human physical embodiment. For Lawrence's generation, the relationship between mind and body, as well as human and animal, was chronically disturbed, as evidenced in the debates that followed his early works.

Early critics described Lawrence's encounter with materialist ideas as dramatic, illustrating the connection of Lawrence's generation with great Victorian thinkers, such as Huxley. In an effort to find a compromise between the material and spiritual aspects of human nature, Lawrence became a follower of James's study *Pragmatism*, in which the author favored secular science, without denying spiritual needs.

In *Sons and Lovers* (1913), Lawrence depicts Paul Morel's gradual distance from traditional Christianity, with the novel describing the psychological character and conflict of his existential development. According to Huxley, the natural order is traumatic, while the ethical order is promising. According to Lawrence, "Cosmic harmony" may exist, but humanity is in a state of chronic confusion and suffering. This explains the apparently incoherent disintegration of the human order expressed in the author's early prose. In it, Lawrence deals with the gap that arises between the human and natural order, between the individual and the group, as well as between experience and perception of values (Lawrence 1997b, 41).

Lawrence argued that evolutionary processes are a way in which the aesthetic can be linked to religion, since both are cognitions of the magnificence that the artist is obliged to seek. Lawrence's sources for this spiritual form of evolutionary development are of a hybrid nature (Lawrence 1985, 271-75). But this is not a Darwinian vision. He is influenced by Schopenhauer's essay *The Metaphysics of [Sexual] Love* (1818), in which the author controversially emphasizes the role of the (sexual) impulse in human lives, but also offers a new way of understanding inter-generational relationships. Schopenhauer's sexual-reproductive determinism as an idea formulates important topics that Lawrence will deal with, such as that generational love choices are not just

intimate confessions but have historical implications, which is a valid theme we find in *The Trespasser* and *Sons and Lovers*.

Although he treats in his work the instinctive life of modern individual, and is therefore interested in the psychoanalytical ideas of his time, Lawrence takes a departure from the popular Freudian and Jungian interpretations of the unconscious. His interest in psychoanalysis is evidenced by two studies on this subject, *Psychoanalysis and the Unconscious* (1921) and *Fantasia of the Unconscious* (1922). In them, Lawrence acts primarily as a cultural critic, focused on the wider significance of psychoanalysis as a domain that goes beyond its limited, commercialized, clinical sense.

Like his Romantic ancestors, Lawrence examined models of coherent development, potential origins, and established values. He put his vision in the context of a general pervasive incoherence that emphasize the lack of continuity, alienation of the individual, abandonment, confusion, as well as the negation of inherited values. *The Trespasser* (1912) dramatizes what will become Lawrence's main theme, that is, the search for liberation from inhibitory social obligations, the revelation of personal authenticity through sexual passion and a visionary impuls based on sensuality that erases a simple reduction of the modern individual. In this context, the novel is a philosophical melodrama in which a potential development of an individual (described as a vitalistic impulse) comes into conflict with manipulative circumstances of the age (Worthen 28-42).

Lawrence's images exude realism, but they are also metaphorical and encourage imaginative explorations of their implications. Beckett thus emphasizes "the wonderful interfusion" of "physiology, psychology, and lavish poetry" in *Sons and Lovers* (Fernihough 70). We see that the mind in Lawrence's work is never completely encompassed by physical processes or autonomous consciousness, explains Beckett. Lawrence criticizes the *male* inclinations of 19<sup>th</sup> century science. His main critique of evolutionary materialism is not only it excludes women and sensuality, but that it lacks dialectical exchange. Lawrence's vision of biological development is abstract; he writes in a religious manner, refusing to reduce human nature to limited causality (Lightman 119-42). His entire oeuvre emphasizes this kind of ambiguity in understanding the human impulse.

Although the characters in Lawrence's early work do not have a clear vision of their aspirations, the writer's aspirations gradually crystallize in a psychoanalytic context. In *Sons and Lovers*, the author treats the theme of standpoint and the unconscious. The use of standpoint and free indirect speech, in order to present the position of an alienated individual, becomes a key characteristic of the narrative method of the novel. By internalizing the standpoints of others with the help of free indirect speech, Lawrence creates a refined insight into how identity is formed interpersonally. It is a progress in relation to the solipsistic self-absorption that *The Trespasser* has dealt with, and beyond the limits of ethical and metaphysical research set by the debate on scientific materialism (Fernihough 85-92). *Sons and Lovers* continue to be occupied by the relation of mind and body as well as issues of cultural and

impersonal, with the addition of a new level. The novel consistently pays attention to the psychological conditioning expressed through personal relationships, and not only when it comes to those that can be characterized as Edipal.

Lawrence's characterization becomes more and more subtle, because he further builds a picture of the emotional structure of character's personality through complex interpersonal action. It is a process described with great delicacy and certainly goes beyond harsher versions of psychoanalytic interpretations. It is about forming unconscious mental structures, but Lawrence rightly points out that psychoanalysis, like materialist determinism, reveals only half the story. That is why he is indignant when some early critics interpret the novel as a psychoanalytic case.

As Fiona Beckett points out, Lawrence's psychological modernism does not involve his agreement with Freud, although their coincidence in intellectual history is of serious importance. Nevertheless, Freudianism as a whole allows us to see the dynamics between the psychoanalytic and social aspect, that is, the interpretation of the novel *Sons and Lovers* (Beckett 30-38). Therefore, the psychological interpretation of the novel is not an alternative to the social interpretation. In the context of going beyond the traditional, Lawrence treats family relations in the realm of the unconscious as well as through the prism of social relations. Thus, the unconscious in *Sons and Lovers* is a complex and sophisticated structure created from various sources, which include the embracement of the concept of sexuality.

We see that Lawrence's interest in the psychological is organically linked to his dealing with the theme of individual, which the author understands as the opposite to the mass-culture of Modernism. Thus, what we call cosmological in his poetics has less similarities with psychoanalysis than with the creation of Lawrence's "mythology", a highly metaphorical narrative that the writer puts at the service of his personal philosophy about the harmony of individual with the earth/nature. From such "metaphysics" arises the idea of "earth-current" as a transforming energy that alters the nature of protagonists in his early novels. The mind is a neutral receptor of these impulses, which it receives from the bodily centers of consciousness (holistic aspect). From this standpoint, Lawrence provides a reasoned critique of the formal and narrative preoccupations of his modernist contemporaries. Namely, he believes that disconnected fragments that reflect the daily mental activities of the mind cannot be the basis for treating the unconscious, which is the principle on which most modernist texts are based. Thus, he alludes to contemporaries who deal with what Virginia Woolf calls "the dark places of psychology" (Fernihough 231). With this, Lawrence seeks to reverse the formal connection between the narrative of the unconscious and Modernism. His philosophy draws attention to the materiality of the body, to the physical mechanisms of the conscious/unconscious relationship, prophetically refuting the stereotypical beliefs of the conventional psychoanalysis of the time. Lawrence's unconscious is thus created by an innovative treatment of the traditional, while also deviating from the Freudian point of view. This is a key concept in

understanding Lawrence's early work, announcing new, complex forms and ideas of one of the most innovative modernist voices.

**Keywords:** psychoanalytic theory, literature, tradition, instinct, standpoint, unconscious, psyche, Modernism

## **AN INVISIBLE TERROR OUTSIDE: THE ANXIETY OF UNCERTAINTY, PANIC AND ISOLATION IN RUMAAN ALAM'S LEAVE THE WORLD BEHIND**

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**Abstract:** Today humanity is going through a period of great upheavals and rapid changes in every sphere of life, including the environment, that inevitably lead to general destabilisation and disruptions. In the latest novel by Rumaan Alam, apocalyptic *Leave the World Behind* (2020), a crisis appears to reshape our closest bonds and forge new ones. This story of an invisible terror deals with cataclysmic but mysterious events that shut down the communication networks we over-rely on, and sees an almost overwhelming sense of uncertainty, panic and increasing anxiety. Isolated in the remote holiday house with the Vermont stone kitchen tops and night-lit swimming pool, a couple of New Yorkers and their teenage children are looking forward to taking a rest from the routines of city life when catastrophe strikes. In addition to the major theme of the threat of human extinction, *Leave the World Behind* explores the relationship between class and race and the complexities of parenthood and solitude during an unspecified disaster. Those issues are included in the context of the global problem of anthropogenic impacts on the environment. At the same time, Alam demonstrates how habituation to the ongoing crises in the modern world, including social-ecological transformations, affects the understanding of a severe situation people are facing and ways to prevent it: they have increasing tolerance for the absurd. The suspenseful, provocative and prescient book, *Leave the World Behind*, captures the generalised panic of 2020, the year of a global outbreak of coronavirus. As a kind of end-of-the-world fiction, the novel is full of moments of exquisite recognition and reappraising of our attitudes the article discusses.

**Keywords:** Anthropocene fiction, blackout, claustrophobia, communication, environmental crisis, safety.

### Introduction

Global environmental problems are inextricably linked to human activity and its impact on the environment. Climate change is one of the most severe crises of our time, and it is emerging faster than anyone could guess. The issue of scale is discussed by researchers (Oppermann; Tong) as one of the primary barriers to the conceptualisation of such unquestionably urgent problems as climate change. Wherever you stand on the ongoing debate about whether and to what degree human impacts on the environment, it is undeniable that we interact with time scales beyond our imagination. So, how is one to comprehend the fact that the ecology of the entire planet is changing rapidly from the perspective of a single human person? (Ram para. 5). This question is of interest not only to environmentalists but also to writers who see fiction as a means of warning of a forthcoming tragedy. As the climate crisis becomes more evident, such a kind of climate fiction may help reshape our understanding of nature.

Since the environmental crisis causes anxiety and fierce controversy, the problems of the interaction of nature and society in past decades have been actively transferred to literary works that reflect ideas about the principles of interaction between man and nature, reproducing pictures of the environment that are changing under the influence of anthropogenic factors. Even if the mentioned questions are expressed implicitly, the main idea always remains as follows: Man is a child of nature, therefore the existence of humanity is impossible beyond nature (Guignard and Murphy; Keegan and McKusick). The demand for such fiction contributes to the emergence of new authors. One such writer who has only recently attracted attention to his work is an American writer Rumaan Alam (b. 1977), the author of several novels – *Rich and Pretty* (2016), *That Kind of Mother* (2018) and *Leave the World Behind* (2020). In the article, we focus on the latest novel from Alam, involved in the context of ecocriticism “as a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist’s praxis” (Buell 430). The environment is present in such a kind of fiction not only as a tool for creating a background but as a specific idea of human involvement in the history of nature.

*Leave the World Behind*, which was a finalist for the 2020 National Book Award for Fiction and was assessed to have been included on twenty year-end lists featuring the best novels of 2020, in form and content, resembles a disturbing dream, which echoes with memories, anxiety and confusion in the mind of the reader. The novel with an open end represents the most realistic scenario of the end of the world, as we



believe. The suspenseful, provocative and prescient *Leave the World Behind* differs from most Hollywood disaster films, which are characterised by the rapid development of events. The stunning atmosphere book makes you think about the threats that people face both now and in the future.

The novel begins as a family story slowly turning into intense terror. Wanting to spend some time away from the noisy city, the family couple Clay and Amanda with their two children, fifteen-year-old son Archie and younger daughter Rose, rent a house on Long Island and go on a long-awaited vacation. Determined to have a pleasant rest, they do not notice the signs and feel the changes in the environment. Only at night, when the strangers, who are the house owners, knock on the door, the family learns that there has been a blackout in New York, communication networks are out of work and they have been left alone with an invisible terror outside. So, *Leave the World Behind* creates “a pervasive atmosphere of dread that escalates as the uncertainty of the situation the characters are facing deepens their fears” (Caracciolo, “*Climate Change*” 122). The author does not reveal all the secrets, so his readers have no idea about the causes of the disaster depicted in the novel. Therefore, the readers become co-authors since everyone can invent a plot according to their ideas about the end of the world, their own fears and existing threats, among which ecological ones are certainly the most disturbing. From this perspective, *Leave the World Behind* may be termed a kind of ‘anthropocene fiction’ (Trexler) that concerns anthropogenic climate change and other environmental disruptions, *which are exacerbating climate change, and is written during and about this time.*

Climate anxiety may be involved in such fiction through the “fantasy of survival” (Vermeulen 153) to explore the ways of salvation. According to the World Meteorological Organization, the number of weather-related natural disasters has increased fivefold over the past fifty years. Natural disasters began to occur more often due to climate change and more extreme weather conditions, which definitely affects mental health. The sense of anxiety that permeates Alam’s book extends to all the characters who find themselves in conditions of complete uncertainty. Given the circumstances and duration of this uncertainty, the nature of anxiety changes, which affects the mental health of the characters. Focusing on certain signs of nature, the characters of the novel understand that something is wrong with nature, climatic changes are being signalled. All this actualises internal experiences and, possibly, pre-existing mental health problems, such as pre-existing anxiety

disorders, which may be strongly affected by climate change stressors (Taylor 2).

Alam wrote a revelatory novel about how people cope with the unexpected circumstances of the frightening unknown. In addition to the major theme of the threat of human extinction, which is preceded by a contemptuous attitude to nature, the author explores the problems of racial, gender and class inequality, the relationship between generations and the complexities of solitude. The title *Leave the World Behind* has a double interpretation: literal – to survive, the characters have to leave everything behind and try to stay as long as possible in the place that becomes an island of safety in a collapsing world; metaphorical – to understand the author's intentions, to feel the atmosphere of the text, to imagine the approach of the disaster, to penetrate the thoughts and fears of the characters, it is necessary to delve into the text, reading the novel thoughtfully and without haste.

Alam wrote his novel before the COVID-19 pandemic crisis, yet it brilliantly captures the feeling of global panic and seems to blend fears about the climate, class inequality, racism and over-reliance on technology. And although during the pandemic, some of those pressing issues slipped into the back of one's mind, climate uncertainty has intensified. This term is actively discussed in the context of the coronavirus crisis: "[...] the uncertainty of the outbreak and the uncertainty of our climate future have more in common than one may assume at first" (Caracciolo, *Contemporary Fiction* 4). Climate change appears to be a leading concern in Alma's book since "[...] ecological crisis makes us aware of how interdependent everything is" (Morton 30).

Although *Leave the World Behind* does not directly indicate the catastrophe and its causes, contextually it becomes clear that the terrible events that hit the East Coast are the result of a person's careless attitude towards nature, society and their loved ones in the end. And when 'the moment of truth' comes, questions arise that seem difficult to find answers to. Is there a suitable moment for something terrible to happen? Is there a suitable place for that? Are there people you would like to meet the apocalypse with? The first two questions may require a lot of thought, but everyone knows the perfect company for themselves. It remains only to learn about the world...

### A Disaster Novel Without the Disaster: An Uncertain Threat to the Environment

As a preamble to his novel, Alam chose the words from the song *Angela* by Bill Callahan: *Love goes on like birdsong, As soon as possible after a bomb*. The personification of *love* makes it clear that this feeling is the starting point for the rebirth of life, and whether it will be familiar to us, whether people will be similar to the present ones, and whether the planet will be populated by people are the questions that remain unanswered in the novel, but prompt reflection about a probable future.

The personification of natural phenomena allows us to feel a part of nature since “the anthropomorphization of nature can affect people’s response to nature” (Liu et al. 40). Instead, nature remains in waiting, observing the processes taking place: “WELL, THE SUN WAS SHINING. [...] The sun where the sun always was. The sun persistent and indifferent” (Alam 1)<sup>1</sup>. Emphasising its steadfastness, the author uses the repetition of *the sun*. Alam accentuates the ability of the plant world to communicate and emotionally perceive events: “The trees were watching, and not impartially. The trees knew what was up. The trees talked amongst themselves. They were sensitive to the seismic reverberations of bombs far distant” (119). In the same way, beasts and birds realise the warnings of impending danger. The observations of wildlife may provide some clues about a threat; such clues as bird migration: “There are no wild flamingos in New York” (182). However, living in cities has led to people losing the ability to see warnings and respond adequately to them: “Indeed, had he looked – closer than it was possible for him to look – he’d have understood the stillness as a response to that wind. He’d have noticed that the insects had gone quiet; he’d have noticed that the birds were not calling” (74). The author emphasises the importance of such a skill by using inversion. Surrounded by noise, the house dwellers no longer enjoy the silence, night sounds are disconcerting with their loudness, reminding of themselves in the dark: “She opened the door, and the night was shocking with noise” (22). Sometimes the desire to merge with nature unexpectedly reminds us of itself and forces us to admit that human, regardless of their achievements, is only a creature of nature: “It was pleasant to sit outside, near naked, the sun and air on your skin reminding you that you’re just another animal” (15). The greatness of nature frightens them, each time making them feel their insignificance: “You felt small, like one of many things, and the least important too”

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<sup>1</sup> When referring to Rumaan Alam’s *Leave the World Behind* (2020), only a page number appears hereafter.

(119). However, this does not stop people from reckless acts which bring disaster closer.

The nature cataclysm in the novel is unspecified, but it becomes clear that such a development may lead to the collapse of civilisation. Instead, the representatives of the animal and plant world may only have benefits in such a case: “Maybe they’d be better off without us. Sometimes, sometimes, suicide is a relief. That was the right noun for what was happening” (120). Alam points out that the approaching end of the world is caused by humans. However, the harmful influence that nature has suffered has turned against people. Some actions look like suicide, which the writer directly notes, using the word *suicide*, which is perceived as atonement for what has been committed. The author does not take the side of man, which is emphasised by the repetition of the adverb of frequency *sometimes* and the noun *a relief*. Rhetorical questions make you think about potential consequences:

Did it matter if a storm had metastasized into something for which no noun yet existed? Did it matter if the electrical grid broke apart like something built of Lego? [...] Did it matter if some nation claimed responsibility for the outage, did it matter that it was condemned as an act of war, did it matter if this was pretext for a retaliation long hoped for, did it matter that proving who had done what via wires and networks was actually impossible? [...] Did it matter that machines meant for supporting life ceased doing that hard work after the failure of backup generators in Miami, in Atlanta, in Charlotte, in Annapolis? Did it matter if the morbidly obese grandson of the Eternal President actually did send a bomb, or did it matter simply that he could, if he wanted to? (120)

The repetition of *did it matter* at the beginning of each interrogative sentence is perceived not as a request for information but as a tool that prompts recognition of the evident. A series of alternate events leads to the inevitable, the starting point is the reckless acts to impact climate change. Of particular concern is the pollution of the world’s oceans which causes the extinction of sea creatures, as well as the appearance of unprecedented disasters: “[...] those storms of the century were going to be storms of the decade. That there might have to be a new category introduced to accurately describe the kinds of storms, now that humankind had so altered the ocean” (80). The increase in their number is reflected in names that are first used with the mark *of the century*, later *of the decade*, and the destructive process does not stop. Subconsciously, people feel responsible for what they

have done and therefore try to avoid the danger that lies in the waters, looking for salvation and protection among plants: "It was different than having a home at the sea. The ocean loomed. The trees were protective" (88).

The inability to assess the scale of the disaster and identify the threat causes the characters a sense of panic. The mystery that divided the lives of the characters into prior to and after is a noise: "There was nothing (real life!), and then there was a noise [...]. You could fairly say that their lives could be divided into two: the period before they'd heard that noise and the period after" (127). This noise led to invisible changes and therefore did not cause panic at first: "Something had happened, something was happening, it was ongoing, the noise was confirmation even as the noise was mystery" (127). The noise was so powerful and unheard of that eyewitnesses were at a loss for words to describe it: "Amanda was trying to reconstruct it, but a noise was like pain: your body couldn't remember its specifics" (133). It was unlike anything known before and therefore resembled something supernatural, which the author notes with the noun *mystery*. The unknown gives rise to speculation that the use of weapons could have caused the sound: "It had never occurred to Amanda that a weapon could be sonic, had never occurred to her that a noise might be something to fear" (128). Panic gripped them from the probability that this sound may be repeated: "That was the nature of the noise; it was horror, in some distilled way, in a single, very brief moment" (140).

The disaster was not a sudden one, a series of events led to it: "They were the end of a chain of events invisible until that epiphany had been reached. [...] That's what people did, that's how people learned. Yes. So. The thing was a noise" (127). The actions of people became the countdown to the beginning of the end. The author uses sentence fragmentation to draw the readers' attention to events that do not have a reverse effect and serve to create a suspenseful plot. It is evident that probable human extinction is the responsibility of previous and present generations. Indifference to the signs of nature caused such a threat but the desire to set things right and bear responsibility for future generations makes us human: "It was George Washington and the men of his generation, their mania for plastic and petroleum and money. It was a hell of a thing to not be able to keep your kid safe. Was this how everyone felt? Was this, finally, what it was to be a human?" (188).

**Class Inequality in Modern Society: The Power of Stereotypes**

Although there is a tendency to deny the division of people into classes, it is worth noting that classism has not disappeared in the modern world:

[...] people hold and use class categories in a consistent manner, and [...] these class categories are primarily related to differences in income and occupation, although education and class background (i.e. the class positions of previous generations) are also relevant. (Stubager et al. 135)

The division contributes to the desire of representatives of different classes to stratify, which is reflected in the choice of social circle, and forms of employment, allowing them to stay in their comfort zone and be surrounded by those who understand their way of life: "The towns were either blue collar and full of Central Americans or prosperous and populated by the white demimonde of plumbers and interior designers and real estate brokers" (4). Such behaviour affects the lives of children whose families have different incomes and opportunities. Parents try to create an appropriate social circle for their offspring to add to the problem: "Rose was too young to understand, but Hazel's father was a director at Lazard; the two family's vacations would not much resemble one another" (5). Tolerant attitudes towards children and adolescents are one of the most important issues for our future. However, some people are ruled by stereotypes about children of the rich: "who would become Republicans, the rich ones who would become drug addicts, the rich ones who would exceed their parents' expectations of them" (81) and the poor "who would prosper and the poor ones who would skulk from Princeton back to East New York" (81). The remarks are made by Ruth, the rich owner of the country house. It looks like she comes from a poor family due to her negative stereotypes referring to children from wealthy families, and positive ones to the descendants of the poor ones. The vocabulary indicates the emotionality of the character. Stereotypical thinking based on emotional behaviour creates a dangerous combination, as both stereotypes and emotions can independently foster prejudice which in turn can lead to discrimination.

A residence plays an important role in determining status as wealthy people tend to create their own communities. The mention of the location of G. H. (George Herman Washington) and his wife Ruth's estate makes an impression on Clay: "Clay was cowed. The Upper East Side was uncool, but still holy. Or maybe so uncool that it was in fact cool" (56). Wealthy people have power which helps them feel

important: "It was less that Amanda was fearsome than that power was" (3). A high position makes it possible for employees to feel like God: "She [Amanda] wanted her colleagues to need her as God wants people to keep praying" (3). Inadequate assessment of power may lead to a desire to dominate. Power and domination have different origins, understandings and impacts, as we have found in Pansardi: "Domination [...] has been mainly defined as a subtype of power, referring to those cases in which power is exercised in a way which is detrimental for the interests of those subject to it" (94). The almost unlimited power of the upper class creates a desire to be a part of 'all-powerful' and leads to pretence and exaggeration of one's capabilities: "You could fake your way to a lot" (97).

Stratification leads to the fact that people in modern society are doomed to solitude and isolation: "The brain abets the eye; eventually your expectations of a thing supersede the thing itself" (3). Deliberately fencing themselves off from acquaintance with their surroundings contributes to the fact that 'boundaries of decency' appear that are difficult to overcome: "Opening a door to an unexpected visitor was without precedent. Urban life contained only the guy who came to deliver an Amazon box, and he had to buzz first" (35). Perhaps this was because "[...] most people cared only for themselves" (88) and did not want to be concerned with the problems of others. Nevertheless, it is through communication people can find help, safety and console: "Touching another human being was a curative" (133). Solitude has a dual nature: it can lead to abandonment syndrome or discomfort due to the presence of other people in one's life: "Solitude made the noise unbearable for Clay, but so did its opposite" (139). Isolation affects a person's psychological health: "There were studies about solitary confinement making you mad. He missed the presence of other humans [...]" (166). People are biologically coded to feel better when they are together. Social contact reduces anxiety or fear of threat and gives a sense of greater security. Solitude and loneliness are interconnected. Murthy notes that nature has made us suffer from loneliness. In pre-historic times, loneliness could be equated with death, because of the inability to survive alone in the wild. Now we live in flats instead of caves or forests but the brain has not stopped sending signals about feeling safe in the circle of your class.

### **Race and Gender Preconceptions: Intolerance in the Air**

Society cultivates tolerance that is "mainly understood as a positive belief in terms of an absence of prejudice, racism or ethnocentrism" (Rapp and Freitag 1033). Even though any prejudice in today's world is

not tolerated in contrast to attempts to overcome stereotypes, there are still people who are inclined to condemn 'otherness'. Such people feel chosen and superior but try to hide their bigotry even from themselves: "Jocelyn, of Korean parentage, had been born in South Carolina, and Amanda continued to feel that the woman's mealy-mouthed accent was incongruous. This was so racist she could never admit it to anyone" (3). Alam repeatedly refers to Amanda speaking about racism. When G. H. and his wife Ruth visit the rented house, she cannot accept them as owners: "This didn't seem to her like the sort of house where black people lived" (38). The author uses the repetition to emphasise the character's emotions towards the owners of the house, linking her prejudice to the latter's race: "But those people didn't look like the sort to own such a beautiful house. They might, though, clean it" (51). In her mind, "[...] they looked more like evangelists than criminals, hopeful pamphleteers come to witness Jehovah" (38). Clay does not show his aggression towards the owners of the house but he is also subject to stereotypes and tries to justify himself: "And he knew that maybe, on some level, he was especially not good with black faces. [...] Like, it wasn't racist, was it, to admit that one billion Chinese probably looked more like one another to him than they did to one another" (53). Their facial expressions change when they saw African-American people on their doorstep. Their confusion was not lost on Ruth: "Ruth didn't need to say anything about the look on their faces when they'd opened the door to them. Guess who's coming to dinner?" (84). The interrogative sentence is the writer's reference to the American romantic comedy-drama film *Guess Who's Coming to Dinner* (1967), which depicts the conflict in a white American family when the daughter of the main characters announces that she wants to marry an Afro-American boy.

The issue of gender equality is the focus of psychologists, sociologists, philosophers and writers. Despite sharp criticism and public reaction, the problem remains unresolved. It is worth noting that sometimes women themselves tolerate this attitude trying to play along with public opinion: "Two different kinds of vanity at odds – a desire to look capable rather than girlish" (20). Trying to prove her independence and to emphasise her ability to make important decisions on her own, Amanda refuses her husband's help with her laptop, reacting quite aggressively to his offer: "'I don't need your help, Clay.' She did not like the implication of her inability" (45). Gender equality is an issue that requires attention from all genders. For example, an inadequate response from women can cause men's reactive abuse: "'You're going to call me hysterical – the word people, *men*, use for women.' Cassandra



had, of course, been right about Troy" (83). Ruth emphasises that it is men who have such stereotypical thinking about women. However, the allusion to the legendary Greek mythological prophet Cassandra, who foretold of the Achaean army that would destroy Troy, suggests the opposite.

In an attempt to distance themselves from the negative consequences of their prejudices, people tend to ignore trouble or loss: "The building lacked a thirteenth floor because that was terrible luck. Simply pretending it wasn't there was better" (84). People are not perfect but instead of improving themselves spiritually, physically and emotionally, they try to find excuses for themselves: "[...] it wasn't fair, not to have a vice. The modern world was so joyless" (98). The statement about the modern world sounds somewhat cynical because each generation may use the same phrase. So, instead of trying to change the unsuitable existing order, it is easier to let things go with the flow.

### **The Anxieties of Social Life in Isolation: Over-Reliance on Technology**

Modern life is associated with the use of communication and social media, which leads to addiction to gadgets. Television is not a priority today as it can be quicker and easier to get the information you need as well as for entertainment, which is provided by smartphones: "'Television is idiotic.' Clay turned it off. He'd rather play with his phone" (31). In previous years there were debates about the safety of gadgets for children and teenagers, today we can see the addiction of representatives of all generations: "People are becoming more dependent on technology than ever before. Today's children and adults are heavily plugged into electronics, which raises concerns for their physical and cognitive development" (Liza et al. 1). The author introduces his characters by depicting a standard situation – a minimum of communication among family members, separation from each other's problems, children's immersion in the world of games and entertainment with permission of their parents: "Archie looked at his own phone, Rose at hers, both with games and parentally preapproved social media" (2). The author depicts children's addiction to gadgets with an apt comparison: "The phones worked on them like those bulbous flutes did on cobras" (3).

Human has lost the ability to survive without gadgets, and travelling without the GPS becomes a real challenge: "It was more than a mile before it turned off toward its home homestead, and by that point Ariadne's thread, or whatever bound them to the satellites overhead,

had snapped” (6). The author uses *Ariadne’s thread* to indicate the difficulties faced by the characters, as this phrase is used to denote a thought or a way that helps to get out of a difficult situation, solve a difficult question, or get out of a confusing situation. Although, at first glance, there is nothing complicated in returning the same way, and “[...] the ability to take written directions to one destination and simply invert them to move in reverse was an obsolete art” (93).

It is the absence of a mobile connection that becomes the first harbinger of the impending disaster. Clay tries to explain the lack of connection through the remoteness of the house but the owner of the property notes: “But I’m not sure if that’s what’s happening at the moment” (40). Amanda was able to read only one message from the New York Times on her smartphone: “Major blackout reported on the East Coast of the United States” (40). There is no clear answer to what happened except the radio message: “This is the emergency broadcast system” (45). It is from this moment that the threat becomes tangible. Later, Amanda manages to see several more messages on her phone screen but the last one remains a mystery to the characters and the readers: “[...] a final ‘Breaking’ followed by nonsensical letters” (72).

Adults experience information hunger if they are unable to receive messages even for a short time: “He [Clay] felt phantom tingles when the phone was not at his side. [...] that was how he did most of his newspaper reading, and staying informed was as worthy a resolution” (64). If this information relates to work processes which are extremely important for a modern person and is denoted by the term workaholism that has variably been perceived in the academic literature as “an attitude, a trait, an obsession and/or compulsion, and as an addiction” (Andreassen 3). People experience almost sexual pleasure in work and a sense of self-importance, such as the protagonist of the novel: “She sat, the engine idling, to see if she had cell-phone service, and the endorphin rush of the arriving emails [...] was almost as sexual as that flutter over the bag boy” (13). This process is addictive due to its simplicity, as the ease with which messages are sent today provokes a simple action of communicating information: “[...] the emails arrived, piling the one atop the other. Forty-one! She felt so necessary, so missed, so *loved*” (21). A number of received messages makes the author feel important which is indicated by the use of italics for the adjective *loved*. On the other hand, this leads to a person losing their own space and the opportunity to relax, receiving messages outside of working hours, which leads to overwork and early burnout.

### **Blackout, Terror and Indifference: The Apocalyptic Scenarios of Death**

Humans' ability to react emotionally to positive or negative changes in their lives differs them from animals. It would seem that the absence of electricity cannot be such a problem, but for a modern resident, it is a sign of comfort and protection: "He had not realized how much light connoted safety, and how much dark its opposite" (65). The mood in society is becoming close to pessimistic, and this is not the author's fiction. One of the largest blackouts in Ukraine on November 23, 2022, is a good example. Most thermal and hydroelectric power plants were damaged as a result of a massive Russian missile attack on energy facilities, caused an emergency shutdown of all nuclear reactors in the country, and stopped generating electricity, affecting people's ability to do their routines and provoking emotional anxiety. The unknown creates fears, and assumptions about what happened do not allow people to feel safe: "A blackout could be something. It could be a symptom of something bigger [...] It could be fallout. It could be terrorism. It could be a bomb" (58). Several sentences with the modal verb of deduction indicate confusion and add rhythm to the message creating a nervous atmosphere.

Large-scale events that affect history are often perceived as incredible as if they could not happen under any circumstances. Sometimes the events resemble the script of a feature film, which at first glance seems fantastic: "It was something from a movie, or the kind of story they didn't want their life stories to be" (109). Watching the dynamic development of events makes for keeping viewers glued, but in real life, people try to avoid disturbing stories which leads to hyper-emotional perception. For many years, the greatest fear of Americans was the terrorist attack on September 11, 2001. Therefore, it is often the fear of a repeat of this terrible event that provokes negative emotions: "I was so worried. Of course, we were all remembering 9/11, but it was so much better than that day" (61). The threat from totalitarian countries and their dictatorial regimes led by tyrant leaders is felt physically. North Korea, Iran, and Russia are mentioned in the novel among these countries – "What if it's the North Koreans? That fat one who fed his own uncle to the dogs" (62); "He had his money on Iran, maybe Putin. Not literally so; that was against the law. But he was no fool" (63). The current situation in Ukraine and the threats of nuclear weapons use to make us think about the question that Alam raises in the novel: "How would you spend the last thirty-two minutes: looking for a basement or texting your friends or reading a story to your children or in bed with your spouse?" (62).

Panic can be transmitted to other people, especially if they are emotionally unstable, frightened, or experiencing personal tragedy or loss. When Clay meets the Spanish woman, her nervousness is immediately transmitted to him: "But she was panicked, and she was panicking him. He was lost and wanted his family" (116). The only thing that can help in such a situation is to be distanced from the cause of anxiety: "She was afraid. He should be afraid. He was afraid. [...] He needed to be away from her more even than he needed to be with his family" (117). The parallel constructions and repetition of *to be afraid* create an atmosphere of anxiety and fear. Particularly emotional adolescents suffer from panic: "Compared with children and adults, adolescents also experience more intense emotions in both positive and negative domains" (McLaughlin et al. 404). Increased emotionality prevents them from responding adequately to changes but it helps them to see, feel and understand something unnoticed by adults. Thirteen-year-old Rose was the first to notice something unusual in the behaviour of wild animals, although she could not assess the danger: "[...] every time Rose adjusted her eyes to try to understand what she was seeing, she was seeing something new" (77). Unable, due to her age, to make convincing judgements, the girl reacts to changes that are not evident but are felt emotionally: "[...] Rose felt the change in the day, even if no one else did" (87). Adults also retain animal instincts that help them sense danger but they need to learn not to be alienated from such signs: "Amanda had a feeling like being watched, but there was no one out there watching her, was there? An involuntary shiver at the very idea, then a retreat into the adult illusion of safety" (22).

The topic that evokes the greatest emotional response is death, so Alam uses euphemisms that reduce the awareness of the tragic event and the level of nervousness in society: "Everyone had perished. You heard that rendered as souls, sometimes, which made it sound more grand or old-fashioned or sanctified" (26). The desire to acquire new knowledge indicates human development but the concealment of knowledge about the date of death is instead seen as a blessing since the constant fixation on the last day of life would cause constant panic: "You never know when a time is the last time, because if you did you could never go on with life" (74).

### **Conclusion**

An invisible terror comes out of nowhere and reminds us of our powerlessness in the face of real cataclysms. Alam's *Leave the World Behind* is a story about how our 'normal' is destroyed forever by uncontrollable circumstances, sometimes returning people to their

primitive instincts. The book feels right in sync with 2020 which has taught humanity that disaster can be sudden, unexpected and overwhelming. *Leave the World Behind* summarises all the fears left to humanity by the long period of the pandemic and reinforces them with a special sense of loss and confusion, making clear that only in caring for the world, nature and each other, people have a chance for the future.

*Leave the World Behind* is not a typical disaster novel, but rather an end-of-the-world novel. An open-ended novel represents the most realistic end-of-the-world scenario. At the same time, it differs from the canonical climate fiction and apocalypse-novel narratives of survivalism. What happens in just a few days to strange families focuses on the minutiae of just one place, just a few characters, and a sense of isolation. Alam depicts the characters in such intimate detail that we can see them as people we know (or ourselves). An unspecified disaster is only a background against which the writer reveals the flaws of the modern world – from class and race inequality (remnants of the past) to a dismissive attitude towards the environment. These create a sense of uncertainty and anxiety about not understanding one's future, even in the near future. From Alam's perspective, a modern disaster consists in the precarity of American life, which leaves us unsure, always, if all can get worse.

In *Leave the World Behind*, this kind of disaster is a force of narrative tension: the readers are eager to learn how people move from the stage of upheaval to the stage of 'stability'. A kind of habituation to the ongoing crises affects the understanding of a severe situation and ways to prevent it. They have an increasing tolerance for the absurd. Alam's achievement is that he was able to see that the traditional construction of the genre, based on the idea of awareness of consequences, no longer makes sense. Today, disaster novels (or disaster novels without the disaster) call for something different, for an acknowledgement that we will not find a new 'normal' even if we hide behind strong walls in the forest. In fact, the disaster happened a long time ago, before Amanda went grocery shopping and the Washingtons left Manhattan, and before Clay submitted his latest piece to the Times Book Review. With the internet outage, the characters are unable to watch the disasters rack up. However, their reactions – fill the hot tub, keep the vodkas on ice flowing – are in no way in line with the scale of what is happening around them. What would it take for them (us) to really panic?

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### НЕЗРИМИЙ ЖАХ ЗЗОВНІ: ВІДЧУТТЯ НЕВИЗНАЧЕНОСТІ, ПАНІКИ ТА ІЗОЛЯЦІЇ У РОМАНІ РУМААНА АЛАМА «ЗАЛИШ СВІТ ПОЗАДУ»

Сьогодні людство переживає період великих потрясінь і стрімких змін у всіх сферах життя, зокрема навколишньому середовищі, які неминуче призводять до загальної дестабілізації. В останньому творі Румаана Алама, апокаліптичному романі «Залиш світ позаду» (2020), оприявнюється криза, що моделює наші найтісніші зв'язки і формує нові. Ця історія невидимого жаху оповідає про таємничі катаклізми, у наслідок яких вимикаються надважливі для сучасної людини комунікаційні мережі, та увиразнює майже непереборне відчуття невизначеності, паніки і зростаючої тривоги. Ізольована у замиському маєтку з кухонними стільницями з дорогого каменю і басейном з підсвіткою сімейна пара з Нью-Йорка і їхні діти-підлітки з нетерпінням очікують на початок відпочинку від рутинного життя у місті, коли наближається катастрофа. Окрім головної теми загрози зникнення людства, «Залиш світ позаду» досліджує класові і расові упередження, а також складнощі батьківства і самотності під час катастрофи, яка відбувається навколо, але не називається автором. Зазначені болючі питання включені у контекст глобальної проблеми антропогенного впливу на довкілля. Водночас Алам демонструє, як звання до криз сучасного світу, зокрема соціально-екологічних трансформацій, впливає на розуміння серйозності ситуації, з якою стикаються люди, і шляхів її запобігання: у них зростає толерантність до абсурдних рішень. Напружений і провокаційний роман-передбачення «Залиш світ позаду» фіксує загальну паніку 2020 року, року глобального спалаху коронавірусу. Як своєрідна література про кінець світу, роман сповнений моментів особистих зізнань і переоцінки власних позицій, що і студіюються у репрезентованій статті.

**Ключові слова:** антропоцен-література, блекаут, клаустрофобія, комунікування, екологічна криза, безпека.





## **DŽONATAN ODEL: AMERIČKI REVOLUCIONARNI RAT IZ PERSPEKTIVNE LOJALISTE**

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**Abstrakt:** Kako je to istorija više puta dokazala, oni književnici koji su u ratu bivali na strani gubitnika retko kada su mogli da se nadaju mestu u zvaničnom književnom kanonu. To je potvrđeno i na primeru više autora koji su se u periodu Američkog revolucionarnog rata borili na strani lojalista i bili i ostali verni kraljevi podanici. Jedan od književnika koji se po završetku rata našao na marginama društva bio je Džonatan Odel. Prvi sekretar provincije Novi Brunsvik, sveštenik i borac za prava lojalista u Američkom revolucionarnom ratu, bio je čovek koji se svojim mislima i postupcima nikako nije mogao sagledati van vremena i mesta u kojem je živeo. Ovaj rad istražuje Odelov život i delo, kao i blisku saradnju sa predstavnicima lojalista u Filadelfiji i Njujorku kroz kulturno-istorijski kontekst koji i daje energiju njegovoj pisanoj reči. Neke od najznačajnijih satira koje su predmet istraživanja ovog rada otkrivaju Američki revolucionarni rat iz perspektive lojalista koji su se našli usred konflikta koji nikada nisu tražili. Ove satire su poslužile kao moćno oružje za napad na pobunjenike, ali i na Kontinentalni kongres, koji Odel smatra najodgovornijim za početak pobune. Odel u njima s jedne strane bez milosti ismeva neke od vođa i pisaca patriotskog pokreta, dok s druge ima puno poverenje u ishod rata i pobedu lojalista.

**Ključne reči:** Džonatan Odel, Američki revolucionarni rat, lojalisti, patriote, satira, perspektiva lojalista

Zaslugom novog istorizma i njegove pretpostavke o tekstu kao o kulturi, poslednjih nekoliko decenija kanon američke književnosti značajno se proširio i prihvatio pored do tada već poznatih dela američkih autora i neke druge manje poznate ili manje važne tekstove. To je dovelo do ponovnog buđenja interesovanja za brojna nepravedno zanemarena i zaboravljena dela. S obzirom na to da novi istorizam od svojih začetaka nije imao jasno osmišljenu teorijsku osnovu, on je često tražio oslonac u kritičkim paradigmama nekih drugih pristupa. Značaj navedenog može se razumeti uvidom u ženske i feminističke pokrete, koji su, po navodima

Vladislave Felbabov u studiji „Novi istorizam”, u „praksu kritike kulture, kako pisane, tako i nepisane, uneli snažnu intelektualnu i društvenu energiju.” Pored polaznih ispitivanja kako se pol i seksualnost konstituišu u diskursu i odnosima u porodici i društvu, feministička analiza diskursa i hijerarhije pomerala se ka diskursima klase, etničke pripadnosti i političke opredeljenosti (12). Prihvatanje činjenice o različitoj političkoj opredeljenosti bilo je jedno od polazišta novoistoričara, pa tako Stiven Grinblat u svojoj studiji *Oblici moći i moć oblika u renesansi* (*The Forms of Power and the Power of Forms in the Renaissance*) (v. Greenblatt) navodi da novi istorizam, za razliku od starog, koji je tragao za jednim utvrđenim političkim stanovištem, tvrdi da postoje različiti centri političke moći, koji se međusobno nadmeću (Pehter 109). To je bio slučaj i sa američkim revolucionarnim periodom.

Zvanične istorije pisane u periodu rađanja nove republike veličale su patriote i pokret vigovaca, brojne književnike, pamfletiste, pesnike, pisce drama i satira, koji su svojim delima pomogli borbu za nezavisnost i bili aktivni učesnici na političkoj sceni. O drugoj strani, lojalistima, torijevcima, nije se mnogo pisalo, osim nekih činjenica koje se nisu mogle sakriti, poput onih da je pokret bio mnogobrojan i da su njegove pristalice bile bez sumnje iz redova hrabrih i inteligentnih ljudi. Završetkom rata činilo se da je pokret obrisan sa lica zemlje, a da su oni koji su mu se priklanjali potpuno prestali da budu tema razmatranja i proučavanja, što je bio slučaj i sa ciljem za koji su se borili. Ipak, podaci o njima postoje i moguće ih je pronaći, a njihovom podrobnijom analizom dobija se potpunija slika i mogućnost za rekonstrukciju istorijskih prilika.

Jedan od pesnika koji se u doba revolucionarnog rata mogao pohvaliti najvećom čitalačkom publikom, a ujedno i jedan od onih koga su nakon rata skoro potpuno zaboravili, bio je Džonatan Odel (Traister 472). Džonatan Odel je rođen 1737. godine u jednoj od porodica koje su osnovale koloniju Masačusets Bej. On je diplomirao na Prinstonu 1754. godine, neko kratko vreme je pokušavao da radi kao nastavnik, ali pošto nije pronašao sebe u tom pozivu, ponovo se vratio na Prinston, gde je završio medicinu 1757. godine (Edelberg 1983, 45). Ubrzo nakon toga, Odel je postao hirurg u vojsci Velike Britanije i otišao u Zapadnu Indiju. Činjenica da se medicina u tom periodu uglavnom zasnivala na skupljanju lekovitog bilja i pijavica uticala je na njega da se ovim poslom bavi samo nekoliko godina, nakon čega je odustao, jer je smatrao da mu to zanimanje nije dovoljno interesantno. Međutim, 1763. godine, njegov život kreće drugim putem i to upravo uz veliku pomoć Vilijama Frenklina, tadašnjeg kraljevskog guvernera Nju Džersija. Prepoznavši Odelove kvalitete, Vilijam ga je ohrabrio da počne da se školuje za anglikanskog

sveštenika i da postane prvi anglikanski biskup na američkom kontinentu (Rendall 193). Postavljanje prvog anglikanskog biskupa na prostorima kolonija je, činilo se, bilo samo pitanje trenutka, jer je anglikanska crkva bila veoma uticajna u kolonijama na jugu, a njen uticaj je rastao i na prostoru Severne Amerike. Po dolasku na ovu poziciju, Odel je započeo saradnju sa anglikanskim sveštenicima u Njujorku, Nju Džersiju i Pensilvaniji i uključio se u krug aktivnih i ambicioznih ljudi (Edelberg 1987, 3).

Kako su nemiri u vezi sa novom kolonijalnom politikom postajali sve veći, on je počeo da piše i objavljuje pesme u ime i odbranu anglikanske crkve. Njegovo ime je tako ubrzo počelo da se vezuje za ideologiju lojalista. Međutim, ne može se reći da se ta ideologija pojavila tek kada je on počeo da objavljuje svoje pesme 1774. godine. Lojalisti su bili prisutni i tokom sedamdesetih i od početka osamdesetih godina XVIII veka i sve vreme su upozoravali na moguću anarhiju, koja se sredinom osamdesetih zaista i dogodila. Odelove pesme iz ovog perioda samo podržavaju tu njihovu tezu (Potter 24).

U pesmi „Jedan Indijanac, u snu” (“A Certain Indian, in a Dream”), objavljenoj 1768. godine, Odel je po prvi put izrazio svoje stavove o dešavanjima u kolonijama i o kontroverzi oko Taunšendovih zakona (Edelberg 1987, 63). Govoreći o vigovcima, koji prave veliki problem i stvaraju napetu situaciju zbog sveštenih lica i biskupa, Odel je primarno hteo da odbrani stranu i stavove anglikanske crkve, jer su već donošenjem Zakona o pečatima rasli strahovi kongregacionalista zbog dovođenja biskupa u kolonije. Pripadnici ove neanglikanske verske zajednice su i izbegli na američki kontinent bežeći od nadbiskupa Lauda (Laud), pa su tako bili uvereni da će uvođenje biskupa u kolonije samo dovesti do uništavanja njihove verske zajednice. Njih je dodatno brinulo i to što su počeli da naseljavaju oblasti u kojima su do tada živeli samo pripadnici kongregacionalista. Smatrali su da njihov pravi i iskreni cilj nije, kako su govorili, da preobrate pagane, Indijance, već da su planirali da prvo ugnjetavaju sve one koji ne pripadaju anglikanskoj crkvi, a zatim i da polako oduzmu sva njihova prava. Veovali su da parlament Velike Britanije i crkva Engleske rade zajedno na porobljavanju kolonista (Bailyn 57). Tako su sveštenici anglikanske crkve, za koje se znalo da održavaju bliske veze sa parlamentom i kraljem, bili takođe izloženi napadima uvođenjem novih parlamentarnih zakona. Njihovo prisustvo u kolonijama više nije bilo bezazleno. Oni su značili opasnost po verska i društvena prava kolonista (Gerlach 162). U takvoj situaciji je u to vreme bio i Odel. Jedna od prvih Odelovih ljutitih pesama, kojima upozorava na vid ponašanja koji vodi ka anarhiji, a koji je sve češće bio zastupljen u kolonijama, bila je „O čemu se pobogu radi?” (“What the Deuce is the

Matter?") (Edelberg 1983, 64-65). Ona je objavljena 4. aprila 1774. godine u časopisu Pensilvanijska hronika i govori o britanskom konzervatizmu XVIII veka i o prilično fiksiranoj društvenoj hijerarhiji, a uloga pesnika je da osudi one koji zbog pohlepe nisu uspeli da prihvate svoje mesto u njoj. Veridikus, glavni junak ove pesme, obraća se vigovcima i pita ih zašto tako ostrašćeno govore o sveštenim licima i biskupima. On kaže da ne misli na sve, već samo na pojedince, koje naziva štetočinama, koji uništavaju miran život u kolonijama. Veridikus postavlja pitanje da li je dovoljno dobro odgovoriti im istom merom. Ova pesma se završava njegovim stavovima o predlogu za savez vigo vaca, Francuza i Španaca protiv Velike Britanije i njene crkve, kao i njegovom osudom ove alijanse (Ibid., 53-54).

U narednoj pesmi „Kada čovek istinskog duha u govoru ili pisanju” (“When a Man of True Spirit, in Speaking or Writing”) (Ibid., 66-67), koja je ubrzo zatim objavljena, Odel se navodno izvinjava zbog reči svoje prethodne pesme i kaže:

Moji prijatelji su mi rekli, a bojim se da je istina,  
da su moji stihovi previše grubi za ova osetljiva vremena.

...

I zato priznajem da sam veoma kriv;  
i nadam se da ću uskoro čuti da ste i vi uradili isto.

Njegov junak Veridikus pokazuje sada veliko strpljenje, i pošto se izvinjava zbog svega rečenog, insistira na tome da se i vigo vci takođe izvine. Nakon toga izjavljuje da oni posle njegove službe moraju otići svesni činjenice da su se povukli s pogrešnog puta kojim su išli. Govoreći o tadašnjoj situaciji u kolonijama, Veridikus kaže da je tačno da kolonisti imaju pravo na ljudsku slobodu koja je sveta, ali da greše u tome što misle da im je sloboda ugrožena i što se pripremaju za oružani sukob da bi je odbranili. Pokušavajući da ih ubedi u to da nema potrebe za brigom, on govori o tome da uvođenje biskupa neće značiti njihovo mešanje u kolonijalne poslove. Skrećući na trenutak pažnju sa te teme, Veridikus ističe da u vigo vskim stavovima postoji mnogo kontradiktornosti. One se ogledaju u tome što oni u isto vreme kada se žale na opresiju Velike Britanije, pokušavaju da poreknu njegova verska prava i slobode. Veridikus im zato poručuje:

Ukoliko s prezirom gledate na povlačenje s puta kojim sada idete,  
i zbog toga što ste tako počeli, nastavićete da činite greh protiv  
jednakosti, istine i vere koju ispovedate.

Na kraju Veridikus završava pesmu tako što upozorava vigovce i traži da se pokaju. I pored velikog uspeha ove dve pesme, Odel je odlučio da neko vreme ne objavljuje dela inspirisana politikom. Glavni razlog za to je bila činjenica da je njegov prijatelj Vilijam Frenklin bio tada u nevolji i da nije bilo poželjno pisati poeziju, koja bi još više pojačavala tenziju. To se odrazilo i na njegova primanja, sa kojima je i do tada već imao problema (Edelberg 1987, 15).

Sazivanjem Prvog kontinentalnog kongresa život u kolonijama se značajno promenio. Kolonisti su morali da se opredele za strane u sukobu, koji je bio sve izvesniji. Oni su mogli da se priklone kralju ili da podrže pobunjenike. Za anglikanskog sveštenika to nije trebalo da bude teška odluka, jer se smatralo da je lojalista po opredeljenju, ukoliko se nije izjasnio drugačije (Calhoon 5). Bilo kako bilo, njemu nije predstojala laka i izvesna budućnost. Neki od sveštenika, do tada bliskih Vašingtonovih ili uošte vigovskih prijatelja, počeli su da trpe neprijatnosti u krugovima svojih crkvi, pa su se mnogi odmah po izbijanju nemira vratili u Englesku. Oni koji su ostali, bili su svesni toga da će u ratu koji ih očekuje biti u potpunosti zavisni od pomoći Velike Britanije i od zaštite njene vojske. Međutim, ta zaštita je, kako saznajemo iz pesama Džonatana Odela, izostala (Gould 7).

Početakom 1774. godine, građanski rat između lojalista i patriota bio je na pomolu. Lojalisti su sve više trpeli nepravdu kolonijalnih zakonodavnih tela, razjarene mase ljudi ili pojedinaca. Odel je gajio veliku nadu da će dolaskom Vilijama Houva na mesto glavnog komandanta vojske Velike Britanije, britanske vojne snage odneti pobjedu. Kasnije je sa žaljenjem morao da prihvati da je on propustio mnogo šansi da uspešno završi rat i da će toliko željena pobjeda izostati. Odel je čak smatrao da Houv to namerno nije uradio, pošto su pobunjenici pretili da će u potpunosti prekinuti trgovinske odnose sa Velikom Britanijom. Njegova pretpostavka da je moguće postići dogovor sa patriotama koštala je lojaliste njihovog daljeg života i ostanka na američkom kontinentu (Edelberg 1987, 37).

Dve godine od početka nemira, lojalisti u Burlingtonu, uključujući i Odela, bili su s razlogom zabrinuti, što zbog sukoba u građanskom ratu, to i zbog sukoba između kolonija i Velike Britanije. Odel je znao da mora na neki način da ohrabri svoje istomišljenike i u isto vreme skrene pažnju Britanaca na njih, podsećajući ih tako da ne zaborave verne britanske podanike na američkom kontinentu. Primivši vest o velikom uspehu guvernera Gaja Karletona, koji je isterao pobunjenike iz Kvebeka, Odel je, inspirisan ovom vojnom operacijom, napisao pesmu „Lov na torijevce” (“The Tory Hunt”) (Cafferty 100-101). To je ujedno bila i njegova prva politička pesma nakon pauze od 1768. godine. Odel nam u

pesmi saopštava dve važne stvari: prva je da lojalisti znaju da u potpunosti zavise od zaštite britanske vojske, a druga da se nada da je komandant Karleton jedini čovek koji može pomoći i njima, ali i celoj britanskoj naciji. Tema ove pesme je bitka koja je i označila početak građanskog rata između lojalista i patriota tzv. „Ekspedicija Paun” (“Peacock Expedition”). Naime, dok je general Hov zadržan u Bostonu tokom 1775. godine, kongres je iskoristio priliku i poveo vojnu kampanju protiv lojalista, naredivši generalu Filipu Šajleru (Philip Schuyler) da povede više od 4 000 policajaca u Njujork i napadne lojaliste. Po završetku ove bitke koju su lojalisti, s obzirom na to da nisu imali vojnu zaštitu, izgubili, Šajler je ispričao priču u tri pisma koja su objavljena u februaru. On je u pismima naveo da je primarni cilj ekspedicije bio taj da obeshrabri torijevce u drugim kolonijama i da dâ podstrek vigovcima. Odel je iskoristio tu situaciju da u svojoj pesmi ismeje ovu misiju i generala Šajlera. Ipak, čini se da je Odelova namera bila dvojaka: da napadne generala, ali istovremeno i da prizna da su njegovi ljudi dobro obučeni i kvalifikovani za borbu. Potpisavši ovu pesmu pseudonimom „Jorik” (“Yoric”), imenom paroha u romanu *Tristam Šendi* Sterna Lorenza, Odel je pokazao svoju nameru da ovako ozbiljnu situaciju posmatra kroz lagane teme, da se nasmeje glupostima, da žali zbog grešaka i da prezre nepravdu. Zbog svega toga, čini se vrlo verovatnim da se Odel potajno nadao da je moguće postići dogovor sa konzervativnim i umerenim vigovcima. On je smatrao da su pojedinci krivi za građanski rat i da su ga izazvali da bi sledili sopstvene interese. Zbog njih taj isti dogovor nije bilo lako postići (Calhoon 55).

U narednoj pesmi „Pesma za pecarošku zabavu blizu Burlingтона na reci Delaveir 1776. godine” (“Song for a Fishing Party Near Burlingon on the Delaware in 1776”), Odel upravo upozorava na opasnost postojanja i ohrabrivanja takvih pojedinaca, koji zarad sopstvenih ambicija vode hiljade nedužnih ljudi u propast (Anderson 22). Obraćajući im se on kaže:

Dok je na hiljade ljudi oko nas posrnulo zbog nekolicine,  
 fantoma ponosa i sledbenika ambicije,  
 sa žaljenjem plaćamo njihovu kobnu obmanu;  
 i želimo celom svetu da bude srećan kao što smo i mi bili.

U međuvremenu, kontinentalni kongres postajao je sve jači u sprovođenju zakona, a lojalisti sve slabiji u otporu prema njima. Međutim, to nije bio slučaj sa Odelom. Pošto se bližio kraljev rođendan, on je odlučio da ga obeleži pesmom „Rođendanska oda” (“Birth-day Ode”), (Ibid., 23-25), koja je objavljena u junu 1776. godine. Ova pesma govori o ratu sa Francuzima i Indijancima, u kojem su se Britanci borili

na strani Amerikanaca. Opisujući situaciju u kojoj su se kolonisti tada našli, Odel kaže:

Kada su vas strani neprijatelji uplašili,  
vi ste, nezahvalni sinovi, zvali u pomoć,  
onda smo se srećno borili i krvarili za vas  
i povelili vas do trijumfa nad vašim neprijateljima (Ibid., 24).

Odel je sličnom pesmom „proslavio” rođendan kralja Džordža III i naredne 1777. godine objavljivanjem pesme „Rođendanska pesma” (“A Birthday Song”) (Ibid., 33-34). On je u ovoj pesmi, u isto vreme dok je kritikovao lidere pobunjenika i odbacivao razloge revolucionarnog rata, slavio lojaliste i predviđao njihovu konačnu pobjedu. Odel je ovom pesmom, takođe, hteo da uveri kralja u povoljan završetak rata poručivši tako njemu, ali i celoj britanskoj strani:

Iako će pogrešna frakcija možda neko vreme imati prednost,  
a lojalnost patiti, zarobljena u zatvoru,  
Britanija je ustala, pobuna gubi: nek Bog poživi kralja!  
Zarobljenik će uskoro biti pušten iz njegovih lanaca,  
i osvajanjem će nas ponovo vratiti Britaniji,  
ponovo ćemo se spojiti veselo pevajući:  
nek slava i radost krase kralja (Ibid., 34).

U međuvremenu je guverner Vilijam Frenklin uhapšen zbog toga što je tražio da Nju Džersi odstupi od dalje saradnje sa drugim kolonijama i da samostalno uspostavi mir sa Velikom Britanijom. Kongres je zato budnih očiju pratio svaki pokret lojalista, kao i njihovo kretanje unutar kolonija. Pošto je kongres Nju Džersija posmatrao i Odela kao jednog od njih, ubrzo je i njegovo pravo kretanja bilo ograničeno. Bio je pod prismotrom lokalnog Veća za javnu bezbednost (Wells 69). On je tako morao da obeća da će ostati na istočnoj strani reke Delaveir i da neće napuštati oblast u prečniku od osam milja od zgrade suda u Burlingtonu. Obzirom na njegove sveštenečke dužnosti, Odel je tražio od kongresa da mu ipak dopusti da putuje, jer je imao problema sa obilaskom ljudi u svojoj parohiji. Kada mu je kongres odbio molbu, Odel je krajem oktobra 1776. godine napisao pesmu „Ovo je zaista mnogo – Ovo je čudovišno mnogo, povika on” (“Tis Large Indeed – Tis Monstrous Large He Cried”) (Anderson 25-28). U ovoj pesmi govorio je o svom problemu kroz lik sveštenika Jorika. Jorik se u pesmi žali na svoju situaciju Piteru Pafu, zbunjenom kolonisti koji shvata problem tek kada mu Jorik strpljivo objasni pravo Velike Britanije da sprovodi zakone, kao i obaveze kolonista da se njima povinuju. On navodi nekoliko činjenica na osnovu kojih kongres posmatra lojalnost kralju kao kriminalno delo.

Prvo što navodi jeste to da mu je kongres provincije u Nju Džersiju onemogućio da obavlja posao i obaveze sveštenika. Neke crkve u kojima je obavljao službu sada su zatvorene, jer su svi oni sveštenici koji nisu želeli da se odreknu zakletve date kralju, morali da se odreknu svog poziva (Ibid., 27). Drugo, kako navodi Jorik, provincijski kongres mu je onemogućio da se slobodno kreće, a treće, u međuvremenu je postalo nemoguće razgovarati sa pobunjenicima, nekadašnjim prijateljima, rodbinom i komšijama. U ovoj pesmi Piter Paf razgovara sa jednim komšijom i objašnjava mu šta se dogodilo sa Jorikom, njihovim nekada zajedničkim prijateljem. On mu priča da je Joriku zabranjeno da krsti, venčava i sahranjuje i pokušava da ga ubedi u besmislenost ove odluke, ali ne nailazi na razumevanje (Ibid., 26). Ipak, Paf ne odustaje i na kraju uspeva da natera komšiju da shvati ozbiljnost problema kroz koji sada Jorik prolazi. Odel je u ovoj pesmi hteo još da progovori o razlikama u porodicama u njegovoj parohiji, o razlikama među ljudima, kao i o tome da će lojalisti izgubiti ovu bitku i pre nego što je započnu, ukoliko ne budu organizovani i ukoliko im Britanci uskrate pomoć.

Za to vreme, Britanci su dobili neke neke odlučujuće bitke, pa su tako šanse za opstanak kontinentalne vojske bile sve manje. Mnogi Amerikanci, pa čak i neki od potpisnika Deklaracije o nezavisnosti, pristali su da se zakunu na lojalnost kralju Velike Britanije. Život u Burlingtonu je takođe postao veoma napet i komplikovan, jer se on teritorijalno nalazio između već okupiranih Delaveira i Filadelfije i bio na raskrsnici obe vojske. Tokom decembra 1776. godine, svuda po kolonijama se govorilo o planu britanske vojske da uništi Filadelfiju. Kontinentalni kongres je izbegao u Baltimor, a pripadnici lojalista iz Filadelfije i Burlingtona nisu imali drugo rešenje, s obzirom na to da su Britanci ipak odlučili da ne pređu reku Delaveir, već da i sami pobegnu na neko sigurno mesto (Pickering 2018). Tokom februara 1777. godine, Vašington je uputio ultimatum svim stanovnicima Nju Džersija, u kojem je tražio od onih koji su bili pod britanskom vojnom zaštitom da dođu i polože zakletvu na lojalnost i vernost SAD-u ili da se povuku na linije britanske vojske. Odel se tada, kao i mnogi drugi lojalisti, našao između dve nepomirljive strane i bez mogućnosti da donese laku odluku. Ipak, shvatio je da život za njega u Burlingtonu nema više smisla, pa je odlučio da potraži utočište u Njujorku, i dalje velikom uporištu lojalista.

Narednih sedam godina Odel je proveo u Njujorku, gde je pomagao ratne napore pišući poeziju, ode, balade i satire u čast britanskog generala i njegove vojske i objavljujući ih u jednom od malobrojnih časopisa koji su podržavali lojalističku ideologiju, Rivingtonovoj Njujorkškoj gazeti (*New-York Gazette*) (Traister 472). Jedna od prvih pesama bila je jednostavnog naslova „Pesma” (“*Song*”)



(Cafferty 111) i objavljena je 23. aprila 1777. godine u čast Dana Svetog Džordža, zaštitnika britanske nacije. U prve dve strofe Odel prilično mirnim tonom govori o veličini i moći britanske vojske, kao da želi da nam kaže da je ta moć već svima dobro poznata i da je nema potrebe ponovo dokazivati, da bismo u poslednjem delu pesme videli veliki kontrast kroz njegov ljutiti poziv tim istim vojnim snagama da se konačno osvete:

Neka osveta naoruža vaše ruke!  
... naoružajte se, naoružajte se i krenite,  
ugušite tu razjarenu bandu!

Kada je u međuvremenu Houvov plan o okupaciji Filadelfije konačno počeo da se realizuje, lojalisti u Njujorku su ponovo mogli da se nadaju srećnom ishodu. Odel se tada pridružio britanskim vojnim snagama i zajedno sa njima krenuo brodom ka Filadelfiji (Middlecauf 368).

Ono čemu se lojalisti sigurno nisu nadali jeste to da će general Houv izgubiti i narednu šansu da okonča rat. On se, naime, sukobio sa Vašingtonom kod Brendivajna i imao je mogućnost da ga potpuno porazi, jer je Vašington počeo da se povlači, ali je tu priliku propustio i odlučio da još jednom ponudi pomirenje. Nakon Paoli masakra, koji se dogodio 26. septembra, Houv je okupirao Filadelfiju. Pošto su britanske vojne snage bile u Filadelfiji, a britanski brodovi se slobodno kretali rekom Delaveir, lojalisti su ponovo odisali optimizmom. Odel je u tom periodu imao još više razloga za optimizam, jer je postao vojni sveštenik prvog bataljona pensilvanijskih lojalista, a uz to zaduženje dobio je još jedno, koje mu je bilo čak i značajnije. Postao je urednik svih periodičnih izdanja Njujorka (Voren 456-457). Sigurno je da Odel nije tada bio zadovoljan politikom generala Houva, ali ono što je privatno mislio o Houvu, nije smeo javno da pokaže, jer bi u tom slučaju izgubio prihode, ali i mogućnost da iskaže svoje stavove kroz dela koja objavljuje. Zato je odlučio da iskoristi svoj glas i trenutnu situaciju na najbolji mogući način i da objavi pet političkih eseja pod nazivom „Odgovor na Deklaraciju generalnog kongresa” (“An Answer to the Declaration of the General Congress” 17-27 February 1778, Pennsylvania Evening Post) (Edelberg 1987, 73). Dva od pet navedenih eseja Odel je potpisao pseudonimom „Britanikus” (“Britannicus”), koji je stvorio zajedno sa Semjuelom Sibarijem (Samuel Seabury). U ovim esejima Odel tj. „Britanikus” razmatrao je motive sukoba, razloge kolonijalnog nezadovoljstva i, takođe, nudio rešenja. U maju 1778. godine, general Klinton je zamenio generala Houva. Vojska je bila prepovoljena, jer se jedan njen deo pripremao za okršaj sa Francuzima,

pa je Klinton bio prinuđen da se povuče u Njujork. Odel je odlučio da krene sa njim, smatrajući da će jedino tako zadržati svoj posao pisca, ali i primanja koja su mu bila neophodna. U tome mu je umnogome pomoglo to što ga je prethodni general Vilijam Houv upoznao sa Klintonom, ali i njegovo poznavanje i prijateljstvo sa Vilijamom Frenklinom.

Povlačenjem Klintona u Njujork, Filadelfija je ponovo bila pod vlašću pobunjenika, a ohrabren kongres je 1778. godine odlučio da donese odluku o veleizdaji za neke od bivših stanovnika Burlingtona. Jedan od njih je bio i Odel, međutim, pošto se on ni tada a ni kasnije nije pojavio na sudu, slučaj je obustavljen 1787. godine.

Ne zna se mnogo o Odelu između juna 1778, kada su Britanci otišli iz Filadelfije, i 3. januara, kada je održao prvu službu u crkvi Sv. Pavla u Njujorku. Ono što je ipak poznato jeste to da je uz Klintonovu dozvolu, zajedno sa Sibarijem, objavljivao eseje za Rivingtonov časopis Kraljevska gazeta (Royal Gazette) tokom cele 1779. godine.

Nakon serije uspešnih eseja, Odel je ponovo počeo da objavljuje političke pesme. Pesma „Reč kongresa” (“The Word of Congress”) (Anderson 35-45) objavljena je u časopisu Kraljevska gazeta 18. septembra 1779. godine. U to vreme sreća nije bila na strani kontinentalne vojske i savez sa Francuzima se nije najbolje pokazao. To je bio dobar period za Odelu, vreme da se i sam konačno malo opusti i nasmeje. Smatrao je da britanska vojska može završiti rat i da je pitanje trenutka kada će im stići takav nalog iz Londona (Traister 476). Ova satira predstavlja lojalistički odgovor na Deklaraciju o nezavisnosti, ali i brojne druge direktive Drugog kontinentalnog kongresa, kao što su bile one u vezi sa formiranjem nove vlade i članova konfederacije iz 1778. godine. Nalik svojim kolegama književnicima iz redova patriota, Odel kao glavnu metu ima odnos između centra moći i štampane reči. Ipak, on ne odgovara u obliku parodije, već pre u avgustinskom stilu Aleksandra Poupaa (Wells 68). Odel kritikuje kontinentalni kongres i njegove vođe i kaže da je većinu, koju čine naivni, prevarila manjina ambicioznih ljudi, koji nisu marili za interese te većine. Ta manjina, taj skup pobunjenika, izdejstvovao je seriju važnih dokumenata, koji umesto da budu odmah odbačeni, nekako su postigli svoj cilj i formu u većima, specijalnim sudovima, policiji i drugim institucijama (Ibid., 69). Govoreći dalje o kongresu, Odel kaže da njega čini grupa ljudi koje bi Satana odmah prepoznao kao svoje (Anderson 38). Veliki deo pesme je posvećen i propagandnim piscima iz redova pobunjenika, koji svojim lažima pomažu rad kontinentalnog kongresa, a prvi među njima je, po njegovim rečima, Tomas Pejn:

...rojevi prevaranata, kvalifikovanih u tom poslu,

poslati su u inostranstvo da podvaljuju, laskaju i ubeđuju (Ibid., 43).  
 Prema njegovom mišljenju, Pejn i slični njemu:  
 smišljene laži oblače u publikacije  
 pripremaju lažne izveštaje i lažne priče  
 ...  
 a glavni među njima je zlikovac Pejn (Ibid.).

U poslednjoj strofi on poziva neprijatelja da ustane i da se suoči sa poslednjim, kako kaže, fatalnim udarcem. Iako ističe da je primarni cilj ove pesme bio da zabavi neprijatelja, on se u pesmi obraća boginji poezije i moli je da mu dodeli pesničko nadahnuće i snagu da pripremi naredni udarac (Ibid., 45).

Sve je govorilo da će se Odelove želje ispuniti. Poesma „Počasna paljba“ (“The Feu de Joie”) objavljena je 24. novembra i slavila je poraz Amerikanaca i Francuza u Savani, Džordžiji (Ibid., 51-56). Naslov pesme ukazuje na naviku pobunjenika da počasnom paljbom proslavljaju pobedu u sukobu (Ward 2:690). Odel govori o nesposobnosti kolonista da plaćaju francuskim saveznicima za učešće u ratu, kao i o tome da ne postoji dobra komunikacija među njima, pa je tako zbog pogrešne komunikacije često dolazilo do slučajne paljbe između njih. U jednoj takvoj situaciji ranjen je francuski general, nakon čega je odlučio da se povuče iz rata. Kao posledica tog nemilog događaja, došlo je do povlačenja Linkolnovih ljudi. Odel u ovoj pesmi ponovo koristi priliku da se obrati nedužnim građanima pogođenim ratom i da ih pita da priznaju kako ih njihove ambiciozne vođe samo iskorišćavaju. On im poručuje da još uvek imaju mogućnost da to isprave, tako što će se pomiriti sa Velikom Britanijom i okončati sukob:

Vi jadni, prevareni vlasnici ove zemlje,  
 što se trudite i radite za dobro drugih,  
 vi nesrećnici osuđeni na žalosne greške  
 što ste gladni i žedni za dobrobit kongresa,  
 probudite se iz te sramote – povratite vaša prava kao ljudi,  
 i pošaljite svoje tiranine u sumorne krajeve.

.....

O, spasite se pre no što bude prekasno!

O, spasite vašu zemlju od sudbine koja nad njom lebdi!

...pokajte se, dođite i pridružite nam se u našoj radosti (Anderson 56).

Odelova naredna satira, koja nesumnjivo spada u red njegovih najboljih, jeste „Američka vremena“ (“American times”). Objavljena 21. jula 1780. godine (Ibid.,139-160), ova satira je sigurno i najbolji izraz

lojalističke ideologije, kao i dobar primer lojalističke satire u punom sjaju, dovitljive i pune aluzija, kao na primer u onim stihovima kada priziva demone i đavole iz pakla, za koje se ispostavlja da su niko drugi do patriotski lideri Američkog revolucionarnog rata (Blakemore xv). Odel je, naime, verovao da čovek i društvo najbolje funkcionišu onda kada postoji poštovanje ustanovljenih institucija. Ipak, pošto je kritika tih institucija bila dozvoljena, on koristi priliku da kritikuje parlament Velike Britanije. On tako daje pregled svih loših strana i grešaka na britanskoj strani, ali još jednom ukazuje i na greške pobunjenika. Za razliku od Odelovih pesama iz ranijeg perioda, gde je njegov glavni junak Jorik pošten i običan čovek koji ne želi nikome zlo, u ovoj pesmi on je prilično besan, ali i uveren da će se rat uskoro završiti padom Vest Pointa (Gould 17). Jorik počinje pesmu opisom revolucionarne Amerike koristeći pri tom metafore za bolesti i kaže:

Loša su vremena, skoro previše loša da se opišu;  
 cela glava boli, celo srce je slabo;  
 zemlja je trula, trula do središta  
 sve je ovo jedna modrica, jedan bol koji truli (Anderson 140).

Odel kaže da je anarhija prevarila ljude, a da ih je kongres svojim papirnim novcem doveo do ivice gladi. Razlog više za ljutnju jeste činjenica da su kolonisti nekada bili veoma blizu prosperiteta, sve dok kongres nije sve pokvario i zaveo tiraniju. On poredi lidere kongresa i pobunjenika sa Miltonovim palim anđelima, koji sada naseljavaju Pandemonium, ali kaže da svi oni koji odatle mogu da izađu poprimaju ljudski oblik i izazivaju haos na zemlji (Willard 237). Ovakvi ljudi su uspeli da zaraze ostale, jer dobro vladaju magijom. Oni pripremaju magični napitak koji ima moć da oduzima ljudima čast i vrline, a u kojem se između ostalog nalaze i:

Licemerje u semenu, a pravara u korenju,  
 snopovi laži sveže ubrani, u punoj snazi,  
 i stabljike od klevete koje su se tokom vremena ustajale (Anderson 143).

U nastavku pesme govori se o osobama iz Pandemoniuma, koje lebde nad njim, i odbacuje svakog od njih pojedinačno: Livingstona, Džona Džeja, Bob Morisa i guvernera Morisa, braću Adams, pa čak i Vašingtona, koji se pojavljuje uz zvuke muzike pakla. On je, po njegovom mišljenju, gori od svih ostalih članova kongresa, jer je svesno poveo narod u rat. Svi ostali koji su ga pratili vredni su žaljenja. Vašington mora preuzeti odgovornost za sve ono što su njegovi ljudi uradili. Odel pokušava da shvati njegove lične motive i pita se da li su to možda

ambicija, taština ili prkos. Prisećajući se svih njegovih nedela, besno mu poručuje:

Odlazi bedni tvorcu tuge svoje zemlje,  
zaštitniku zlikovaca i njihov vođo;  
Potraži sa svojom prokletom četom tamu u centru,  
pre nego što istina svojim mačem osvete ne reši tvoju sudbinu  
(Ibid., 146).

Prvi deo Odel završava izvinjenjem Miltonu, jer prisvaja reči njegovog dela kao svoje, pošto smatra da je on u svom delu predvideo ono što se upravo dešava u Americi.

Drugi deo pesme Odel posvećuje čudovištima današnjice. Među brojnim portretima smenjuju se Pulaski (Pulaski), koji je pobjegao iz Poljske pošto nije uspeo da ubije kralja, Džon Vitterspun (John Witherspoon), predsednik Prinstona, za koga kaže da je kletva prave religije, pa Henri Lorens (Henry Laurens), koji je bio predsednik kongresa i za kojeg Odel kaže da ne razume njegove motive za pobunu. On nije bio finansijski ugrožen, nije takođe bio neko ko bi lako prodao svoju čast i nije smatrao da je vladavina kralja tiranija. Međutim, kako kaže Odel, njega je „začarala” demokratija (Ibid., 146-147). Sledi opis lika demokratije, veštice koja nosi vatreni mač i koja magičnim štapićem upravlja masom. Njena prava priroda je nasilna, lažna i prevrtljiva, iako se često oblači u odeću političara ili sveštenika. Ljudi se zaraze demokratijom tako što piju iz njene čaše, ali ipak postoje, po Odelovim rečima, i oni koji joj odolevaju, a to su lojalisti:

Sinovi istine, ostaju neprikosnoveni.  
Neranjivi šampioni, svete grupe,  
Iza štita lojalnosti stoje (Ibid., 152).

Treći deo pesme počinje Odelovom odlukom da vrati ovu grupu zaraženih kongresmena i pobunjenika tamo odakle su i došli (Ibid., 153). On poziva razum, ali kako kaže, razum nema moći u ovom svetu mržnje, gde je moguće kupiti i prodati glasove i mišljenja. Odel zatim kritikuje parlament i navodi da je on najviše kriv za nemire. Smatra da je protivljenje volji kolonista bilo zapravo gore od samih zakona. On tako odbacuje zakone, ali i koloniste koji su krenuli u napad umesto da im se odupru mirnim putem. Odel smatra da nije bilo potrebe za nemirima, jer promene u britanskoj kontinentalnoj politici svakako ne bi imale uspeha. S druge strane, reakcija kolonista bila je potpuno neodgovorna i proistekla je ne iz razuma, već iz besa. Odel se izvinjava zbog ove ljutite pesme i pokušava da objasni svoje motive za nju. On kaže da je napisavši ovu pesmu, i sam podlegao emocijama vremena u kojem živi:

Priželjkivao sam razum u njegovom najmirnijem obliku,  
uzalud – okrutna dešavanja raspaljuju moju krv (Ibid., 158).

Odel u nastavku govori o ograničenjima svog dela i ističe da ono, nažalost, ne može da kazni krivce, pa ga zato naziva beskorisnim. On završava pesmu obraćajući se Britaniji i njenoj milostivoj strategiji. U tom trenutku, na samom kraju, pojavljuje se anđeo čuvar Velike Britanije koji kritikuje pobunjenike, ali na kraju izjavljuje da ipak želi da im oprostí njihove grehe (Ibid., 159-160). Kao ni u njegovim prethodnim pesmama, primarni cilj ove nije bio da kritikuje vreme u kojem je živeo, već da locira sadašnji trenutak u okviru određenog književno-istorijskog teksta (Wells 105-106). On je bio svestan činjenice da je poezija bila drugačija od ostalih oblika političke retorike, jer je imala moć da upravlja emocijama kolonizatora. Pesme su često nastajale kao odgovor na neka dešavanja, a pesnici su koristili različite forme kako bi postigli svoje ideološke ciljeve. U tome su često pribegavali satiri kako bi potkopali uticaje protivnika ili parodiji kada su želeli da preuveličaju ili samo da oponašaju ono što su oni radili (Janjatović 55).

U ovoj poslednjoj velikoj Odelovoj pesmi svakako je vidljivo njegovo avgustinsko viđenje sveta, koje se ogleda u posebnim temama, retoričkim sredstvima i raznim drugim slikama i pojmovima koje su ga povezivale sa vodećim konzervativnim autorima XVIII veka. Ne samo ovo njegovo delo, već i ostala, potvrđuju da je bio jedan od njih, ukoliko ne po umu, onda sigurno po duhu. On je tako verovao da moralan čovek, koji je društveno angažovan, vrednuje red i vrednosti, a prezire kaos i laž. Vrednost ove pesme nije samo u isticanju ideologije lojalista, već i u tome što je pokazala da su kolonisti mogli drugačije da reaguju i da su ih njihove vođe neodgovorno povele u rat protiv najmoćnije vojne sile na svetu. Međutim, činjenica da je u pesmi potpuno odbacio kontinentalni kongres i Vašingtona, stavlja ovu pesmu u zaborav, bar u narednom periodu kada se revolucionarni rat završava (Emerson 65). Osuda Vašingtona bila je ujedno i njegova završna reč u književnoj debati o tome koja je strana objavljivala izdajnička dela. U praksi, ova debata je svoj kraj mogla samo da vidi okončanjem rata, što Odel u poslednjim stihovima pesme i zamišlja (Wells 107).

Po završetku revolucionarnog rata, kao pripadnik strane koja je u ratu pomagala Britance, Odel je kao i mnogi drugi lojalisti morao da ode sa prostora kolonija. Kao zahvalnost za sve ono čime je pomagao i jačao lojalističku ideologiju, Odel je dobio posao sekretara provincije Novi Brunsvik, koja je sve do 1784. godine bila deo Nove Škotske. Narednih godina Odel je radio na razvoju Brunsvika, bavio se administrativnim

poslovima, dodelom zemljišnih poseda i osnivanjem koledža, koji je kasnije, 1859. godine, postao Univerzitet u Novom Brunsviku (Edelberg 1987, 149-162).

Zbog svojih simpatija prema lojalistima i političkih stavova, Odel se tokom života selio od Burlingтона, gde je živeo sa porodicom, ženom i četvoro dece, do Engleske i Londona, gde je morao da provede tri godine kako bi postao sveštenik anglikanske crkve. Onda je, pod optužbom za izdaju i iz straha za sopstveni život, pobjegao u Njujork, gde se na strani lojalista borio u ratu, da bi se po njegovom završetku konačno smirio u Brunsviku, u Kanadi. Iako je našao mir u toj novoformiranoj provinciji i mogao početi ponovo da piše, te tako prekinuti period tišine dug osamnaest godina, on je smatrao da se u Brunsviku ne dešava ništa toliko važno što bi ga na to nateralo (Traister 472).

Odel je radio kao sekretar provincije sve do 1812. godine. Po izbijanju rata te iste godine, Odel ponovo počinje da piše satire, nakon osamnaest godina pauze, i uprkos poodmakloj starosti. Pored pesama obojenih tom tematikom, pesme koje je pisao tokom poslednjih godina života odisale su takođe ličnim preispitivanjem i jednostavnošću. Ovakva različitost poetskog stila samo govori o tome da je iskustvom dugim šezdeset godina uspeo da kontroliše svoj jezički izraz. Tako je poslednjih šest godina njegovog života bilo posebno ispunjeno, iako je povremeno bilo trzavica zbog bolesti. I dalje je bio zainteresovan za ljude, razvoj društva i kulturu, pa je čak u tim godinama odlučio i da počne da uči hebrejski (Anderson xvi).

Tokom čitavog života, pored sveštenečkih i političkih obaveza, Odel je uvek nalazio vreme da piše. Iako je u današnje vreme poznat isključivo kao satiričar, koji se borio za ciljeve lojalista i objavljivao u dnevnoj štampi, njegova književna vrednost prevazilazi te satire. Malo toga u njegovim delima prerevolucionarnog perioda moglo je nagovestiti snagu njegovog jezičkog izraza i stila, koju je pokazao tokom Američkog revolucionarnog rata. Iako su na gotovo sve pisce, koji su pisali i objavljivali tokom revolucionarnog perioda, veliki uticaj izvršili Poup i Draiden, smatra se da je Odel, snagom svojih napada, postao pesnik i satiričar koji je čak nadmašio svoje učitelje. Zbog činjenice da je brojna dela objavljivao anonimno ili koristeći pseudonime, podaci o njegovom književnom opusu nisu potpuni. Bez obzira na to, analiza postojećih dela značajno doprinosi razumevanju vremena, kulturno-istorijskih prilika i iskustva lojalista u Američkom revolucionarnom ratu.

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### JONATHAN ODELL: THE LOYALIST PERSPECTIVE ON THE AMERICAN REVOLUTIONARY WAR

Thanks to the theoretical framework of New Historicism, which views texts as embedded within the broader cultural context, the American literary canon has experienced significant expansion in recent decades. This expansion encompasses not only the inclusion of well-known works by established American authors but also previously overlooked or marginalized texts. Such diversification has sparked a renewed scholarly interest in numerous unjustly neglected and forgotten works. Given the lack of a clearly defined theoretical foundation in its nascent stages, New Historicism frequently sought validation from critical paradigms of other methodologies. This interdisciplinary approach is underscored by the insights gleaned from studies such as Vladislava Felbabov's examination of the impact of women's and feminist movements on cultural criticism, as outlined in *New Historicism*. Felbabov elucidates how these movements injected significant intellectual and social energy into cultural critique, prompting a shift in focus from solely gender and sexuality to encompass broader themes of class, ethnicity, and political affiliation within discourse analysis (12). Moreover, Stephen Greenblatt, in his seminal work *The Forms of Power and the Power of Forms in the Renaissance*, contrasts New Historicism with traditional historicism, highlighting its acknowledgment of multiple centers of political power and their interplay (see Greenblatt). This theoretical stance finds resonance in the context of the American revolutionary period, where competing political ideologies shaped historical narratives and cultural discourse.

During the formative years of the new republic, official histories tended to lionize the patriots and the Whig movement, extolling the contributions of numerous writers, pamphleteers, poets, playwrights, and satirists who actively championed the cause of independence and played pivotal roles in shaping the political landscape. Conversely, scant attention was afforded to the loyalists or Tories, save for cursory mentions of their existence. Despite their significant numbers and the undeniable courage and intellect of their adherents, loyalists were marginalized in historical narratives, seemingly relegated to obscurity following the war's conclusion. However, archival evidence and historical records attest to the continued presence and influence of the loyalist movement. A comprehensive examination of loyalist perspectives offers a more nuanced understanding of the socio-political dynamics of the era, enriching our comprehension of the broader historical context and facilitating a more holistic reconstruction of historical circumstances.

One of the poets who commanded a substantial readership during the Revolutionary War era, yet subsequently faded into relative obscurity, was Jonathan Odell. Born in 1737 into a family integral to the establishment of the Massachusetts Bay Colony, Odell's early life was marked by academic pursuits. He graduated from Princeton in 1754, briefly exploring a career in teaching before redirecting his focus to medical studies at Princeton, culminating in his graduation in 1757 (Edelberg 1983, 45). Embarking on a brief tenure as a

surgeon in the British army stationed in the West Indies, Odell's disillusionment with the medical profession, steeped as it was in archaic practices of herb collection and leech application, prompted him to seek alternative paths. In 1763, a pivotal juncture emerged in Odell's trajectory with the patronage of William Franklin, then serving as the royal governor of New Jersey. Recognizing Odell's potential, Franklin facilitated his transition to theological studies, envisioning his ascent to the esteemed position of an Anglican priest and potentially the first Anglican bishop on American soil (Rendall 193). Against the backdrop of the Anglican Church's burgeoning influence in the colonies, particularly in the southern regions, Odell embraced his new role with fervor. Collaborating with Anglican clergy in New York, New Jersey, and Pennsylvania, Odell immersed himself in a milieu of intellectual and ambitious individuals, poised to leave an indelible mark on the religious and cultural landscape of colonial America (Edelberg 1987, 3).

Amidst escalating unrest concerning the new colonial policy, Jonathan Odell embarked on a prolific venture of writing and publishing poems championing the cause of the Anglican Church. Swiftly, his name became synonymous with loyalist ideology. Nevertheless, it would be erroneous to attribute the genesis of this ideology solely to his 1774 poetic endeavors. Loyalist sentiments permeated the 1770s and early 1780s, with prescient warnings of impending anarchy materializing in the mid-1780s. Odell's poems during this epoch serve to corroborate these apprehensions (Potter 24). In his poem "A Certain Indian, in a Dream," penned in 1768, Odell unveiled his perspective on colonial events, notably the contentious Townshend Acts. Venturing to defend the Anglican Church amidst tumult, Odell delineated the strife fomented by Whigs, particularly concerning ecclesiastical matters. By elucidating the tensions inherent in colonial society, he underscored the apprehensions of Congregationalists regarding the advent of Anglican bishops in the colonies. The presence of Anglican clergy, with their established ties to Parliament and the monarch, assumed a menacing guise in colonial eyes, imperiling the religious and social liberties of the colonists. In this climate of uncertainty, Odell and fellow loyalists found their allegiance to the crown bolstered, prompting him to articulate his concerns and critiques through his poetic oeuvre (Bailyn 57).

With the convocation of the First Continental Congress, the landscape of colonial life underwent a profound transformation. Colonists found themselves compelled to take sides in the increasingly inevitable conflict, facing the stark choice of remaining loyal to the king or aligning with the rebels. For an Anglican priest, this decision ostensibly bore less weight, as allegiance to the crown was presumed unless explicitly disclaimed (Calhoun 5). Yet, Jonathan Odell's trajectory was fraught with uncertainty and complexity. Some of his peers, previously allied with Washington or sympathetic to Whig sentiments, encountered ostracism within their ecclesiastical circles, prompting several to hastily retreat to England following the outbreak of unrest. Those who remained recognized their precarious reliance on Great Britain's assistance and

the protective mantle of its military might. Nonetheless, Odell's verses poignantly depict the fragility and unpredictability of such support (Gould 7).

In early 1774, the looming civil war between loyalists and patriots intensified as loyalists faced growing injustice from colonial authorities and angry mobs. Odell initially hoped for British victories under General William Howe, but eventually realized missed opportunities would lead to defeat. He suspected Howe intentionally avoided action due to rebel threats to sever trade ties. Odell's belief in negotiating with patriots cost loyalists dearly (Edelberg 1987, 37).

Two years into the unrest, loyalists in Burlington, including Odell, faced mounting concerns over conflicts in the civil war and between colonies and Britain. Inspired by Governor Guy Carleton's success in expelling rebels from Quebec, Odell penned "The Tory Hunt," his first political poem in years (Cafferty 100-101). The poem underscored loyalists' reliance on British protection and expressed hope in Carleton's support. It mocked a failed expedition against loyalists, revealing Odell's dual intent: to criticize while acknowledging loyalists' capabilities. In "Song for a Fishing Party Near Burlington on the Delaware in 1776," Odell cautioned against individuals leading others to ruin for personal gain (Anderson 22). Meanwhile, as the Continental Congress gained power and loyalist resistance waned, Odell remained active. He commemorated King George's birthday with "Birth-day Ode" in 1776, praising British aid in past conflicts. The following year, "A Birthday Song" reiterated loyalty and predicted British triumph, aiming to reassure the king amid rebellion (Ibid., 23-25, 33-34).

Meanwhile, Governor William Franklin was arrested for advocating New Jersey's withdrawal from further collaboration with other colonies and independent peace negotiations with Great Britain. Congressional oversight extended to monitoring loyalist activities, including Odell's, restricting his movement. Odell pledged to confine himself to the east side of the Delaware River and refrain from venturing beyond an eight-mile radius from the courthouse in Burlington (Wells 69). Despite petitioning Congress for travel permission due to pastoral duties, Odell's request was denied. This led him to compose the poem "Tis Large Indeed – Tis Monstrous Large He Cried" in late October 1776 (Anderson 25-28). Through the character Jorick, Odell depicted the legitimacy of British law enforcement and the portrayal of loyalty to the king as a criminal offense by Congress. Jorick's dialogue highlighted the hindrance to Odell's clerical duties, the curtailment of his movement, and the breakdown of communication with rebels. Odell's intention in composing the poem was to address familial and societal divisions within his parish and the potential preclusion of loyalists' success.

The British secured significant victories, weakening the Continental Army's survival chances. Some Americans, including Declaration of Independence signatories, pledged allegiance to the King of Great Britain. Burlington, strategically positioned between the occupied Delaware and Philadelphia, became tense. In December 1776, deliberations occurred on the British army's plan to attack Philadelphia. With the Continental Congress relocating to Baltimore, loyalists in Philadelphia and Burlington were left

vulnerable (Pickering 2018). By February 1777, Washington issued an ultimatum to New Jersey residents, forcing them to choose allegiance. Odell, like many loyalists, faced a dilemma and sought refuge in New York, a key bastion.

Odell spent the subsequent seven years in New York, contributing to the war effort through his compositions of poetry, odes, ballads, and satires dedicated to the British general and his army. These works found publication in Rivington's *New York Gazette*, one of the few periodicals that championed loyalist ideology (Traister 472). Among his early compositions was the straightforwardly titled "Song" (Cafferty 111), released on April 23, 1777, in commemoration of St. George's Day, the patron saint of the British nation. In the initial two stanzas, Odell articulates a serene portrayal of the might and grandeur of the British army, almost presuming its universal recognition and requiring no further validation. Yet, a sharp contrast emerges in the concluding portion of the poem, marked by his impassioned summons to these very military forces to exact retribution. As General Howe's strategy for the occupation of Philadelphia began to take shape, loyalists in New York could once again entertain prospects of a favorable outcome. Odell subsequently enlisted in the British military forces and, in their company, embarked on a voyage bound for Philadelphia (Middlecauf 368).

When Howe's occupation of Philadelphia unfolded, New York loyalists saw hope as Odell joined British forces sailing towards Philadelphia (Middlecauf 368). However, General Howe's missed opportunity at Brandywine dashed expectations. Despite the Paoli massacre, Howe eventually occupied Philadelphia, boosting loyalist optimism. Odell, now military chaplain and editor in Philadelphia, discontent with Howe's policies, cautiously expressed his views through "An Answer to the Declaration of the General Congress" essays, some under the pseudonym "Britannicus" (Edelberg 1987, 73). With Clinton replacing Howe in May 1778, Odell migrated to New York to maintain his writing job. Though faced with a treason resolution in absentia, the case against Odell was dismissed in 1787.

Between 1778 and his service in New York on January 3, not much is recorded about Odell. However, he and Seabury continued publishing essays for Rivington's *Royal Gazette* throughout 1779. Odell's satirical poem "The Word of Congress" ridiculed the Continental Congress and its leaders, particularly targeting Thomas Paine (Anderson 35-45). In September 1779, "The Feu de Joie" celebrated British victories, urging colonists to reconsider their allegiance (Anderson 51-56). His subsequent satire "American times" (July 21, 1780) presented a scathing critique of revolutionary America, likening its leaders to Milton's fallen angels (Blakemore xv). Odell condemned the Congress for economic turmoil and characterized Washington as responsible for leading the people into war. He portrayed loyalists as defenders of truth against the forces of democracy. Odell concluded his poem, by expressing regret for succumbing to emotional turmoil but reaffirming his loyalty to Britain (Anderson 139-160). Like in his previous poems, the primary goal of this one was not to criticize the time in which he lived but to locate the present moment

within a specific literary-historical text (Wells 105-106). He was aware that poetry was different from other forms of political rhetoric because it had the power to control the emotions of the colonists. Poems often arose as a response to certain events, and poets used various forms to achieve their ideological goals. They often resorted to satire to undermine the influences of their opponents or to parody when they wanted to exaggerate or just mimic what they were doing (Janjatović 55).

In 1783, the Treaty of Paris formally concluded the Revolutionary War and acknowledged American sovereignty. For Odell and his fellow loyalists, this heralded the stark reality of inhabiting a nation they had opposed. With the British withdrawing their military forces and loyalist refugees seeking refuge in Canada and other British territories, Odell was compelled to deliberate his next course of action. As a gesture of gratitude for his advocacy and reinforcement of loyalist principles, Odell was appointed as the secretary of the province of New Brunswick, formerly part of Nova Scotia until 1784. In the ensuing years, Odell dedicated himself to the advancement of Brunswick, undertaking administrative duties, overseeing land grants, and facilitating the establishment of an institution of higher learning, later evolving into the University of New Brunswick in 1859 (Edelberg 1987, 149-162).

Driven by his allegiance to loyalist ideals and political convictions, Odell traversed various locales throughout his lifetime. Initially residing in Burlington with his family—a wife and four children—he later journeyed to England, spending three years in London to pursue ordination as a priest in the Anglican Church. Subsequently accused of treason and fearing for his safety, he sought refuge in New York, where he aligned with the loyalist cause during the conflict, ultimately finding solace in Brunswick, Canada, post-war. While he found a semblance of tranquility in this nascent province and resumed his literary pursuits after an eighteen-year hiatus, he lamented the perceived lack of significant events in Brunswick to inspire his creativity (Traister 472).

Odell served as the provincial secretary until 1812. Upon the outbreak of war in the same year, he resumed writing satires after an eighteen-year hiatus, despite his advanced age. Alongside poems imbued with this thematic focus, his later works also bore traces of personal introspection and simplicity. This breadth of poetic styles attests to his adeptness, honed over six decades of experience, in wielding linguistic expression. The final six years of his life were notably enriching, albeit occasionally overshadowed by bouts of illness. He maintained a keen interest in humanity, societal progress, and cultural pursuits, even undertaking the study of Hebrew in his twilight years (Anderson xvi).

Throughout his lifetime, amidst his clerical and political obligations, Odell consistently carved out time for writing. Though he is predominantly remembered as a satirist who championed loyalist causes and contributed to the periodicals of his time, his literary significance transcends mere satire. Scant traces in his pre-revolutionary works hint at the potency of his linguistic expression and stylistic prowess, both of which flourished during the American Revolutionary War. While many writers of the revolutionary era drew inspiration from figures like Pope and Dryden, Odell's forceful critiques

positioned him as a poet and satirist who rivaled—if not surpassed—his predecessors. The extent of his literary output remains obscured by the anonymity or pseudonymity under which many of his works were published, yet analysis of extant pieces significantly enriches our understanding of the era, its cultural milieu, and the experiences of loyalists during the American Revolutionary War.

**Keywords:** Jonathan Odell, The American Revolutionary War, loyalists, patriots, satire, loyalist perspective

**RECONSTRUCTING GOETHE'S PERCEPTION OF SUFFERING  
PAIN, OLD AGE, AND LIFE CRISIS IN MARTIN WALSER'S  
A MAN IN LOVE**

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**Abstract:** This article analyzes Martin Walser's *A Man in Love* (2008), focusing on its exploration of pain, old age, relationship antagonisms, and end-life crisis. Through a close reading of the novel, this article critically evaluates whether the text can be categorized as a work centered on an end-of-life crisis. Walser depicts the suffering of the ageing Goethe and his last significant experience of love. He is not interested in a meticulous description of the historical figure of Goethe. Instead, he describes suffering and despair in all its facets. The question that arises is: How does one deal with physical decline, pain, and rejection in this phase of life? The ageing Goethe tries to shape his life again, even in his perhaps most difficult moment. Pessimistic and doubtful, he turns to his pen. Ultimately, he discovers a sense of purpose and a positive trajectory for his destiny, channelling his reflections into artistic creativity. This analysis aims to shed light on Walser's thematic exploration and contribute to the broader understanding of literature's portrayal of the human condition.

**Keywords:** Martin Walser; old age; end-life crisis; pain; Goethe; literary tradition

With the generation of the so-called baby boomers reaching retirement, old age and finally the end of their lives, Europe and the West in general are facing societal changes of historic proportions. Still in the midst of the slowly disappearing ruins of World War II, despite widespread poverty and misery, observers in the 40s and early 50s could not fail to notice that playing children seemed to be omnipresent. Nowadays, Western societies saturated by affluence are struggling to finance their pension systems. Care homes are searching desperately for personnel

while only migration can counterbalance the otherwise shrinking population of countries like Germany or Austria.

The generation that was the main driving force of the upheavals of the 1960s and 1970s is now facing its own decline. The defining literary giants of the second half of the last century for decades have been reflecting on their present and the activism of their peers. Are these writers still able to shape the discourse of the present? To remain relevant with their observations and contributions despite their own lateness?

Reflections about old age and decline are of course nothing new in literature. The difference now is rather that past generations took on the issue of facing a 'good death' in a dignified manner as an individual, philosophical challenge, whereas now, the aged have steadily become the majority. How does this diagnosis change the outlook of writers of our time compared to those of the past?

In German literature, a rich tradition exists exploring the themes of ageing and the creative journey (Taberner 2013: 10). While this tradition has endured over time, contemporary German-language fiction appears to be predominantly male-dominated and "issue-driven rather than reflexive" (12). Among the authors who "inspect" this subject of ageing is Martin Walser, whose poignant works often shed light on the complexities of growing old. In his work *A Man in Love* (2008) Walser takes on this momentous task by interweaving his own perspectives with those of the ageing Goethe and his famous *Marienbad Elegy*. "Nothing makes as poor as unfulfilled love"<sup>1</sup> (2008: 67), Walser declares in *A Man in Love*, which reveals the love and suffering of Goethe's late life. The book took Walser only eight weeks to write, including a visit to the historical sights of Marienbad and Karlsbad to help him depict the great writer and his alleged "last" love Ulrike von Levetzow. The story is set in the year 1823, the 73-year-old Goethe is resting at the health resort of Marienbad. There, he meets the eldest of the three daughters of the widow Amalie von Levetzow, the nineteen-year-old Ulrike. The poet falls for the almost fifty-five-year-younger girl and enjoys appearing in public with her. When the ladies leave for Karlsbad, he - after a short detour to Eger - follows Ulrike. They celebrate his 74<sup>th</sup> birthday together. On the way back to Weimar, Goethe writes the *Marienbad Elegy* which is printed in Walser's work in its full length of twenty-three stanzas. At the end of the book, the suffering Goethe writes fictional letters that were never meant to be sent to the young addressee. The poet courts

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<sup>1</sup> Translations in the text are by the author. Walser, Martin. *Ein liebender Mann*. Hamburg: Rowohlt, 2008



Ulrike von Levetzow and gets “silently” rejected. Walser’s novel ends with the words: “When he woke up, he held his organ in his hand and it was stiff” (285).

Stuart Taberner, in his book *Aging and Old-Age Style in Günter Grass, Ruth Klüger, Christa Wolf, and Martin Walser* (2013), offers a close reading of texts by the writers named concentrating above all on style. His emphasis lies on analysing the aesthetic strategies employed by the selected authors “their literary (re)-negotiations of their old age and on their life stories” (2013: 194). According to Taberner “old-age style appears to be associated with an articulation of a new freedom [...] and may substantiate the artist’s freedom to rewrite who he or she is” (2013: 24). He also identifies “a *rewriting* of the outcomes of earlier work as a key component of each author’s old-age style and their resolution of biographical contradictions, [...] old-age style [is] highly intertextual” (2013: 195).

In 2015 Taberner published an extensive article analysing three novels of Walser (including *A Man in Love*) as “examples of late style” that “allows us not only to reconceptualize all of Walser’s literary fiction of the last two decades [...], but also to understand his untimely aesthetic as paradoxically entirely synchronous with the superannuated era in which both he as author and we as readers now live” (2015: 99). He is also of the opinion that all three novels he analyses “express both rage against the indignity of corporal aging - this is an intensification of the concern with physical potency that has always preoccupied the predominantly male characters that populate Walser’s oeuvre - and a rage against elderly bodies relegated to margins of society obsessed with youth, performance, and appearance” (2015: 100). It is also interesting that Taberner sees the articulation of late-style in the novels *The Moment of Love*, *Final Flowering*, and *A Man in Love* as a rewriting of Walser’s earliest fiction from 1950s and 1960s (2015: 103).

Similarly to Taberner, Evi Zemanek believes that in retrospect, the earlier novel *The Moment of Love* (2004) is to be read as a precursor to the Goethe novel (571). In her article, Zemanek examines the narrative and lyrical configuration of the meaningful ‘Augen-Blicke’ (glances) and shows that Walser seems to have constructed his portrayal of the Goethe character primarily by studying Goethe’s original texts, rather than relying on biographical sources (567-68).

Aneta Jurzysta also suggests that the themes of transience, ageing, diminishing strength, and existential problems that come with the final years of life have been recurring motifs in Walser’s writings for many years, particularly in his recent works. After analyzing the themes of love and ageing in a few of Walser’s works, she concludes that the constant

return to the theme of old love may adequately highlight the problems at hand, but delving into the eroticism of old age becomes more and more embarrassing with each new work (145).

Anna Szyndler analyses the love motif in Goethe's *Marienbad Elegy* and Walser's *A Man in Love*. She contends that Walser disputes Goethe's poetic representation of the relationship with Ulrike, leading him to critically examine particular motifs in the elegy by questioning their essence and presenting his own interpretation. In her opinion, through this critique of the elevated romantic portrayal in the elegy, Walser aims to uncover the truth about Goethe's love for Ulrike. The outcome, according to Szyndler, is a new perspective on the "Dichterfürsten" (prince among poets), a portrayal that has sparked disagreement among certain literary critics (318).

In *A Man in Love*, Walser reveals a different facet of Goethe. In his account, Goethe himself bears his past and his struggles, illustrating how even the most earnest individuals can go astray. In the context of this analysis, the core issue is less Goethe's relation to young Ulrike, but rather the psychological state of the writer. The question that arises is: Is it really love that makes him experience inappropriate, even ridiculous ambitions? Or is it not rather unrealistic expectations and the process of suppression when it comes to ageing and the end-of-life crisis that distort Goethe's self-perception to the point that he gets stuck in a dream of renewed youth? Furthermore, what role does the process of writing play in confronting old age and inevitable death? In *The Moment of Love*, the protagonist Gottlieb Zürn ponders of Beate, the younger woman he is in love with, as she may see him: "The worst torture for me is to see how you see me" (2004: 144). In *A Man in Love* the worst torture is "to have to tell how you suffer" (2008: 67). Walser's Goethe is a prime example of sublimation. Previously, it was his characters who endured suffering, but now it is Goethe's turn to directly experience the depths of pain and anguish: "Suffering is dirty. It dirties. [...] You escape into writing [...] You have never, never, suffered. Until now, it has always been others who suffered." (Walser 68).

Walser's biographer, Jörg Magenau, believes that Walser depicts the "Dichterfürsten" (prince among poets) Goethe not as the great genius, but as a typical Walser figure, thus making it appear credible. According to him, "rarely has love been portrayed in its entire passion and ridiculousness so poignantly" as in this book. In the TV show *Literatur im Foyer* of March the 8<sup>th</sup>, Walser stated: „He [Goethe] is the most serious clown possible. Unrequited love turns any person into a clown”.

Walser's Goethe reflects on his physical appearance and still finds himself attractive: "Considering that you are such an old fogey, you still look pretty good. At your age, when it comes to appearance, there can only be insults. And not only when it comes to appearances" (Walser 2008: 69). Taberner holds the opinion that like other of Walser's "old male characters", Goethe "worries about his sexual prowess and appearance when naked" as well as being "conscious of his redundancy" (Taberner 2015: 100). In the above-mentioned edition of *Literatur im Foyer*, Walser stated that if Goethe had thought of himself as being ugly, he would not have had any interest in telling posterity about his love, suffering, and misery. To him, old age was not a wound, at least not a deadly one. According to him, the true pain of the final stage of life is not being loved anymore: "You do not die of being old. Write it down. The terrible thing is not being allowed to love anymore. Though you may still love, you must get used to not being loved anymore, never again" (Walser 2008: 69). Walser's Goethe refuses to accept the harsh reality that he may never experience the enchantment of love again. In a regretful tone, he says: "No one is in love with me at the moment, I am not in love with anyone, only death awaits in the corner" (69). This might be read as an allusion to Franz Kafka's *The Little Fable*. To the mouse, the walls of the world seem to become ever narrower, in the corner there is the trap the mouse is heading for. This might be a figurative motive, the inevitable fear of death and failure.

After the bitter realisation that he might never again be loved, Walser's Goethe ponders about the refusal of love and how humanity would have been spared the misery of love if the first commandment had been slightly different:

Thou shalt not love. This is the first commandment. Moses was probably too exhausted when he had climbed the 2,244-meter-high mountain of legislation, too exhausted to fully grasp the first commandment enacted by the Lord. A tragic omission that cannot be rectified. If Moses had brought this commandment from Mount Sinai, mankind would have lacked nothing but tragedy. Love has always been the origin of tragedy. It would have been so easy to do without love! It was never necessary for reproduction. Why then love? So that we realize that we do not live in paradise. That no human life is possible without suffering. None. The Lord was wise enough. I am a jealous God, he said about it. (70)

Blaschke argues that Walser lets his hero reflect on his work, as a "revisionist Goethe" about the "therapeutic relation between work and

life". Walser's Goethe does not even attempt to find solace and protection from the failures of old age in idealized memories of his youth. Instead, he writes and reflects on his life because his experience and his harmonistically inspired values do not show him any other way out. The conclusion of his reflections is not backward- directed. While this might be a tempting alternative for any other old man shaken by age and physical decline, it is not so for an intellectual of Goethe's stature. He draws the material for his very personal conclusion from his life, yet the pitiless determination of his mind does not allow him to cross the border to glossed over memories. However, Walser's protagonist is not Werther and does not die of unrequited love. He is Goethe and therefore must shoulder his destiny. Werther was not able to deal with his loss, nor did he find solace through writing. Walser's Goethe must conceal his pain from those around him, a feat that Werther was unable to achieve.

I cannot kill myself. I still overestimate the value of the world, that is: the environment. I do not begrudge them the mockery they would unleash in their pages if they could report: Now he finally killed himself. Headline: The Sorrows of Old Werther. (192)

According to the Austrian psychiatrist Erwin Ringel, suicide is not an act that simply offers a violent way out of a life considered unbearable (1953: 136-138). The suicide victim, also wants to punish his surroundings and make them feel guilty. Werther's suicide can also be seen from this perspective. What makes the situation of the ageing Goethe in *A Man in Love* special is that he denies himself the final satisfaction of filling his surroundings with feelings of guilt. Ending his life would even please his enemies and critics. Wounded pride is an important motive of suicide victims, but it is exactly this pride that prevents Goethe from taking this final step. In other words, not even suicide remains as a last resort to relieve his pain. Walser has found a unique constellation to create a literary monument to the confusion and the hopelessness of the end-of-life crisis.

Imprisoned in a labyrinth of gloomy thoughts, Goethe tries to break out of his dilemma in the way he knows best: by resuming his writing. He who had preached throughout the years that writing was the ultimate remedy to liberate the soul from all forms of pain, is now confronted with the hopelessness. What could be more obvious to him than to fall back on his own panacea? This is exactly what Walser's Goethe does, though lacking conviction, as the following passage shows:

What have not I set into the world about the reasons for writing. Entire schools seek their salvation in my confessions, which state that one can deal with everything that could kill one by writing about it. From Werther onwards. And now, dear Ulrike! I have written the elegy. For the first time, having written does not help. Only writing helps. But what would I be without the elegy! It articulates my longing. It is proud. Proud of itself. I want to learn this pride from it. I want to be like the elegy. So composed. It is your elegy. Our elegy. (Walser 2008: 198).

Zemanek believes that Walser searches for his inspiration for the Goethe character in Goethe's poems, especially in the "Elegy". He interprets the biographical aspects of this elegy as the foundation for his novel and concludes that Walser's novel is a "narrative interpretation" of this "Elegy". The novel illustrates how the poet might have felt if he had not "sublimated" his suffering into verses (Zemanek 588-59). Tilman Krause writes that Walser turns Goethe's moods into a comedy. The novel uncovers the "'high art of sublimation by Goethe: [...] 'self-therapy through writing: 'theatre of renunciation'".

According to Taberner, Walsers's portrayal of Goethe, the act of "self-definition" found in "Entsagung" (renunciation) is not a graceful act of "self-effacement", but rather an "intimation of rage". Taberner suggests that in Walser's adaptation of "Entsagung" within his "late-style aesthetic", his protagonist becomes the carrier of his own autobiographical drive (2015: 107).

In *Literatur im Foyer*, Walser presented his own interpretation of the life of the ageing Goethe. Goethe had only pretended to renounce to deceive the critics; he had only played this role and culture provided the backdrop. He had used the second half of his life to demonstrate that he could cope with everything and that there was nothing one could not overcome by writing. Walser goes on that all of this had only been a theatre of renunciation because he had not been able to get over his pain for a single moment. Yet this pain was not bitter at all, on the contrary, according to Walser this pain made him rich. Andreas Merkel asserts that Walser writes in an overbearing, passionate tone about love as an existential necessity, while also suggesting that he instrumentalized Goethe, depicting him as someone who, during a time when art was meant to uplift, boldly explored the risks of his passion in a programmatic manner.

Love has captivated Goethe completely. Walser transformed his main character into a teenager deeply infatuated. Once more, Walser

aimed to emphasize that love knows no age boundaries and a shattered heart is not solely the plight of youth although old age often yearns for the strength and the carefree attitude of youth. To an old man, the future no longer appears as an open field full of possibilities, but rather like a short *cul de sac*, in the darkness of which death looms. The remaining lifetime seems to tick away, yet even here, love offers to break out of this prison. What do the notions of future and past mean at this age? The future lurks gloomily with illness, pain and death, the latter perhaps even appearing as a redeemer of the hurting chains of the waning body. Through idealized memories, the past can ease the pain for a while, but this is only a delusion. Timelessness, removed from the past and the future, can bring liberation, and this is exactly the power of love in the case of the ageing Goethe: "When you are with me, the future and the past have no value" (97). Having no value implies that it does not offer any kind of gain and that it deserves to be annihilated. Yet, if the future and the past – like in the case of Walser's Goethe – have a negative connotation and are only linked to further suffering, having no value means that the spell is broken, that they can no longer bind the old man in their pitiless absoluteness. Suddenly, having no value receives a positive connotation. Yet, can this blissful oblivion to one's surroundings, this detachment from physical suffering and the one-way street of infirmity and death go on for much longer? Does not the weakness of the body inevitably throw the old man from cloud nine back to earth?

In this novel, Walser has interwoven this fall from the heights of love quite literally. He descends suddenly and brutally from these higher spheres and crash-lands back to reality, in failure. The great mind falls victim to his decaying body. Not even the literary genius can slow down this deep fall. As Goethe is taking a walk with Ulrike in semi-darkness in Marienbad, he suddenly falls. "You will never fall. Now he had fallen. And he had fallen because he had not paid attention to the path in the semi-darkness with Ulrike" (106). His fall is the epitome of failure. He had not thought about the consequences, so they had caught up to him. In *A Man in Love*, the fall is not simply a figure of speech; it happens in the brutal, literal sense.

Taberner, too, believes that the *fall* clearly represents a symptom of ageing (2015: 100), as does Zemanek. In her opinion, the scenes at the beginning and the end of the book, linked to Goethe's visual impairment, serve as an indication of his old age, and frame the encounter between Goethe and Ulrike (581). For Szyndler, in Walser's work, it is the physical decline that exposes Goethe's hope of being loved and attractive to young women despite his age as illusory (324). To

Alexandra Pontzen, Goethe's *fall* turns the Marienbad experience into an "embarrassing gaffe". She sees the fall and the head injury as an allusion to Werther's gunshot wound. The fall also serves as a warning of the age gap between Goethe and Ulrike.

It is hardly possible to sum up the symbolic power of this moment any better. Yet, I do not approve of the interpretation of Goethe's being in love in Marienbad as an "embarrassing gaffe". Doubtlessly the aging Goethe had forgotten himself, had preferred to ignore his frailty and in his youthful desire for conquest, he seemed to have thought of himself as being back on his voyage to Italy. In view of the norms of society at the time, it is, of course an embarrassing gaffe. Still, Walser's description of the inner struggle of the poet against his bodily decline and the torment of desperation gives Goethe's rebellion against the inevitable, though not a heroic, yet at least a sympathetic trait.

The fall is inevitable, but is it not worth risking it rather than succumbing to despair? It is easy to condemn the Goethe of Marienbad outright. In his poem, *Relativität des Marienbader Schmerzes* [The Relativity of the Marienbad Pain], (1971) Andreas Okopenko sees Goethe's experience as little more than the last hormonal surge of an old dodderer (1971: 72-73). What are his emotional pain and the inevitable refusal in comparison to the real suffering of the victims of napalm bombings in Vietnam? Embarrassing gaffes? – Yes and no. If Walser's Goethe of *A Man in Love* would remain there, if he would indeed do nothing more than relish in his vanity and self-pity, this judgement would indeed be justified.

Yet in his novel, Walser goes a decisive step further. He contextualizes an imaginary Goethe within his main topic, the end-of-life crisis. Goethe fights against windmills, aware that his time is dwindling, yet refusing to surrender. Instead, he fights using his most potent weapon: the written word. Goethe falls, Goethe doubts, he does not even believe himself that the often-implored power of the pen protects against the humiliation of old age, but he makes the best of it. Thereby he shows the way of how it is possible, though not to vanquish the end-of-life crisis, but at least not to get torn into the whirl of despair, self-pity, and hopelessness.

Walser frequently subjects his protagonists to profound despair. However, it is crucial to recognize the subtle beauty in *A Man in Love*: Walser does not allow Goethe to deteriorate irreparably. Thus, his Goethe may not be a classic hero, but his approach to tackling the end-of-life crisis can still be seen as an exemplary model, making him a "hero of our time".

Now, Goethe must confront old age, regardless of how challenging this may prove for him. “A silly branch, a wet path, semi-darkness, that could happen to anyone. Now she lied. She knew perfectly well that it could only happen to him, and only to him because he was seventy-four” (Walser 2008: 107). His age makes him ridiculous because at his age, life does not give any second chances. Due to his fall, he realizes that he cannot escape old age. Dancing with her briefly granted him the illusion of shared youth: “There they were the same age, that's when everything was decided” (102). However, his fall once again proves to him that there can be no common ground between them. It brings him back to the harsh reality that she will always remain one step ahead, forever unattainable: “When he saw her, she had already seen him. When his gaze reached her, her gaze was already on him” (9). For Zemanek, “Blicke” (gazes) are an important medium of communication, and in this “duel of gazes”, Ulrike emerges victorious (569), and asks why Walser describes Goethe as a “collector and archivist of moments” (572).

Old age restrains the great writer, regardless of his efforts to keep pace with the young Ulrike. She effortlessly surpasses him, completely unaware of her swiftness. Should Goethe not have been already aware then that their short relationship could only end in a fall? Probably yes, but what did he stand to lose except perhaps his pride? Furthermore, this short moment of happiness alongside Ulrike does not offer him only a reincarnation of his passion, but also an escape from the isolation of old age. In the end, it did not turn out fine at all, but at least he felt alive and young for the first time in many years. Perhaps enduring the fall was worth it after all. For a few days, he had overcome the state of lack of love:

All the evils of the world have arisen from lack of love. [...] The abruptness of his expression stems from the fact that something was always missing, throughout his life, his entire life. Love. Now it was there. So, it does exist after all. It is not just a mere wordplay. It is the utmost certainty. It is the most present thing of all. The most fulfilling. The greatest security. (156)

Ulrike does not leave him directly for someone else, someone younger, but she disappears from Goethe's life without a word. Goethe pays a high price for his *Moment of Love*, but to live is to endure suffering, nonetheless.

Shortly after the kiss Ulrike finally leaves Goethe's life. Of course, he cannot know what would become of her, but his lips would never again experience the fountain of youth found in a kiss. Love pangs



through him, and like so many years before his “Werther” he sees himself immediately threatened in his physical existence by his torment of the soul: “The soul is an organ. He knew that now. You can die from the soul” (228). Werther had died of it, indeed. “The soul is also an organ. It hurts. Nothing but pain” (236). Reminiscent of La Mettrie’s *L’homme machine* where he describes the soul as an organ. This is where Walser’s source of inspiration once again finds its way, after he had explored this topic in many layers, yet it remained far from exhausted in the book *The Moment of Love*. Walser’s Goethe says to himself: “Just give in” (278), which is reminiscent of Kafka’s story *Give It Up*, in which the protagonist asks a guardian for the way out. Walser’s Goethe sees no other way out than to *give in* to this feeling: “Just give in, let this feeling grow, that you feel ashamed. Demand anything from this feeling. Let it grow” (278).

Without any doubt, the *Marienbad Elegy* counts among the most beautiful poems ever written in German when it comes to describing the suffering and pain of unrequited love. Still, even after 200 years of scientific analysis, there remain doubts about how far the poet was able to – as he had postulated – cope with his pain through writing and simultaneously vanquish it emotionally. Szyndler believes that in the “Elegy”, the age of the lovers is not addressed, and the factor of environment is omitted. Walser builds on this “deficiency” (323). As fervent as the *Marienbad Elegy* may be, in the end, we must separate Goethe’s words from his real life: In reality, the poet has never overcome the pain and the refusal. Consequently, several literary scholars have given it the less-than-flattering title “theatre of renunciation”. It seems impossible to determine the extent to which Goethe truly managed to alleviate his pain through writing. For the context of my analysis, this is also irrelevant, since it is not a psychogram of the historical Goethe, but rather the poet as a projection figure for Walser’s literary-philosophical message. Walser chose Goethe as a figure who also could fall prey to the whole depth of the pain that life and love can offer. At the same time, he had the personal format to be able to free himself from the vortex of negative emotions. Would Goethe in Walser’s narrative succeed in accomplishing that in the end?

The great renunciant, the noblest cultural facade of Germany, Europe, the whole world, a classic example of renunciation for generations to come, all the unhappy people should look up to you like a constellation: this is how one deals with great pain, you see, so that it is no longer pain, no longer hurts, but rather a smile, a cultural grimace that beautifies your face. The pain becomes an occasional poem, not too light, but much lighter

than the elegy; the elegy remains in the safe, that it had hurt is part of the deal. Now that it is over, completely over, you can admit that it had hurt; now that it is completely over, it may even hurt a lot more. What matters is only that it is over, over, over, over. Above all: You must ensure that it is achieved! She must see that you are not a squirming worm. She should feel better when she sees, the old man made it (266).

Walser's Goethe has not only to struggle with a broken heart and no prospects for the future as the end comes ever closer. Goethe realizes that his 'positive routine of life' had not been a sign of force, but that it had also contained a flight from his own weaknesses – a first and essential step towards the painful recognition of his faults. Taberner has a slightly different opinion on this; he argues that Walser's characters are "indifferent to social convention" (2013: 145), thus according to him, these protagonists in their old age, no longer feel the necessity to apologize for their "excessive subjectivity and their deviation from, or defiance of, social and political norms" (145), thus they "declare themselves to be answerable only to their own conscience" (149).

Just a short time afterwards, the inner monologues sum up this realization quite dramatically, all that remains of the love story is a memory, one he must destroy and conceal: "Now destroy the memory. Hide, hide from oneself, that simply was not possible" (Walser 2008: 279). Those memories, as painful as they might be, but are worth it.

The decisive step is taken; his aim is no longer to flee the pain but to use the pain and the memories as a source of life and artistic inspiration. The question remains whether he would be able to do this or whether he would remain at the façade of the "theatre of renunciation". Due to its importance, this question is the focus of numerous reviews of this novel. Most critics tend to give a negative answer, perhaps because of decades-long analyses of the "theatre of renunciation" of the historical Goethe. Szyndler believes that Walser considers "Goethe's love image to be self-staging and has therefore undertaken its deconstruction, entirely in keeping with postmodern aesthetics", resulting in a new portrait of the "Dichturfürst" (326-27).

The "old Werther" tries to portray himself as loveless, adhering to the first commandment of his modified Decalogue which he now comprehends, "exhausted, yes, but not in the least hard of hearing, more attentive than ever before, he heard and understood the commandment: Thou shalt not love" (Walser 2008: 284). Adhering to this commandment would significantly simplify his life. Without love, humankind might have produced less poetry and art, but it would have

also been spared a lot of suffering. A broken heart always leaves traces, as evidenced in the case of Goethe, they are probably the most beautiful of all— the verses filled with pain and anguish of the *Marienbad Elegy*. These verses stand as the sole tangible proof, providing a documented account of Goethe's shattered heart:

To me is all, I to myself am lost,  
Who the immortals' fav'rite erst was thought;  
They, tempting, sent Pandoras to my cost,  
So rich in wealth, with danger far more fraught;  
They urged me to those lips, with rapture crown'd,  
Deserted me, and hurl'd me to the ground<sup>2</sup> ( qtd. Walser204)

According to Jurzysta, Goethe is forced to give up his great love. Consequently, Goethe gradually reconciles with his age, accepts his societal role, and recognizes the impossibility of the feeling that erupted so suddenly (144). As Walser himself had stated in *Literatur im Foyer*, despite failing to win Ulrike's affection, Goethe learns to love himself.

Walser's Goethe is insecure and sceptical about his own strategies for writing as a way of coping with problems, yet he takes a chance. Although Goethe's erection, affirming his masculinity, is not yet a symbol of victory, it demonstrates his ability to find self-realization not only in art but also physically. Although he has not entirely overcome his end-of-life crisis, he possesses sufficient energy to enter new relationships and tread new paths, even though death may already be lurking around the corner. Considering the circumstances, this can be interpreted as a triumph.

The fact that Walser has made references to Goethe and his writings over the years is not a new revelation. Taberner suggests that in *A Man in Love*, Walser “updates his own previous portrayal of the artist as a cruel egomaniac” in *In Goethes Hand*, showing a “more indulgent appreciation of Goethe's self-obsession” (2013: 106). According to him, it highlights Goethe's “own late-period revisions” of the themes of his early works *Wilhelm Meister's Apprenticeship* (1769), *Wilhelm Meister's Journeyman Years* (1821/1829), including his attempt to rewrite the ending of *The Sorrows of Young Werther* (1774) to create a more optimistic outcome, diverging from Werther's tragic suicide.

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2 Translated by Edgar Alfred Bowring  
<https://enacademic.com/dic.nsf/enwiki/10765729>

Magenau thinks that the long monologues and the erection in *A Man in Love* are references to Thomas Mann's Goethe novel *Lotte in Weimar*, creating a subtextual connection from Goethe to Mann to Walser. He also draws a comparison between Walser's earlier Goethe work *In Goethes Hand* (1982), where Eckermann and his relationship of dependency were in the foreground. Here, in *A Man in Love*, this dependency is transferred onto Goethe himself, not as a relationship of dominance, but as a desperate search for love. Despite the suffering, this kind of dependency also has a positive side, as it serves as a makeover for the aged poet.

Walser describes in *A Man in Love* suffering and despair in all their facets. Goethe no longer flees from his pain by pressing his soul into merciless routines, instead confronts himself, creates a magnificent work of art, and regains a glimmer of hope and strength. Walser's Goethe emerges from the eternal cycle of pain, self-pity, and art as a product of decline and failure in real life.

The novel contains some fictional letters from Goethe to Ulrike, which sparked a sharp polemic among many literary scholars who disagreed with Walser's "Goethe Letters" arguing that Goethe would have never written anything alike. Taberner even refers to them "as neurotic and undignified letters" (2015:100). However, Walser insists in *Literatur im Foyer* that he intended to write a novel rather than a biography of Goethe and that he wrote the letters without assuming a presumptuous tone. He argues that imitating a Goethe style would be ridiculous. According to Walser, these were his own letters and he had written them because he had become a witness of Goethe's suffering, and it was only his suffering that had guided his hand in composing them.

In my opinion, the meaning of the letters within the novel consists of two elements. First, they testify to Goethe's suffering and reflect the emotional struggles within him. Secondly, they are also structured in the form of the most famous letter novel in German literature, *The Sorrows of the Young*. Walser thus highlights the "suffering of old Werther" in his novel but diverges from its tragic ending, instead depicting the protagonist's victory over hopelessness. The fact that the letters accompanying this process are also steeped in bitterness, which is less like the real Goethe, may disturb purists who hoped for a resurrection of Weimar's "Dichterstürst", but this does not matter in the context of Walser's artistic project.

In *A Man in Love*, it is the ageing Goethe who tries to shape his own life even in the perhaps most difficult moment of his life. Pessimistically and doubtfully, he reaches for his quill, lacking confidence in his ability,

proclaimed so loudly by the public, to use the power of the word against the evils of fate. Ultimately, however, it turns out that it is precisely this, cast through reflection in artistic creativity, that can give his life meaning and his fate a turn for the better. Writing does not eradicate pain, but at least temporarily relieves it and opens a new perspective with new tasks. While the youthful strength of his body may have left him forever, his mind remains sharp, and the experience, suffering and perspective of old age inspire him. As a result, his new creation not only reaches the level of his previous works capable, but rises to new heights of inwardness.

Walser does not offer definitive answers to crises of meaning, he does not write a how-to guide book with recipes on coping with old age and the end life crisis. The commandment *Thou shalt not love!* (Walser 2008: 70) does not sound like a serious attempt to address the shortcomings of old age because it could also lead to self-denial. The advice behind it is rather: "Thou shalt not talk yourself into believing that through an affair, you will become a young man once more!" It is less the true emotions that lead Goethe to the embarrassment of his fall and his failure, but rather his self-promotion as "a man in love" living through a second spring. After his mishap, Goethe experiences the stages of denial, and resentment, and ultimately confronts the reality of what occurred. He also attempts to cope with his humiliation and his crisis of meaning through writing. Walser does not present writing as the ultimate solution, as a panacea. Instead, he aims to engage with the potential, the power, and the energy of the events in a constructive manner. It is evident that Walser identifies with this ageing Goethe in this context.

Taberner suggests that approaching Walser's recent work with a more empathetic perspective, viewing it as both "late style" and "life writing", not only validates its significance but also helps to understand its difficult aesthetic styles. The work becomes more "readable" when we are willing to explore non-linear interpretations (2015:110-11). According to Jurzysta in the late works of Walser, the eros of old age become the obsession of the protagonists and the writer himself (145). Furthermore, she believes that Walser's insistence on the themes of "ageing" and "the desire to remain sexually active" serves as proof that the writer himself struggles to come to terms with advancing age, thus attempts to express his disappointments, frustrations, and remaining hopes through literature (145). Zemanek is the opinion that Walser portrays his Goethe in a much more self-critical manner, especially regarding his own incorrigibility in matters of love and his futile resistance against ageing. This resemblance is evident in the male

characters from Walser's other novels about ageing, with whom the author himself is frequently identified (587).

Drawing new strength from the crisis and understanding age as a source of inspiration, or as Walser puts it "turning weakness into victory" (Walser 1988: 289) might be the author's true message. It is here that I see the relevance of Walser's work in today's societal context. While the works of writers like Philip Roth frequently feature ageing men who, in their attempts to hold onto their youth, end up behaving foolishly (e.g. *Sabbath's Theatre*), Walser confronts decline and death less desperately. The world no longer bends to our hopes and ideals, but even in our waning days, there is a lingering dignity that endures.

It our era of radical individualism and emotional introspection, it is typical that finding meaning nowadays is less about intellectual or artistic achievements; otherwise, Goethe's example of two hundred years would have sufficed anyway. On the contrary, it is personal self-fulfilment in the emotional realm that takes centre stage and – to quote Houellebecq, *L'Extension du domaine de la lutte*. Success and fulfilment are no longer solely determined by wealth or intellectual prestige. The capacity to attract and be loved, as well as the journey of becoming and remaining *A Man in Love*, has gained equal significance.

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#### REKONSTRUKCIJA GETEOVE PERCEPCIJE PATNJE- BOL, STAROST I KRIZE U POZNYM GODINAMA U DJELU POSLEDNJA GETEOVA LJUBAV MARTINA VALZERA

Ovaj članak se bavi analizom djela *Poslednja Geteova ljubav* (2008) Martina Valzera, fokusirajući se na istraživanje boli, starosti, antagonizama u odnosima i krize u poznim godinama. Kroz pažljivo čitanje romana, kritički se procjenjuje da li isti može da se kategorizuje kao djelo usmjereno na krizu u poznim godinama. Valzer prikazuje patnju ostarjelog Getea i njegovo posljednje značajno iskustvo ljubavi. On nije zainteresovan za detaljno portretiranje istorijske ličnosti Getea. Umjesto toga, Valzer opisuje patnju i očaj u svim njihovim aspektima. Postavlja se pitanje: Kako se nositi sa fizičkim propadanjem, boli i odbijanjem u ovoj fazi života? Ostarjeli Gete pokušava da ponovo oblikuje svoj život, čak i u svom možda najtežem trenutku. Pesimističan i sumnjičav, okreće se pisanju. Najzad, on otkriva svrhu i pozitivnu putanju svoje sudbine, usmjeravajući svoja razmišljanja ka umjetničkoj kreativnosti. Ova analiza teži da rasvijetli Valzerovo tematsko istraživanje, kao i da doprinese širem razumijevanju prikaza ljudskog stanja u književnosti.

**Ključne riječi:** Martin Valzer, starost, kriza poznih godina, patnja, Gete, književna tradicija





## **DANTE IN NJEGOŠ TRA CONSENSI E DISSENSI DELLA CRITICA LETTERARIA**

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**Abstract:** La critica e le interpretazioni scientifiche documentano l'interesse secolare degli studiosi dell'opera letteraria del sovrano e poeta montenegrino Petar II Petrović Njegoš nella ricerca e nell'identificazione di fonti concettuali esterne, di modelli letterari e di ispirazioni poetiche sul suo poema filosofico-religioso il *Raggio del Microcosmo*. La complessità di tali influssi e la loro disparità cronologica consentono, seppur parzialmente, di rintracciare una serie di aspetti correlati e affinità suggerite a livello tematico, che la critica letteraria njeošiana suggerì trovarsi nelle dissonanze sul tema del presupposto di dipendenza e di influenza dantesca nella matrice concettuale e letteraria che potesse essere l'ispirazione per il *Raggio*. Il presente contributo offre una breve panoramica dei più importanti autori, scienziati e ricercatori di diverso orientamento che, dalla fine dell'Ottocento fino ad oggi, hanno contribuito al tentativo di definire aspetti specifici e principali linee portanti di questo percorso comparatistico in relazione alle possibili influenze del capolavoro del più grande poeta italiano sul capolavoro del più grande poeta montenegrino.

**Keywords:** Dante, Njegoš, *Divina Commedia*, *Raggio del Microcosmo*, critica letteraria

L'interesse per la questione di un'influenza esterna sul poema filosofico-religioso *Raggio del Microcosmo* evidenzia una presenza secolare nella critica letteraria sull'opera del vecovo-poeta Petar II Petrović Njegoš (1813-1851). Nel panorama ormai abbastanza vasto e variegato degli studi njeošiani, rinnovati innanzitutto nell'ultimo decennio in coda alle celebrazioni per il secondo centenario della nascita di *vladika*,<sup>3</sup> un

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\*Nota sulle traduzioni: per comodità del lettore, nel testo vengono tradotti fra [parentesi quadre] i titoli dei libri, saggi e contributi consultati che non sono mai stati tradotti in italiano. Pertanto, tutte le citazioni usate sono tradotte in italiano dall'autore.

particolare problema era determinare i possibili influssi letterari esterni sulla sua opera letteraria. Tanti saggi e libri dedicati al celebre sovrano e poeta montenegrino richiedevano un diligente sforzo interpretativo e una vasta competenza scientifica, ma soprattutto una capacità di offrire in modo sintetico e al contempo analitico, la sintesi dell'ampiezza dei temi e la molteplicità degli argomenti toccati da numerosi ricercatori, studiosi e autori di diverso orientamento nel tentativo di chiarire le possibili dipendenze del poema di Njegoš dalla *Divina Commedia*. A tal proposito, in seguito cerchiamo di esaminare brevemente gli autori più significativi, i cui contributi hanno appunto definito gli aspetti particolari o linee portanti di questo percorso comparatistico, quelli che hanno segnalato o integrato sia i nessi fondamentali, sia le conoscenze disperse ricercando piuttosto, pur nella considerazione delle loro specificità, le basi che li accomunano.

Il poema didascalico-filosofico *Raggio del Microcosmo*, una riflessione su temi metafisici della religione e dello spirito, venne pubblicato nel 1845 a Belgrado e fu la prima grande opera di Njegoš. Il vertice poetico raggiunto nel *Raggio* si scaturisce da un sistema racchiuso di idee filosofiche e poetiche che rappresentano il compimento del processo intellettuale e la maturazione interiore di Njegoš, a prescindere dal valore intrinseco dell'opera. Il *Raggio del Microcosmo* si apre con una Dedicata (inconsuetamente lunga, pressoché 200 versi) posta all'inizio dell'opera che si può considerare il proemio, mentre la complessa struttura poetica si compone di 2.210 versi in decasillabo aritmico divisi in strofe da dieci e si suddivide in sei canti, oltre a quella ampia dedica proemiale. Nella prima parte del poema in cui la narrazione dell'ascesa visionaria si svolge in prima persona, l'anima del poeta guidata dapprima dalla divina provvidenza o dalla *scintilla immortale* inizia il viaggio spirituale attraverso le sfere materiali del cosmo per arrivare ai lontani mondi celesti immateriali e la sede luminosa di Dio, accompagnato in questa seconda fase dall'angelo guardiano (Canti I-II). La seconda parte del poema è più estesa e si svolge in terza persona come una narrazione epica oggettiva (Canti III-IV). In questa parte del poema, si descrive la ribellione degli angeli fedeli a Satana contro Dio e i suoi arcangeli e susseguente epica guerra dei cieli. L'ultima parte del poema narra le conseguenze della guerra celeste e

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<sup>3</sup> Il titolo di *vladika*, in uso dal 1697 al 1851, era proprio di principi-vescovi della dinastia Petrović Njegoš, metropolitani della Chiesa ortodossa montenegrina, che univano al ruolo ecclesiastico il potere temporale che passava dallo zio al nipote (sussistendo il celibato) grazie all'acclamazione della volontà testamentaria da parte dei rappresentanti delle tribù e dei clan montenegrini liberi.

dell'angelo Adamo che, dapprima si unisce alle legioni del male e dopo tre giorni, pentitosi, le abbandona, testimoniando la vittoria di Dio. Come la punizione per il suo peccato, Adamo viene esiliato dall'Eden in una piccola sfera (Terra) evitando sia la beatitudine sia la dannazione eterna, ma con il dono del libero arbitrio e la possibilità di distinguere il bene dal male (Canti V-VI).<sup>4</sup> Esaminando il problema del destino degli esseri umani nella riflessione della logica dell'eterogeneità dei percorsi che ad esso conducono, nella complessa natura poetica del *Raggio*, si può rintracciare una serie di affinità tematiche (filosofica, religiosa e metafisica) e allegoriche che si manifestano anche nella *Divina Commedia* nonostante l'ambito culturale diverso e le epoche distanti in cui le due opere furono scritte.

Ben presto dopo la morte del *vladika*, si affermò che Njegoš scrivendo il *Raggio* si fosse abbondantemente ispirato al capolavoro di John Milton (1608-1674), che fu considerato successivamente la fonte principale in merito (Puhalo 1966, 301). Seppure la critica letteraria sia stata unanime nel giudizio che non esistano dati affidabili su come o quando Njegoš sia venuto in contatto diretto con il *Paradiso perduto*, è documentato, comunque, che nella biblioteca del Liceo di Cetinje esisteva il capolavoro di Milton in traduzione russa (*ex libris* di Njegoš, con le sue annotazioni), ma il libro è scomparso e non si sa ancor oggi il suo destino (Vuksan 1927, 193). Sebbene quest'opera miltoniana sia considerata il *modello principale* dell'influenza esterna sul poema filosofico-religioso di Njegoš, nella letteratura comparatistica si sono svolte, in seguito, osservazioni su possibili dipendenze, echi e imitazioni delle opere di altri autori. Pur essendo vero che nella biblioteca privata di Njegoš (ereditata dal suo predecessore *vladika* Petar I e integrata nel corso degli anni) costituita da circa 550 volumi<sup>5</sup> di tematiche diverse non si è trovata alcuna edizione della *Divina Commedia*, rimane aperta la domanda se fosse possibile che essa (supponendo che esistesse), abbia subito lo stesso destino del *Paradiso perduto*. In proposito, a questo punto bisogna enfatizzare però che nella sua biblioteca si sono conservati i tre tomi del capolavoro del sacerdote, linguista e letterato italiano Antonio Cesari (1760-1828) intitolato *Bellezze della Commedia di Dante Alighieri*. Alla luce di quel che sappiamo, si potrebbe considerare valida l'ipotesi secondo la quale fra i numerosi volumi della biblioteca di Njegoš, ovvero in ciò che di essa restò, ci fosse anche qualche edizione del capolavoro di respiro universale quale la

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<sup>4</sup> Cfr. Flašar 2004, 8-12.

<sup>5</sup> Per l'elenco completo dell'inventario si veda: Vuksan 1927; Kilibarda 2014, 37-59; Kilibarda e Knežević 2017, 37-171.

*Commedia*, si consideri che tantissimi libri furono dispersi per incuria e negligenza, che molti finirono in mani private e che altri andarono irrimediabilmente rovinati o perduti nell'arco di ottanta anni dopo la sua morte, soprattutto durante le Guerre balcaniche e la Prima guerra mondiale. Si devono tener presenti anche le risonanze registrate durante l'Ottocento del rinnovamento del culto di Dante da parte della cultura romantica, che lo carica con la valenza di *padre* della patria e simbolo dell'unità politica, linguistica e culturale d'Italia, facendo esplodere la fama di *Sommo Poeta* in tutt'Europa ( Spaggiari 2022). Seguendo questo ragionamento, troviamo un'importante correlazione fra il fatto che la meta inevitabile dell'itinerario del sovrano montenegrino in quasi tutte le sue trasferte all'estero furono le zone dell'Adriatico orientale ove soggiornò per periodi più o meno lunghi circa una quindicina di volte. Inoltre, poichè era poeta e appassionato bibliofilo, si può ipotizzare con un alto grado di verosimiglianza che Njegoš dovesse essere familiare con il capolavoro dantesco durante i suoi numerosi viaggi italiani. Avendo fatto queste considerazioni preliminari, è possibile ora concentrarsi sulla questione che riguarda sia una possibile influenza della *Commedia*, sia gli echi danteschi nel *Raggio* che sono stati oggetto delle riflessioni scientifiche di numerosi studiosi.<sup>6</sup>

Il primo che annotò le somiglianze e una possibile influenza dantesca nel *Raggio* fu il professore universitario e slavista russo Petar Aleksejevič Lavrov (1856-1929), l'autore della prima monografia storico-letteraria di Njegoš pubblicata a Mosca nel 1887: *Petar II Petrovič Njegoš vladika crnogorski i njegova književna djelatnost [Petar II Petrovič Njegoš, il vladika montenegrino e la sua attività letteraria]*.<sup>7</sup> L'autore parlando dei versi del *Raggio* dove Njegoš condanna Pitagora ed Epicuro (Dedica, vv. 151-160), fece l'annotazione in nota richiamando che nel Canto X dell'*Inferno* dantesco è menzionato solo Epicuro con tutti i suoi seguaci (Lavrov 2012, 315:191). Stando a Lavrov (318:194), nei passi del *Raggio* che trattano gli spiriti immortali dove uno non staccava il suo

<sup>6</sup> Tra i numerosi studiosi, ricercatori e autori che si sono occupati di questo tema, una possibile influenza dantesca nel *Raggio del Microcosmo* è stata annotata in modo particolare da: Lavrov (1887 [2012]), Velimirovič (1911 [1921]), Matić (1920), Rešetar (1923), Šmaus (1927 [2000]), Sekulić (1951), Slijepčević (1952), Cronia (1965), Savić Rebac (1966 [2016]), Tomović (1971), *Id.* (1981), *Id.* (1990 [2017]), Flašar (1984), Kilibarda (2014), *Id.* (2021), Casella (2020), Tomović Šundić (2016), *Id.* (2023).

<sup>7</sup> Cfr. Пётр Алексеевич Лавров, *Петръ II Петровичъ Нѣгошъ, Владыка Черногорскій и Его литературная деятельность*, Типографія Ѳ. Лисснара и Ю. Романа, Москва, 1887.

sguardo piacevole e penetrante (I, vv.171-180) Njegoš „prende a modello Dante che fu accolto anche da una folla di spiriti durante il suo soggiorno nell'aldilà.“ Va ricordato, inoltre, un interessante spunto che scaturisce dalla lettura del libro di Lavrov (328) dove l'autore asserì che, a differenza di Milton che Njegoš „imitò involontariamente“, il poeta montenegrino vagando attraverso le strutture celesti dapprima accompagnato da un' *Idea* e poi da un angelo custode si „condusse verosimilmente dalla *Divina Commedia* di Dante“.

Nikolaj Velimirović (1881-1956), vescovo e teologo della filosofia, una delle più influenti figure della Chiesa ortodossa serba, nel suo libro *Religija Njegoševa* [La religione di Njegoš], pubblicato per la prima volta nel 1911, ribadì che se Njegoš avesse seguito la forma di un modello „è ovvio che quello sarebbe stato Dante che gli era, senza dubbio, molto più familiare di Milton“ e senza ulteriori spiegazioni sottolinea solo un esempio: „Milton non ha una guida per accompagnarlo nell'aldilà, mentre Dante sì (Virgilio) come anche Njegoš (il raggio, l'idea, un angelo)“ (Velimirović 1921, 131).<sup>8</sup>

Tomo Matić (1874 -1968), filologo, storico letterario e accademico croato, nel saggio *Osnovna misao Luče Mikrokozma* [L'idea base del Raggio del Microcosmo] del 1921 annotò che Njegoš „prese sia il motivo del viaggio dell'anima attraverso le sfere del peccato, sia i fini luminosi della virtù ispirandosi alla *Divina Commedia*“. A questo punto bisogna enfatizzare che Matić era il primo autore che introdusse la relazione tra il Raggio e la dottrina dualistica dei bogomili secondo la quale tutto ciò che è spirituale, eterno e fuori della contingenza è opera di Dio, al contrario di ciò che è materiale e temporaneo creato dal demonio (Matić 1921, 72-76).

Milan Rešetar (1860-1942), filologo, slavista e storico letterario croato, uno dei massimi studiosi di Njegoš e il principale curatore e commentatore dell'epoca di numerose edizioni della più nota opera njegošiana, affermò nella prefazione dell'edizione del *Serto della montagna* del 1923 riguardo ai possibili influssi esterni che oltre a Milton esiste anche „la possibilità di una certa influenza dantesca“ (Rešetar 1923, 38).<sup>9</sup>

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<sup>8</sup> Nella prefazione del *Raggio del Microcosmo* nella edizione inglese del 1953, Velimirović scrisse che „il tema di questo poema è lo stesso come quelli della *Divina Commedia* di Dante, *Paradiso perduto* di Milton o *Messiede* di Klopstock“ (Velimirovitch, 1953).

<sup>9</sup> Le edizioni del *Serto della montagna* in curatela e con i commenti di Rešetar furono pubblicate ben dieci volte durante la sua vita e un'altra ventina di volte postume. La primissima edizione fu pubblicata nel 1890 (*Gorski vijenac Vladike*

Stjepo Kastropeli (1880-1963), professore e scrittore croato, in un saggio del 1956 cercando di esaminare la questione riguardo alla lettura della *Commedia* da parte del giovane Njegoš, tra l'altro, affermò che „si può accettare come un fatto storico“ che Njegoš e il suo precettore „hanno studiato insieme la *Divina Commedia*“.<sup>10</sup> L'autore sottolineò che al poeta montenegrino „proprio attraverso il Poema dantesco venne insegnato il mestiere di poetare“ e che Njegoš „conosceva bene l'opera del famoso poeta italiano dalla quale ricevette i suggerimenti“ senza poter intendere, nonostante tutto il suo talento, il senso e i segreti poetici della *Commedia* da solo, ma grazie allo stimolo e all'aiuto di un interprete che trovò nella figura di Milutinović (Kastropeli 1956, 21-32).

Anica Savić Rebac (1892-1953), filologa classica, traduttrice e professoressa serba secondo la quale il *Raggio del Microcosmo* fu „la più alta espressione della cultura jugoslava“, nel saggio *Pesnik i njegova pozicija* [Il poeta e la sua posizione] del 1966, dopo aver esaminato il rapporto tra Njegoš e Milton, specificò che „il poeta inglese gli era, insieme a Dante, di tutti i poeti più familiare per la sua direzione teologico-politica dello spirito e per i temi del poema“ influenzando il poeta montenegrino in diversi dettagli, senza però che Njegoš lo imitasse nelle sue aspirazioni artistiche (Savić Rebac 2016, 129).<sup>11</sup> Dopo aver sottolineato l'unicità di Dante che „riuscì nel Paradiso a mostrare in modo poetico lo spirituale senza renderlo materiale e personale“, Savić Rebac (137) ribadì che Njegoš non fu „intriso dalle rappresentazioni oltremondane come Dante“ e che la sua complessità arcaica – „la doppia comprensione dell'immortalità che si manifesta sia nella concezione del poema come conflitto tra la filosofia della luce e la divinità presentata personalmente, sia nell'immaginazione che si esprime come la

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*Crnogorskog Petra Petrovića Njegoša*. Uvod i komentar napisao dr Milan Rešetar. Zagreb: Dionička Tiskara, 1890), mentre la seconda, aggiornata e arricchita nei commenti, risale al 1892. Senza maggiori interventi dell'autore, la seconda edizione venne ristampata nel 1904, 1905, 1909, 1912, 1920, 1923, 1928 e 1940.

<sup>10</sup> Simeon Sima Milutinović, detto Sarajlija (1791-1848), letterato, scrittore, politico serbo e uno dei più noti poeti dell'epoca del romanticismo, ebbe un forte influsso sul suo allievo, il futuro poeta e principe-vescovo montenegrino.

<sup>11</sup> Il primo studio di Savić Rebac sul *Raggio* venne pubblicato come prefazione (pp. 105-149) dell'edizione inglese dell'opera nella sua traduzione: Petar Petrović Njegoš, *The Ray of the Microcosm*, (translation with an Introduction by A. Savić Rebac), Harvard Slavic Studies (Vol. III), 1957. La traduzione dello studio in serbocroato venne pubblicata come prefazione (pp. 5-48) nell'edizione: Petar II Petrović Njegoš, *Luča Mikrokozma*, Prosveta, Beograd, 1968.

materializzazione di elementi spiritualistici“ – rispetto a Dante „è più vicina in modo diretto allo schema apocalittico“.

Isidora Sekulić (1877-1958), scrittrice, traduttrice e prima donna membro dell'Accademia nazionale serba, nel suo libro *Njegošu: knjiga duboke odanosti* [Per Njegoš: il libro di una profonda devozione] del 1951, cercando di individuare le origini dei motivi religiosi e letterari nella sua opera sostenne che queste si possono trovare negli autori dell'antichità greci e romani, quelli relativi alla patrologia paleocristiana, al neoplatonismo, al bogomilismo e alla cabala „ma anche in Dante e Milton“ (Sekulić 1951, 199). Come scrive Sekulić (243), nella letteratura gli scrittori usano delle idee tratte da diverse fonti e diversi autori, ed evidenziava che ci sono „i prestiti da Dante“ nell'opera di Njegoš, sia nei punti di somiglianza, sia nelle differenze generali tra le opere dei due poeti.

Pero Slijepčević (1888-1964), storico della letteratura croato, nel suo saggio *Stvaranje sveta i slika vasiona u Luči Mikrokozma* [La creazione del mondo e l'immagine dell'universo nel *Raggio del Microcosmo*] del 1952 sostenne che Njegoš per la rappresentazione dell'architettura di certi cieli nel *Raggio* „usò la descrizione dantesca“ annotando, fra l'altro, che entrambi i poeti usarono termini simili (cielo, sfera, cerchio, giro, danza dell'anime...) per descrivere le sfere immateriali celesti (Slijepčević 1952, 178-201).

Arturo Cronia (1896-1967), linguista, filologo e uno dei pionieri della slavistica italiana, nel suo libro *Quadri e figure del romanticismo slavo* del 1944, dove pubblicò i suoi corsi di filologia slava tenuti presso l'Università di Padova nell'anno accademico 1943-1944, descrisse il *Raggio* come un poema filosofico scritto sotto l'influenza di Milton e Dante „dove c'è molta filosofia ma poca poesia“ (Cronia 1944, 209). In occasione dei settecento anni dalla nascita di Dante, Cronia pubblicò nel 1965 il libro *La fortuna di Dante nella letteratura serbo-croata* dove descrisse sia „i richiami all'Alighieri del Njegoš nei suoi primi voli“, sia il fatto che „è certo che fra i componimenti letterari che stanno alla base del poema, Dante è presente“, soprattutto o unicamente nella prima parte del *Raggio*. Come l'autore scrisse in seguito, nell'architettura materiale e spirituale del paradiso di Njegoš „comunque si fa derivare da Dante“ definendolo come „un paradiso sui generis, njegošiano, in miniatura“ (Cronia 1965, 82-83). A questo punto viene sottolineato che „si sente e intuisce Dante“ in diversi punti del poema di Njegoš e che „analogo è il comportamento del poeta serbo anche nel mormorio di rifrangenze particolari che evocano l'Alighieri“ dove, aggiunge Cronia (85), „in questi accostamenti le soggezioni dantesche si sfrangiano in divagazioni collaterali a rincalzo delle quali interviene lo spunto

inventivo dell'imitatore e di Dante resta solo il nucleo primitivo o l'avvio a nuovi reagenti". Concludendo dopo una elaborazione di alcuni versi dal *Raggio*, Cronia (87-88) affermò che „Dante è presente nel pensiero di Njegoš, ma della sua arte viva non c'è la minima traccia“ perché „la materia riflessa viene trasformata al punto di renderla irricognoscibile, tanto più che Dante si presta male artisticamente ad un imitatore che non ha sentito il vero incanto della poesia della *Commedia*“.<sup>12</sup>

Il libro di Cronia subì forti critiche e obiezioni da parte dell'anglista, traduttore e accademico croato Josip Torbarina (1902-1986), che nel 1966 pubblicò un saggio polemico intitolato *Arturo Cronia on Dante in Croatian and Serbian Literature* in cui viene censurato l'autore e il suo lavoro in quanto „pieno di errori, pregiudizi politici molto forti di aspirazioni irredentiste e linguaggio abusivo“. Elaborando minuziosamente „l'immagine storta“ esposta in merito alle due letterature (soffermandosi particolarmente su quella croata), Torbarina (1966, 164) asserì che il libro del più noto slavista italiano del XX secolo „sarà più utile in Italia che in Jugoslavia dove, per tutto quello provato precedentemente, non sarà ben accolto“. Per quanto riguarda i giudizi di Cronia riferiti su „uno dei maggiori poeti serbi, il principe e vescovo montenegrino Petar Petrović Njegoš“, Torbarina (173 e 176) annotò solo il fatto che nella sezione del libro dedicato agli echi e reminiscenze dantesche nelle opere degli scrittori croati e serbi Cronia „comincia con il montenegrino P. Petrović Njegoš a cui vengono dedicate ben dieci pagine“ (162). Va comunque accennato un fatto particolarmente interessante riguardo i *pregiudizi politici*: in uno dei suoi studi precedenti intitolato *La conoscenza del mondo slavo in Italia*, lo stesso Cronia parlando di Njegoš lo definì „grande principe e poeta montenegrino“ ovvero „grande poeta montenegrino“ (Cronia 1958, 374; 457 e 465).

Vesna Kilibarda, professoressa di letteratura italiana presso l'Università del Montenegro e accademica montenegrina, nel suo libro *Njegoš i Italija* [Njegoš e l'Italia] del 2014 riprende nel paragrafo intitolato *Njegoš i Dante* [Njegoš e Dante] le osservazioni formulate in

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<sup>12</sup> Secondo Cronia, a Dante Njegoš deve: l'idea del viandante sbalestrato dalle furie della natura tra tenebre e orrore (Canto I, 20-30; Inf, I, 1-10); la proposizione del poema (Canto I, 40-50; Inf., I, 115-130); il fenomeno dell'occhio umano che non tollera eccessivi splendori di luce (Canto I, 144-151; Par., XXX, 46-50 e passim); la difficoltà di esprimere i propri pensieri (Canto II, 26-30, 34; Par., XXX e passim.); la necessità di risolvere vari problemi (Canto I, 70-80 e Canti III e ss.; Par. I, 94-142, X, 7-24, ecc.); il conforto di cui talvolta il poeta ha bisogno (Canto I, 161-170 e altrove; Inf., II, 43 e ss. ecc.) e via dicendo (Cronia 1965, 79-88).



precedenti studi comparatistici sulle relazioni tra i due poeti e afferma che l'influenza di Dante sul poema filosofico-religioso di Njegoš evidenzia una presenza pluridecennale nella njegošologia essendo fonte di ispirazione per molti studiosi.<sup>13</sup> Vi si elaborano brevemente gli autori che hanno identificato possibili dipendenze e influenze dantesche a riguardo, concludendo che „la questione dell'influenza di Dante su Njegoš è un argomento ormai risolto“ (Kilibarda 2014, 69).

Sonja Tomović Šundić, filosofa e professoressa universitaria montenegrina, nel libro *Njegoševa filozofija čovjeka* [La filosofia dell'uomo secondo Njegoš] del 2016 dedica un paragrafo intitolato *Intermezzo: Njegoš e Dante* [Intermezzo: Njegoš e Dante] al rapporto tra i due poeti dal punto di vista filosofico-letterario e specifica che la poesia di Njegoš sia ispirata dai poeti europei come Dante, Milton, Puškin e De Lamartine, ma che contemporaneamente sia anche il frutto dell'esperienza poetica del tutto particolare che scaturisce da un autentico dono poetico dell'autore. Stando a Šundić (2016, 427), nonostante il fatto che il poeta montenegrino era familiare con le principali competenze poetiche e le opere del suolo europeo dell'epoca da cui ha potuto ricavare spunti letterari e tematici, l'influenza di Dante „non è stata finora sufficientemente esplorata nelle opere di noti studiosi che si occupano della critica letteraria njegošiana“ essendo „una significativa matrice concettuale e letteraria che avrebbe potuto essere uno stimolante spunto per Njegoš per il suo concetto poetico elaborato nel *Raggio*“. Nel saggio *Njegoš e l'aura Dante* [Njegoš e l'aura Dante] pubblicato recentemente nel 2023, l'autrice elabora minuziosamente l'influenza della *Divina Commedia* sul *Raggio* cercando di stabilirne somiglianze concettuali, linguistiche e terminologiche. Come scrive Tomović Šundić, la formazione letteraria del poeta-vescovo montenegrino si creò, tra l'altro, sotto gli auspici dell'altamente sviluppata letteratura italiana come la culla di tutti i generi letterari europei „trovando nella poesia di Dante la parentela spirituale, un grandioso incentivo nella formulazione della propria espressione poetica per poter concepire il *Raggio del Microcosmo*, il suo capolavoro che si trova al vertice della creatività poetica della letteratura slava meridionale“. L'autrice, inoltre, afferma che nonostante le differenze concettuali di base delle due opere, si può notare „un'influenza poetica interiore che non può essere ignorata“ giacché Njegoš nella sua poesia applicò il meglio della tradizione culturale e poetica europea - „in primo posto di Dante, adattando il suo pensiero e i sintagmi linguistici nella propria opera letteraria“ (Tomović Šundić 2023).

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<sup>13</sup> Cfr. Kilibarda 2013, 89-96; *Id.* 2021, 47-53.

Alberto Casella, docente dell'Università Cattolica del Sacro Cuore, storico e teologo italiano, nel saggio *La Poesia teologica di Petar Il Petrović Njegoš tra Occidente e Oriente: essenza e conoscenza di Dio ne 'Il raggio del microcosmo'* afferma che „i sei canti del *Raggio* risentono fortemente a livello tematico della ispirazione dantesca e miltoniana“: per quanto concerne la concezione neoplatonica dantesca, si possono notare l'idea dell'armonia celeste e della gerarchia angelica nei primi due canti e nella prima parte del terzo canto del *Raggio* „dove risuonano i canti XVII-XXXIII del *Paradiso* di Dante“ (Casella 2020, 37).<sup>14</sup>

Tra numerosi studiosi del *Raggio del Microcosmo* che nell'arco di più di cento anni tentarono di verificare se fossero giustificabili le ipotesi sulla dipendenza diretta dall'Alighieri, tre sono particolarmente importanti e apprezzati dalla critica letteraria njegošiana contemporanea, sia per qualità e quantità dei loro contributi scientifici, sia per i loro orientamenti tematici e approcci comparatistici:

Alois Schmaus (1901-1970), linguista e traduttore tedesco e uno dei più apprezzati slavisti dell'epoca, in uno studio del 1927 intitolato *Luča Mikrokozma i njene paralele u svetskoj književnosti* [Il *Raggio del Microcosmo* e i suoi paralleli nella letteratura mondiale] riassumendo le opinioni precedenti sul tema dell'originalità del *Raggio*, annotò che le similitudini tra le opere di Njegoš e Milton riguardano le somiglianze di carattere materiale relative al soggetto poetico, mentre tra le opere di Njegoš e Dante si possono notare le somiglianze di carattere architettonico legate al metodo di elaborazione del soggetto poetico (Šmaus 2000, 16). Sottolineando le somiglianze, l'autore asserisce sia l'allegoria dei poemi e il sublime viaggio oltremondano svolto dai due autori in qualità di protagonisti partecipanti direttamente alle azioni, sia le guide che accompagnano i poeti nell'aldilà – Virgilio e Beatrice in Dante, la scintilla divina e l'angelo guardiano che incarnano le caratteristiche simili a Beatrice in Njegoš (40-44). Nella seconda parte dello stesso studio intitolato *Pesnička i filozofska koncepcija Luče Mikrokozma* [Concezione poetica e filosofica del *Raggio del Microcosmo*], Schmaus (74) affermò che „l'influsso esterno, se ce n'è uno, è limitato a motivi poetici individuali (le guide in Njegoš e in Dante) oppure ai dettagli descrittivi“ e che la prima parte del *Raggio* „solo

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<sup>14</sup> La traduzione del saggio di Casella (pp. 32-50) viene pubblicata nel 2021: cfr. Alberto Kazela, *Teološka poezija Petra Il Petrovića Njegoša između Zapada i Istoka: suština i spoznaja Boga u "Luči mikrokozma"*, (traduzione di Olivera Popović), Matica crnogorska: časopis za društvena pitanja, nauku i kulturu, Godina XXII, Broj 87, Cetinje-Podgorica, 2021, str. 313-334.

apparentemente corrisponde con la *Divina Commedia*“ mentre la seconda è più vicina al *Paradiso perduto* e che, comunque, l’influsso sia di Dante sia di Milton si può prendere in considerazione „come il fattore secondario che influenzò la creatività di Njegoš solo dopo che venne creata la concezione poetica di tutto il canto“. Lo studio di Schmaus, considerato dalla critica letteraria njegošiana una svolta nelle ricerche di influssi esterni sul *Raggio* (in quanto preceduto dalle affermazioni di pochi studiosi che si trattava di un’opera basata sulle imitazioni di Milton e Dante), mostrò che si trattava infatti di „una concezione poetica del tutto originale“ e che le similitudini di tipo dantesco e miltoniano „non riguardano la concezione poetica, ma si limitano ai dettagli nell’effettuazione del tema principale“ (85; 215).

Miron Flašar (1929-1997), filologo classico, professore universitario e accademico serbo, era uno dei massimi studiosi contemporanei dell’opera letteraria di Njegoš. Nei suoi studi legati alla ricerca dei riflessi dell’antichità nelle opere del vescovo-poeta montenegrino, Flašar cercò, tra l’altro, di chiarire e formulare il grado della sua dipendenza da Dante, soprattutto quella che riguarda la prima parte del *Raggio*, indicata dagli studiosi precedenti come il punto più significativo che accomuna le due opere. Nel saggio *Dante, Njegoš i heksaemeralno predanje* [Dante, Njegoš e la tradizione esamerale] del 1984, l’autore dimostrò in modo alquanto attendibile che: (1) le visioni allegoriche e l’ascensione dell’anima nelle strutture celesti contenute nei primi due canti del *Raggio* sono legate all’immagine geocentrica del mondo secondo cui certi elementi sono determinati da motivi tradizionali risalenti a modelli anteriori, sia di rappresentazione della creazione del mondo sia delle visioni attraverso le quali si compie l’ascesa dell’anima ai cieli immateriali, rintracciabili fin dall’epoca classica; (2) Njegoš si distingue da Dante in entrambe queste serie complementari degli elementi, sia per le componenti cosmologiche e il modello dell’universo, sia per i motivi comuni legati all’antichità procedendo a tappe in un percorso di ascesa; (3) e, infine, queste differenze tra i due poeti concernenti la visione dell’universo e gli elementi descrittivi che caratterizzano l’ascensione sono tali da far avvicinare la visione njegošiana ai testi della tradizione letteraria esamerale e allegorica europea in cui alcune concezioni fondamentali conservano i tratti essenziali dell’antica prassi platonico-filoniana (Flaşar 1984, 234). Stando a Flašar, per quanto riguarda le affermazioni dell’autore nei suoi *Commenti del Raggio del Microcosmo* „nel testo del *Raggio* non si trovano tracce attendibili di un’influenza più forte e diretta del Poema dantesco“ (Flaşar 2004, 373).

Slobodan Tomović (1929-2016), filosofo, professore universitario montenegrino e uno dei maggiori studiosi contemporanei della filosofia

njegošiana, durante il suo prolifico lavoro accademico ha pubblicato tre studi su Njegoš di particolare importanza: *Njegoševa Luča: studija* [Il Raggio di Njegoš: uno studio] del 1971, *Tumačenje i objašnjenja Njegoševe Luče Mikrokozma* [Interpretazioni e spiegazioni del Raggio del Microcosmo di Njegoš] e *Integralni komentar Luče Mikrokozma* [Commento integrale del Raggio di Microcosmo] del 1981. Stando a Tomović, nel poema di Njegoš „si possono seguire chiaramente le tracce dell’influenza dell’epopea omerica, e in seguito delle opere di Sofocle, Virgilio, Dante, Shakespeare, Byron, Klopstock, Lessing, Milton, Goethe, De Lamartine ed altri“ (Tomović 2017, 27). Come scrive Tomović (72-75), sebbene i modelli letterari di Njegoš furono principalmente la Sacra scrittura, i classici antichi nonché la mitologia e la letteratura apocrifia da cui aveva preso l’idea base per il suo poema, annotò anche alcuni punti della *Commedia* da dove Njegoš „poteva ispirarsi“ per le idee base dell’architettura delle sfere celesti e delle guide nel paradiso in diversi passi del *Raggio*. Infine, stando a Tomović (89), nella descrizione poetica del trono di Dio nell’empireo „troviamo una coincidenza in tutti e tre i poeti delle grandi epopee cosmomitologiche: Dante, Milton e Njegoš“.

Si conclude questa breve panoramica di alcuni dei momenti più significativi che numerosi studiosi hanno tentato di chiarire in merito alla complessità degli influssi esterni sul poema di Njegoš e sulla base del problema ancora oggi evidentemente attuale nella critica njejosiana sulle linee portati a riguardo delle ipotesi di una dipendenza diretta o indiretta della *Commedia*. Si sono altresì evidenziate le più aggiornate interpretazioni e le ricerche più approfondite degli aspetti particolari del tema proposto. Alla luce di quanto sopra esposto, sembra plausibile dedurre che Dante, per il suo prestigio letterario, sia stato una fonte rilevante per il *vladika* montenegrino. Chiaramente, le interpretazioni presentate sono solo un tentativo di sintesi dei diversi esiti della critica, innanzitutto quelli dell’ultimo decennio. Pertanto, è il caso di ribadire, in conclusione, che l’erudizione di un poeta rende tanto facile quanto difficile riconoscere le influenze sulla sua opera – più il poeta è istruito, maggiore è la probabilità che la sua poesia sia stata influenzata da diversi autori, anche quando si tratta di riferimenti inequivocabili ad alcuni modelli letterari che si intrecciano nei percorsi poetici. Questo non significa che siano, perciò, meno pregiati o meno autentici; piuttosto che potrebbero esprimere la propria originalità e profondità, come nel caso del Njegoš, incarnata nel pensiero teologico-filosofico della complessa struttura narrativa e poetica del *Raggio del Microcosmo*.

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## DANTE IN NJEGOŠ

### BETWEEN CONSENTS AND DISSENTS WITHIN THE LITERARY CRITICISM

Criticism and scientific interpretations evidence the centuries-long interest of scholars in the literary production of the Prince-Bishop of Montenegro, the poet and philosopher Petar II Petrović Njegoš, in the search for external conceptual sources, literary models and poetic inspirations for his philosophical-religious poem *The Ray of the Microcosm*. The complexity of these influences and their temporal disparity allow us to follow, albeit only partially, a whole series of interconnected aspects and impulses indicated on the thematic level that Njegoš's literary criticism identifies in connection with the dissonant attitudes to the question of dependence and the possible influence of Dante's masterpiece in the conceptual and literary matrix that might have served as inspiration for *The Ray of the Microcosm*. This paper aims to provide a brief

overview of the most important scholars, researchers and authors of various tendencies from the end of the 19th century to the present who have contributed to the attempt to define certain aspects or main lines of comparative research regarding the possible influences of the masterpiece of the greatest Italian poet on the masterpiece of the greatest Montenegrin poet.

Shortly after the death of Petar II Petrović Njegoš (1813-1851), it was claimed that the Montenegrin prince-bishop, poet and philosopher was extensively inspired by *Paradise Lost* when writing his cosmic-religious poem *The Ray of the Microcosm*, widely regarded as the greatest epic poem in the English language. As a result, this masterpiece by John Milton (1608-1674) was later regarded as the most important source on the subject. Although literary critics unanimously agreed that there is no reliable data on how or when Njegoš came into direct contact with *Paradise Lost*, it is, however, documented that Milton's poem existed in Russian translation in the library of the Lyceum Cetinje (Njegoš's bookplate), but the book disappeared and its fate remains unknown to this day. Although Milton's work is considered a basic literary model for the external influence on Njegoš's philosophical-religious poem, observations were later made in comparative literature about possible dependencies, echoes and imitations of other authors.

Even though no edition of the *Divine Comedy* was found in Njegoš's private library (which he had inherited from his predecessor and integrated over the years), which comprised around 550 volumes on various subjects, the question remains whether it was possible for Dante's masterpiece (if it existed) suffered the same fate as *Paradise Lost*. It must be emphasized, however, that the three volumes by Abbot Antonio Cesari (1760-1828) entitled *The Beauties of Dante's Comedy* have been preserved in his library. We believe that the hypothesis that among the numerous volumes of Njegoš's library (or in what remains of it) there were some editions of a masterpiece of universal scope such as the *Comedy* can be considered valid, considering that many books were lost through negligence and carelessness, that many ended up in private hands, and that others were irretrievably ruined or lost over eighty years after his death, especially during the two Balkan Wars and the First World War.

An important aspect to consider is the resonance that nineteenth-century Romantic culture gave to the renewal of the cult of Dante, which made the fame of the supreme poet flourish throughout Europe with the value of the father of the fatherland and the symbol of Italian political, linguistic and cultural unity. Following this line of reasoning, there is an important connection between the fact that the Montenegrin ruler's inevitable destination on almost all his trips abroad was the eastern Adriatic, where he stayed for varying lengths of time on some fifteen occasions. Since he was also a poet and a passionate bibliophile, it can be assumed with great certainty that Njegoš must have been familiar with Dante's *Divine Comedy* during his numerous trips to Italy, either directly or indirectly through one or more intermediaries. Among the numerous scholars of the Njegoš's philosophical poem who for more than a hundred years tried to verify whether the hypotheses of direct dependence on Alighieri were

justified, three are particularly important and appreciated by contemporary literary criticism on Njegoš, both for the quality and quantity of their scientific contributions and for their thematic orientations and comparative approaches.

Among the numerous scholars of Njegoš's philosophical poem, who for more than a hundred years tried to verify whether the hypotheses of direct dependence on Alighieri were justified that we briefly discussed in this paper, three are particularly important and appreciated by contemporary literary criticism on Njegoš, both for the quality and quantity of their scientific contributions and for their thematic orientations and comparative approaches.

The German linguist and translator Alois Schmaus (1901-1970), one of the most popular Slavicist scholars of his time, stated that the similarities between the works of Njegoš and Milton are of a material nature and relate to the poetic theme, while the similarities between the works of Njegoš and Dante are on an architectural level and are related to the method of elaboration of the poetic theme. Miron Flašar (1929-1997), classical philologist, university professor and Serbian academic, was one of the greatest contemporary scholars of Njegoš's literary work. The author has quite accurately demonstrated that there are no reliable traces of a stronger and more direct influence of Dante's poem in the text of *The Ray of the Microcosm*. According to Slobodan Tomović (1929-2016), Montenegrin philosopher, university professor and one of the most important contemporary scholars of Njegoš's philosophy, the influence of the Homeric epic and later the works of Sophocles, Virgil, Dante, Shakespeare, Byron, Klopstock, Milton, Goethe, De Lamartine and others can be traced in *The Ray of the Microcosm*. He concludes that while Njegoš's literary models were mainly the Holy Scriptures, the ancient classics, mythology and apocryphal literature, from which he drew the basic idea for his poem, there are also several passages in comedy from which Njegoš could draw inspiration for the basic ideas of the architecture of the heavenly spheres and the heavenly guides at various stages of his poem.

This panoramic overview seeks to give highlights and some of the key moments that numerous scholars have tried to clarify regarding the complexity of external influences on Njegoš's poem, as well as some of the fundamental problems that still persist in current literary criticism of Njegoš, along the hypothesised lines of direct or indirect dependence on Dante's *Comedy*. In addition, the most recent interpretations and the most thorough research on the various aspects of the proposed topic have been emphasized. In the light of the above, it must therefore be concluded that Dante's literary reputation and poetic choices made him an important source for the prince-bishop of Montenegro and his philosophical and religious poem. The interpretations presented are merely an attempt to summarize the various results of criticism, especially modern criticism. It is therefore worth pointing out once again that a poet's erudition makes it both easy and difficult to recognize the influences on his work - the more educated the poet is, the greater the likelihood that his poetry has been influenced by various authors, even if it is clear references to some literary models woven into the poetic paths and models. This does not



mean that they are therefore less valuable or less authentic. Rather, they could express their originality and depth, as in the case of Njegoš, embodied in the theological-philosophical thoughts of the complex narrative and poetic structure of *The Ray of the Microcosm*.

**Keywords:** Dante Alighieri, Petar II Petrović Njegoš, *The Divine Comedy*, *The Ray of the Microcosm*, literary criticism



## **EPISTOLARNO SVJEDOČANSTVO GARIBALDINCA ĐAKOMA VIVALDI PASKVE O CRNOJ GORI**

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**Apstrakt:** Predmet ovog rada je ličnost i djelovanje u Crnoj Gori Đakoma Vivaldi Paskve, istaknutog sljedbenika Đuzepea Garibaldija i Đuzepea Macinija, učesnika i podržavaoca više oslobodilačkih nacionalnih i demokratskih pokreta u Evropi. Ovaj italijanski plemić boravio je u Crnoj Gori u vrijeme hercegovačkog ustanka i tursko-crnogorskog rata 1875–1878. Njegova aktivnost sagledana je na osnovu arhivske građe, memoaristike i literature sa posebnim fokusom na epistolarnu zaostavštinu Vivaldi Paskve, iz koje se jedan dio prvi put objavljuje u prevodu na crnogorski jezik.

**Ključne riječi:** Đakomo Vivaldi Paskva, Garibaldi, crnogorsko-turski rat 1875-1878, Crna Gora, Italija

Ustanak osmanske raje u Bosni i Hercegovini u ljeto 1875. i ratne zaplete koji su u razdoblju od 1876. do 1878. godine iz njega proizašli na Balkanu, a koji su uključivali Crnu Goru, Srbiju, Bugarsku, potom i Rusiju i druge velike sile, sa velikim interesovanjem pratila je italijanska javnost. U ustanku balkanskih naroda u Italiji je prepoznavano vlastito iskustvo risordimenta, odnosno nacionalnog ujedinjenja.<sup>1</sup>

Od šezdesetih godina XIX vijeka i u italijanskim i u crnogorskim vladajućim krugovima postojale su ideje o zajedničkoj antiturskoj i antiaustrijskoj oslobodilačkoj akciji. U tom kontekstu razmatrana je i mogućnost dolaska italijanskih dobrovoljaca u Crnu Goru, zbog čega su između Torina i Cetinja razmjenjivani emisari i poruke. Ovakvi planovi izazivali su zabrinutost u Carigradu, Beču i drugim evropskim prijestonicama, zbog opasnosti od otvaranja kriznog žarišta evropskih razmjera. Francuska i ruska vlada, koje su tada imale snažan uticaj u

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<sup>1</sup> Opširnije o tome v. Burzanović, *Crna Gora u Italijanskoj spoljnoj politici* 13–27.

Torinu i na Cetinju, osujetile su realizaciju ovih planova (Burzanović, *Crna Gora u Italijanskoj spoljnoj politici* 13-27).

Italijanski dobrovoljci u Crnoj Gori pojavili se tek 1875. godine, u vrijeme razbuktavanja bosanskohercegovačkog ustanka. Njihovo uključivanje u ustaničke redove podržavao je onaj dio italijanske javnosti u kom su bile žive liberalne ideje Macinija i Garibaldija. Italijanske vlade ne samo da nijesu podržavale odlazak svojih državljana na strana ratišta, već su nastojale da ih raznim administrativnim mjerama u toj namjeri onemoguće, budući da je Italija sa Osmanskim carstvom imala korektne političke i ekonomske odnose.<sup>2</sup> Sa svoje strane intervenisale su i austrougarske vlasti hapseći i vršeći ekstradiciju italijanskih građana koji su preko Dalmacije i Boke Kotorske pokušavali da se prebace u Hercegovinu i Crnu Goru, odnosno na ratište (Burzanović, „Italijanski dobrovoljci u Hercegovini i Crnoj Gori 1875-1876 godine“ 37-38).

Broj italijanskih dobrovoljaca garibaldinaca u ustaničkim redovima nije precizno utvrđen. Procjenjuje se da ih je moglo biti od nekoliko desetina do četiri stotine. Prema tvrdnji crnogorskog knjaza Nikole italijanskih dobrovoljaca u Hercegovini bilo je manje od 40.<sup>3</sup> On je prije svega cijenio moralni doprinos Italijana ustanku.

Po vlastitom svjedočanstvu garibaldinaca, njih su za dolazak u Hercegovinu snažno motivisale afirmativne vijesti o ustanku koje je plasirala italijanska štampa. Po dolasku na ratište njihov entuzijizam se smanjivao, mada su im ustanici pružali bolje životne uslove nego što su ih i sami imali („Durando a Visconti Venosta“, 6 marzo 1876). Hrabrim držanjem Italijani su se istakli u bitkama na Zupcima, u Dugi i Presjeci, a posebno u bici na Muratovici tokom koje su, prema nekim izvorima, ustanici, Crnogorci i Italijani, jurišali uzvikujući Garibaldijevo ime (Mantegazza 127-133; Aleksić-Pejković 33).

Italijanske dobrovoljke karakterisala je ideološka šarolikost. Među njima su prevladavale pristalice tzv. *Demokratske internacionalne struje* koja se nije vezivala za Crnu Goru, prepoznajući je kao autokratsku i optužujući je da se ustankom služi za vlastitu korist. Oni su izbjegavali da se direktno uključe u crnogorske jedinice i radije su prilazili ustaničkom

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<sup>2</sup> Italija je bila izložena kritikama i optužbama osmanskih diplomatskih predstavnika, pa je nastojala da pokaže da ti odlasci italijanskih dobrovoljaca na ratište predstavljaju lični čin i da ih vlada ničim ne podstiče niti ih olakšava (Burzanović, „Italijanski dobrovoljci u Hercegovini i Crnoj Gori 1875-1876 godine“ 36-38, 49-50).

<sup>3</sup> Knjaz poimenično navodi njihove starješine: garibaldinskog kapetana, grofa Karla Faelu, Lučana Montaltija, vojvodu Vivaldi Paskvu i grofa Čikonija (Petrović Njegoš 296-297).

hercegovačkom vođi Miću Ljubibratiću, oko koga je bilo i drugih stranih dobrovoljaca. Postojala je i druga, liberalna struja koja se zalagala za to da se legija, kako su zvali svoju dobrovoljačku skupinu, oslanja na Crnu Goru. Svoja opredjeljenja dio garibaldinaca je pokazao i razvijajući u Sutorini crvenu zastavu i proklamujući republiku. Garibaldi se ovim pretjerivanjima protivio i smatrao ih štetnim.<sup>4</sup> On je pratio razvoj ustanka, bio u kontaktu sa njegovim vođama i ohrabrivao ih.<sup>5</sup> Kod italijanskih vlasti je urgirao da se ustanicima i Crnogorcima olakša nabavka naoružanja, posebno topova (Maserati 140). Garibaldi je preko svojih emisara nastojao da utvrdi na koji način bi on, u interesu uspješnog razvoja ustanka, trebalo da pruži pomoć.<sup>6</sup> U početku je smatrao da je treba usmjeriti preko ustaničkog vođe Miće Ljubibratića, da bi kasnije, nakon izvještaja svojih osoba od povjerenja, prije svega Đakoma Vivaldija Paskve i Evgenija Popovića<sup>7</sup> i, zaključio da to treba raditi posredstvom knjaza Nikole, koji je pomagao i kontrolisao ustanički pokret i prije nego što je Crna Gora i formalno ušla u rat.

Garibaldijev emisar, markiz Vivaldi Paskva (1844–1893), pridružio se Garibaldiju još kao dvadesetogodišnjak. Ovaj plemić iz Đenove učestvovao u vojnim kampanjama u Poljskoj, Francuskoj i Italiji (Branca 315; Barilli 146; Pendola 3). Njegova kuća bila je mjesto okupljanja italijanskih patriota i revolucionara. Između ostalih, u njoj je boravio i Đuzepe Macini (Scritti editi e inediti di Giuseppe Mazzini XXV- XXVI).

Đakoma Vivaldi Paskvu u svojim dnevničkim i memoarskim zapisima pominje više učesnika ratnih zbivanja. U tim pomenima ističe se njegova bliskost sa knjazom Nikolom i njegova gotovo idealizovana hrabrost:

Među ovim junacima beše i jedan lepuškat mladić, gospodskoga lika i pogleda. On jahaše konja šarenoga, a beše odeven u finu zelenu čohu sajanliju, talijanskoga kroja. To beše Duka Vivaldi de Pasku, talijanski plemić, kojeg beše ovamo

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<sup>4</sup> Početkom marta 1876. godine Garibaldi piše Zgaralinu podvlačeći da Italijani treba da stanu pod istu zastavu kao i ustanici, a da je isticanje crvene zastave već nanijelo štetu (Deambrosis 49).

<sup>5</sup> O tome svjedoči Garibaldijev proglas pisan na Kapreri 6. oktobra 1875 („Garibaldi hercegovačkijem ustašima“).

<sup>6</sup> Jedan od Garibaldijevih izaslanika kod crnogorskog knjaza bio je Jakopo Zgaralino, koji se crnogorskoj ustaničkoj vojsci pridružio sa grupom svojih sunarodnika iz Livorna (Burzanović, „Italijanski dobrovoljci u Hercegovini i Crnoj Gori 1875-1876 godine“ 48).

<sup>7</sup> Garibaldijev saborac, novinar i publicista Evgenije Popović je od 1876. do 1877. godine svoje ratne reportaže u formi pisama, potpisane pseudonimom Emilio Terđesti, objavljivao u različitim italijanskim periodičnim publikacijama.

poslao seda junačina Đuzepo Garibaldi u toj svrsi, da ovuda prođe uz našu vojsku i razgledi hercegovačka bojišta. Isti je mladić još sa Cetinja s našom vojskom pošao i nikako se od nje nije odvajao. On beše vazda u knjaževoj sviti, a obedovaše za šenatskom trpezom u logoru, kao mio gost knjaza i naroda crnogorskog. Mladić beše ljubazan i mio svakome, ma da više ćutljiv beše po prirodi svojoj. Ali vazda beše, kao i svaki Srbin, oduševljen za našu narodnu stvar, radi koje se ovamo krenusmo (Pajević 258).

Romantičarsku sliku Vivaldi Paskve koji se izazivački pojavljuje na konju pred neprijateljskim jedinicama dao je dvije decenije nakon ustanka i italijanski publicista Viko Mantegaca koji, pišući u svojoj knjizi o Crnoj Gori o učešću garibaldinaca u crnogorsko-turskom ratu na osnovu informacija dobijenih od Evgenija Popovića, kaže:

Jednog dana, kad je sam na konju dojahao do njihovog isturenog položaja na hercegovačkoj granici, zamalo ga Turci nijesu uhvatili... Grupa Crnogoraca, koja je dojurila čuvši pucnjavu, morala je, suprotno naređenjima, da se upusti u kratku borbu da ga zaštiti i uz divno čudo uspjela je da ga spasi (Mantegazza 129).

Italijanski predstavnik u Dubrovniku Petar Bratanić opisao je Vivaldi Paskvu kao veoma obrazovanog čovjeka istaknutih intelektualnih sposobnosti i izuzetnih manira, koji ga čine „savršenim džentlmenom“ (DDI VI:548-549). Prema riječima crnogorskog diplomate Gavra Vukovića ovaj garibaldinac „stekao je neizmjereno uvaženje kod Knjaza i Crnogoraca svojom skromnošću, ličnim junaštvom, vojničkim patnjama kao najprostiji vojnik crnogorski“ (Vuković 401). Vuković o Vivaldi Paskvi piše i kao o izvještaču sa ratišta, koji je „šiljao dopise simpatične u italijanskim žurnalima“. U svojoj knjizi *Memoari sa Balkana 1878-1888* pominje ga još jedan savremenik, Martin Đurđević, opisujući ga kao „vatrena revolucionarca, koga je knez Nikola osobito štovao i komu je odavao čast kod svake zgode“ (Đurđević 99).

Neposredno prije dolaska u Crnu Goru aktivnosti Vivaldi Paskve bile su pod budnim okom italijanskih vlasti. Za njega se interesovao i generalni sekretar ministarstva unutrašnjih poslova Kodronki u pismu prefektu Venecije. U pismu se navodi da se Vivaldi Paskva sreo sa Garibaldijem u Rimu 14. novembra, da bi potom otputovao u Veneciju i Trst (Deambrosis 39).

O Vivaldi Paskvi 8. februara 1876. godine italijanski diplomata Čezare Durando izvještava Viskontija Venostu, ministra vanjskih poslova

Kraljevine Italije.<sup>8</sup> Ističući da se italijanski dobrovoljci koji su se uputili na hercegovačko ratište ideološki razlikuju, Durando Vivaldi Paskvu kvalifikuje kao predstavnika italijanske aristokratske struje.<sup>9</sup>

Vođa jedne od posljednjih grupa koje su pristigle na hercegovačko ratište, Jakopo Zgaralino iz Livorna, koji je nosio sa sobom Garibaldijevu poruku knjazu Nikoli, 16. februara dobio je od Garibaldija instrukciju da svoje djelovanje usaglasi sa Đakomom Vivaldi Paskvom. Mada se za Đenovljanina u Garibaldijevoj depeši navodi da je na čelu italijanske jedinice („si trova alla testa della Compagnia Italiana“),<sup>10</sup> i uprkos tome što ga i novinski izvori pominju u tom kontekstu („Srpski ustanak u Turskoj“ 30), prije bi se dalo zaključiti da je Vivaldi Paskva planiran za vojskovođu jedinice u formiranju, koja je trebalo da broji oko četiri stotine dobrovoljaca, ali koja nije formirana zbog razdora koji je nastupio među garibaldincima.

Naime, dok je Crna Gora još uvijek zvanično bila neutralna u ratu, iako je pružala materijalnu i vojnu pomoć ustanicima, u nesuglasicama nekih vođa hercegovačkih ustanika sa knjazom Nikolom i njegovim vojvodama, Vivaldi Paskva je nepokolebljivo pružao podršku knjazu Nikoli, ubijeđen da on predstavlja realnu snagu sposobnu da objedini borbene napore crnogorske vojske i ustanika. Zastupanje ovih stavova i uvjerenja da Hercegovina ne može opstati kao republika, čime se zanosio dio italijanskih dobrovoljaca, dovelo ga je u sukob sa onim sunarodnicima koji su podršku pružali ustaničkom vođi Ljubibratiću. Sukob je bio tih razmjera da su Vivaldi Paskvu njegovi saborci Italijani na samoproglašenom Ratnom sudu osudili na najtežu kaznu, a potom je preinačili na protjerivanje iz dobrovoljačkih redova. Presuda je donijeta u ime nepostojeće Republike Sutorina (DDI VI: 710).<sup>11</sup> Zbog osipanja garibaldinaca i činjenice da se Garibaldijev emisar nalazio u redovima

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<sup>8</sup> Durando je u tom trenutku bio član međunarodne komisije za Bosnu i Hercegovinu. Kasnije će kao italijanski predstavnik akreditovan kod knjaza Nikole biti u prilici da se u više navrata susretne sa markizom iz Đenove.

<sup>9</sup> Među organizatorima planirane legije stranaca koja je trebalo da pritekne u pomoć ustanicima Durando, pored Vivaldi Paskve, pominje Čelsa Čeretija, kvalifikujući ga kao internacionalistu, i Lučana Montaltija, koga predstavlja kao macinijevca. Durando ističe da su sva trojica povezana sa centralnim komitetom za pomoć ustanicima koji je djelovao u Rimu pod zaštitom i uz saradnju generala Garibaldija (DDI VI: 692-693)

<sup>10</sup> Porodična arhiva Zgaralino, Livorno: Garibaldi a Sgaralino, Caprera 16/2/1876. Dokument dobijen ljubaznošću gospođe Mikele Zgaralino.

<sup>11</sup> O razmiricama među garibaldincima i udaljavanju Vivaldi Paskve piše i zadarska štampa („Ragusa, 28. febbraio“ 2).

crnogorske vojske, odnosno u pratnji knjaza Nikole, zamisao o njegovom protjerivanju nije bilo moguće realizovati.<sup>12</sup>

Jedan od glavnih razloga neuspjeha Vivaldi Paskve da usmjeri italijanske dobrovoljce ka crnogorskoj vojsci i odstrani Ljubibratićev uticaj na njih bio je energičan otpor Karla Faele, jednog od njihovih zapovjednika, koji je uspio da većinu garibaldinaca zadrži uz Ljubibratića (Tamborra 146). O ciljevima Vivaldine misije da se sačuva jedinstvo u ustaničkim redovima svjedoči vijest objavljena odmah po njegovom dolasku, u listu *Zastava*, koji je redovno donosio vijesti o ustanku:

Garibaldi je poslao jednoga svoga poverenika Duka Vivala da Pasku, da proputuje po međi oko bojišta Hercegovačkog u Dalmaciji i Crnoj Gori pa i samo bojište. Vivala je vrlo dobar vojnik. On veli, da vojska ne treba da tera politiku, „jer politika kvari slogu“ i to neka upamte oni kojih se tiče („Srpski ustanak u Turskoj“ 297).

Vivaldi Paskva zalagao se za proglašenje knjaza Nikole vladarom Hercegovine. Vojvoda Gavro Vuković bilježi da se Garibaldijevom emisaru žurilo da se iz mjesta Zupci što prije na Cetinje pošalje deputacija koja bi knjazu iznijela tu ponudu, prvenstveno iz straha da bi Austro-Ugarska mogla zauzeti Hercegovinu. Zbog mogućnosti da ovakva odluka proizvede i negativne spoljnopolitičke posljedice Vivaldi Paskva je upućen na Cetinje da se sa knjazom dogovori o ovoj inicijativi. U tom trenutku, knjaževo prihvatanje značilo bi otvoreno i formalno konfrontiranje Crne Gore sa Turskom, za šta Crna Gora još uvijek nije bila spremna (Vuković 248). Može se pretpostaviti i da bi ovakav čin izazvao nezadovoljstvo evropskih sila, o čemu je knjaz Nikola morao voditi računa.

Krajem marta 1876. o Vivaldijevim aktivnostima iz tada austrijskog Zadra izvještava list *Zemljak*. U telegramu objavljenom u ovom listu bilježi se da se ovaj garibaldinac upravo vratio iz Italije sa „dosta novca“ i sa „preciznim instrukcijama“ komiteta u Rimu kojim je u Garibaldijevo ime predsjedavao njegov sin Menoti. Činjenica da je Vivaldi Paskva uspio da slobodno doputuje do Kotora a potom i do Cetinja, bez hapšenja kome su bili izloženi ostali italijanski dobrovoljci, pripisana je novinarskoj akreditaciji koju je posjedovao („Ragusa 20 marzo“ 1).

Na osnovu raspoloživih podataka teško je rekonstruisati kada je sve i koliko dugo tokom 1875, 1876 i 1877. godine Vivaldi Paskva boravio u

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<sup>12</sup> O odluci Vivaldi Paskve da zbog nesuglasica sa svojim sunarodnicima ostane na Cetinju u svojim izvještajima za list *Nazione* piše i Evgenije Popović (Tergesti „Lettere dall'Erzegovina“).



Crnoj Gori. Nakon neuspjeha da organizuje veću dobrovoljačku jedinicu na hercegovačkom ratištu, on maja 1876. godine odlazi u Beograd s ciljem da tamo realizuje sličnu misiju. U Beogradu će se sa njime naći i Karlo Faella i grupa okupljena oko braće Zgaralino (Jakopa i Paskvala). Italijani su pregovarali o formiranju dobrovoljačke jedinice od 500 ljudi, o čemu svjedoči i komunikacija italijanskog diplomatskog predstavnika u Beogradu sa svojim austrijskim kolegom. Italijan je Austrijanca uvjeravao da italijanska vlada ne podržava ovaj projekat, što je vjerovatno jedan od razloga što plan nije nikad realizavan (Deambrosis 66).

Sa direktnim konfrontiranjem Crne Gore sa Turskom jula 1876. godine Vivaldi Paskva se ponovo našao u redovima crnogorske vojske. Martin Đurđević u *Memoarima sa Balkana 1878-1888* bilježi da, kada je uoči bitke na Vučijem dolu jula 1876. godine knjaz Nikola svoje rođake koji su mu bili u pratnji (Filip, Šako, Blažo i Marko), rasporedio u jedinice koje su učestvovala u prvim i najžešćim sukobima, „Italijanac duka Vivaldi stupa u bojne redove s Petrovićima“ (101).

Italijanski poslanik Alfredo Seristori, koji je Crnu Goru posjetio avgusta 1877. godine, a svoje utiske sa ovog putovanja i boravka objavio iste godine u knjizi *Obale Dalmacije i Crna Gora*, često je bio u društvu Vivaldi Paskve.<sup>13</sup> Garibaldijev emisar bio mu je informator i vodič na terenu. Zajedno su se nalazili u području klanca Duga čijom je kontrolom crnogorska vojska sprječavala povezivanje turske vojske iz Hercegovine sa opkoljenim Nikšićem. U Paskvinom društvu Seristori je bio i na crnogorskim položajima prilikom opsade Nikšićke tvrđave. Zabilježeno je i da je Vivaldi Paskva 24. jula 1877. godine u društvu knjaza Nikole posmatrao opkoljenu tvrđavu (Vukčević 31).

Vojvoda Gavro Vuković navodi da je Vivaldi Paskva „pratio knjaza i vojsku sa ljubavlju i simpatijama do kraja rata“ (401). Bio je posljednji garibaldinac koji je napustio Crnu Goru.<sup>14</sup> Visoko cijeneći doprinos ovog Italijana, crnogorski vladar odlikovao ga je 1876. godine za iskazanu hrabrost i zasluge.

Svojevrsnu odu Vivaldiju Paskvi i njegovim slobodarskim stremljenjima napisao je španski pisac i političar Emilio Kastelar, koji je

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<sup>13</sup> Alfredo Seristori nije bio u službenoj misiji, već je došao lično motivisan, ali je crnogorska vlada ipak preko njega pokušala da utiče na obezbjeđivanje humanitarne pomoći za crnogorsko stanovništvo i izbjeglice sa ratom zahvaćenog prostora koji su svoje utočište našli u ionako siromašnoj Crnoj Gori. Opširnije o njegovom doživljaju Crne Gore v. Popović 2016.

<sup>14</sup> Tokom svog boravka u Crnoj Gori Vivaldi Paskva se bar jednom vraćao u Italiju („Notizie politiche. Austria-Ungheria“).

od septembra 1873. do januara 1874. godine bio na čelu Prve Španske republike. Republikancu i progresisti Kastelaru bila su bliska uvjerenja Vivaldi Paskve, koga ovako opisuje:

Herojska duša, plamena mašta, čelični karakter, posvetio se slobodi kao srednjovjekovni vitez svojoj dami. Još kao mladić pratio je Garibaldija u njegovoj ekspediciji na Siciliju i borio se uz njega s junaštvom koje je oživljavalo drevne grčke legende. Od tada, gdje god da je postojao potlačen narod, koji se muči i pati, gdje god se podigao znak slobode, gdje god se borilo za pravdu, bilo to u pobjedničkim danima Napulja ili u onim nepovoljnim kod Mentane, bilo to na ravnici Dižona ili u klanцу Duga, ovaj sin svog vijeka, ne brojeći neprijatelje, suočavao se s naporima borbi i opasnostima smrti, kako bi prekinuo ropski lanac i za minut ubrzao rad čovjeka ka napretku i ostvarivanju pravde (Castelar 207-208).<sup>15</sup>

Svojevrsan mit o Vivaldi Paskvi kao italijanskom vitezcu koji podstaknut slobodarskim stremljenjima dolazi na hercegovačko i crnogorsko ratište opstao je i u kasnijoj literaturi. Tako ga vijek i po kasnije hrvatski pisac Josip Bersa opisuje kao mladog, otmjenog i ozbiljnog čovjeka koji je jedini imao nekakvu „moralnu vlast“ nad italijanskim dobrovoljcima i koji je u crnogorskoj vojsci ostao „pune tri godine“ (Bersa 271-272).

O svom boravku na hercegovačkom ratištu i u Crnoj Gori svjedočanstvo je ostavio i sam Vivaldi Paskva. Mnoga njegova pisma su presretna, pa nijesu ni stigla do odredišta. Od onih sačuvanih, tri odabrana objavljena su u posebnoj publikaciji povodom vjenčanja princa prestolonasljednika Viktora Emanuela Savojskog sa crnogorskom princezom Jelenom Petrović Njegoš 1896. Godine (Un genovese nel Montenegro). Italijanskoj čitalačkoj publici na ovo izdanje skrenuo je pažnju list *Giornale ligustico di Archeologia, Storia e Letteratura* uvodnom napomenom iz koje saznajemo i ime primaoca pisama –

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<sup>15</sup> Isti autor u romantičarskom tonu, nesvojstvenom jednom političaru, veliča i Crnogorce, dajući podršku njihovoj borbi: „Ovi Crnogorci imali su za vođu jednog od najvećih junaka svog naroda, ratnika Mirka, oca sadašnjeg knjaza, toliko velikog po karakteru i duši da je odustao od radosti vlasti, ali ne i od gorčine, ostavljajući svom sinu upravljanje, a preuzevši samo žrtvu. Borba nije mogla biti nesrazmjernija. Poraz nije mogao biti sigurniji. Crnogorci su se borili za čast, a ne za pobjedu“ (294). Posljednje konstatacije odnose se nesumnjivo na crnogorsko iskustvo iz crnogorsko-turskog rata iz 1862. godine, čiji su detalji izvjesno bili poznati autoru.

Ferdinando Recasko (Ferdinando Rezasco).<sup>16</sup> Interesovanje italijanskog časopisa za prepisku staru dvije decenije objašnjava se potrebom da se čitaocima ponudi što veći broj informacija o zemlji njihove buduće kraljice, koja im je do ovog vjenčanja bila gotovo nepoznata. Prepiska Vivaldi Paskve izabrana je kao svjedočanstvo veza i solidarnosti Crnogoraca i Italijana i u prošlosti. U uvodnoj bilješci uredništvo ocjenjuje da su mnoge stvari koje je Vivaldi Paskva zabilježio prije dvije decenije i dalje aktuelne i da vjeruje da crnogorskom knjazu „neće biti mrsko“ da pročita kako je plemić iz Đenove predstavio njega i njegovu zemlju.

U ovim pismima Garibaldijev emisar iznosi detalje o svom putovanju u Crnu Goru i utiske o ovoj zemlji i narodu u presudnom istorijskom trenutku. U prvom pismu predstavljeni su Crna Gora i Crnogorci; drugo pismo donosi više informacija o njegovom putovanju i susretu sa Mićom Ljubibratićem, dok su u trećem opisani način borbe Crnogoraca i data razmatranja o mogućem pravcu razvoja Istočnog pitanja. Iz ove prepiske saznajemo da je Vivaldi Paskva u Crnu Goru stigao putujući parobrodom austrougarske kompanije *Lojd*, preko Zadra i Dubrovnika, iskrcaвши se u Herceg Novom. Odatle je došao do Kotora, pa nastavio pješke do crnogorske prijestonice. Na Cetinju se sreo s predstavnicima crnogorske vlade, ustaničkim vođama i članovima Komiteta za pomoć hercegovačkim ranjenicima.

Opis Crne Gore u pismima Vivaldija Paskve odlikuje glorifikatorski ton u isticanju onih karakteristika koje ovu balkansku zemlju i njen narod čine uzorom na koji se treba ugledati. Crnogorci su tako predstavljeni kao izuzetno poštteni, hrabri i veliki rodoljubi. Upoređujući ih sa Italijanima, Vivaldi Paskva povremeno pribjegava ironiji kroz koju ukazuje na manjkavosti vlastitog društva. To se prvenstveno ogleda u opisu načina rada cetinjskog zatvora u kome se u vrijeme autorove posjete nalazilo svega dvadesetak zatvorenika. Osim nepostojanjem nadzora, Vivaldi Paskva je bio iznenađen činjenicom da su zatvorenicima čak povjeravani zadaci poput prenosa velike svote novca ili važnih poruka u obližnje krajeve, a da nije zabilježen nijedan pokušaj bjekstva. Stoga on zaključuje da italijanski „komandanti karabinijera, delegati, načelnici, kao i generalni upravnici zatvora, ne bi mogli da izgrade nikakvu karijeru među Crnogorcima“.

Vivaldi Paskva je Crnu Goru predstavio i kao egalitarno društvo koje ne poznaje raslojavanje po ekonomskom i klasnom kriterijumu, odnosno kao zemlju u kojoj svi imaju dovoljno sredstava za život, dok veoma bogati i krajnje siromašni gotovo da ne postoje. Zasluge za takvo stanje

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<sup>16</sup> Više podataka o primaocu pisama autori članka nijesu uspjeli da pronađu.

autor u velikoj mjeri pripisuje crnogorskom vladaru Nikoli I Petroviću Njegošu. Crnogorski suveren je u njegovim pismima predstavljen kao obrazovan čovjek i demokratski nastrojen reformator koji je značajno unaprijedio crnogorsko školstvo, zakonodavstvo i privredu.

Kad je riječ o odnosu prema Mići Ljubibratiću, u pismu Vivaldi Paskve osjeća se autorovo podozrenje zbog informacija koje je od ovog ustaničkog vođe dobio, a koje su se ispostavile kao netačne. On je svoje nepovjerenje prema Ljubibratiću i njegovoj ratničkoj i organizacionoj sposobnosti jasnije iskazao u jednom drugom pismu upućenom samom Garibaldiju 10. decembra 1875. godine iz Kotora, prilikom Vivaldinog putovanja prema Cetinju, u kome se o ovom vođi hercegovačkih ustanika kaže:

Izgledao mi je obeshrabreno, čak potišteno, djelovalo mi je kao da je čak ljubomor na druge vođe koje se oslanjaju na sjevernu granicu sa Crnom Gorom [...]; izvinio se najbolje što je mogao zbog lošeg stanja u kome ostavlja Italijane prebacujući krivicu na komitete, a u stvari je jasno da se on jako malo stara o svojim vojnicima (Vivaldi a Garibaldi, 10 dicembre 1875).

U pismu Garibaldiju od 30. decembra 1875. godine Vivaldi Paskva odlučnije zagovara stav da pomoć treba usmjeriti ka Crnoj Gori, kako zbog bolje vojne organizovanosti i sposobnosti crnogorskog knjaza, tako i iz društvenih, ekonomskih i političkih razloga. Dok je Hercegovina tavorila pod turskom upravom, Crna Gora je, piše Vivaldi Paskva, posljednjih decenija ostvarila vidan napredak koji se ogledao u izgradnji puteva, uspostavljanju telegrafa i osnivanju štamparije, kao i u „obaveznom, laičkom i besplatnom“ obrazovanju koje se stiče u crnogorskim školama.<sup>17</sup> Vivaldi Paskva ističe kao pozitivnu i činjenicu da je zbog nepostojanja velikog administrativnog sistema godišnji porez u Crnoj Gori veoma nizak (Vivaldi Pasqua a Garibaldi, 30. dicembre 1875).

U kontekstu promišljanja nekih njegovih sunarodnika o republikanskom uređenju Hercegovine, vjerovao je da je to nemoguće ostvariti zbog potpunog odsustva republikanskih tradicija među Slovenima. Piše da za razliku od Helena i Romana, kod Slovena postoji isključivo monarhistička tradicija (Vivaldi Pasqua a Garibaldi, 30. dicembre 1875).

U istom pismu Garibaldiju Vivaldi Paskva je predlagao da se u Italiji reorganizuju komitete koji su pomagali ustanak i prebacivanje

<sup>17</sup> Slična slika Crne Gore prisutna je i u izvještajima sa ratišta Evgenija Popovića (Tergesti, „Lettere dalla Erzegovina“)

garibaldinaca u Hercegovinu, kako bi svoju funkciju obavljali uspješnije. Smatrao je najcjelishodnijim da se svi italijanski komiteti pridruže Komitetu u Veneciji kao najstarijem i najbolje organizovanom, te da sva pomoć ide preko njega. Ovaj komitet je namjeravao da u Hercegovinu odmah pošalje dva topa. Vivaldi Paskva je mnogo držao do toga da Italijani ispale prvi ustanički topovski hitac u ovom ratu. U slučaju da ne bude dovoljno novca za to, bio je spreman da jedno oruđe kupi od ličnih sredstava. Tražio je da se u Hercegovinu pošalje deset artiljeraca, a da oko 200 dobrovoljaca, pripadnika ekspedicije, putuje pojedinačno Lojdovim parobrodima kako bi u jadranskim lukama izbjegli repatrijaciju i hapšenja od strane austrijskih vlasti. S tim u vezi, smatrao je neophodnim sklapanje sporazuma sa Crnom Gorom koja za italijanske dobrovoljce predstavlja sigurnu bazu za organizovanje. Uz svu ljubaznost pokazanu prema italijanskom plemiću i Garibaldijevom izaslaniku, knjaz Nikola, kako proizilazi iz pisma, nije bio ubijeden u svrsishodnost dolaska većeg broja dobrovoljaca (Vivaldi Pasqua a Garibaldi, 30. dicembre 1875).

Kasnije, u pismu Robertu Galiju, uredniku venecijanskog lista *Tempo* i aktivisti koji je organizovao polaske dobrovoljaca, Vivalda piše da bi s obzirom na loše stanje Italijana trebalo zaustaviti dalje slanje volontera (Deambrosis 51). Istog mišljenja bio je i drugi zapovjednik garibaldinaca Čelso Čereti, koji je o ovom problemu pisao Garibaldiju krajem marta 1876. godine (Deambrosis 49).

Vivaldi Paskvu naročito je nadahnjivalo rodoljublje Crnogoraca, pa on u trećem objavljenom pismu upućenom Recasku opisuje oduševljenje s kojim Crnogorci odlaze u rat i žustro nasrću na utvrđene turske položaje. Poput ostalih autora koji su izvještavali o ovom ratu, i on naglašava činjenicu da su u borbenim operacijama učestvovali i žene, čiji je glavni zadatak bio da prenose hranu i municiju (Un genovese nel Montenegro, pismo III).

Oduševljenje borbom Crnogoraca i podrška koju je kako svojim djelovanjem tako i pisanjem želio da im pruži učinili su da se Vivaldi Paskva poistovjeti sa svojim prekojadranskim susjedima i njihova stremljenja doživi kao svoja: „Ciljevi hercegovačkih ustanika moraju biti i naši ciljevi: ja kažem „naši“ jer od ovog trenutka, i dok mi događaji ne nametnu drugačiji odnos, ja sebe smatram Crnogorcem“ (Un genovese nel Montenegro, pismo II). Ovakav pristup Vivaldi Paskvu čini jedinstvenim u plejadi svih italijanskih posjetilaca koji su boravili u Crnoj Gori tokom XIX vijeka i o tom iskustvu ostavili pisano svjedočanstvo.

U pogledu informativne vrijednosti, prepiska Vivaldi Paskve značajna je kao svjedočanstvo učesnika ratnih operacija koji iz prve ruke

iznosi svoja zapažanja. Ona je imala uticaja i na Garibaldijevo opredjeljenje za pružanje podrške jednoj od struja koje su nastojale da se stave na čelo hercegovačkog ustanka.

Osim faktografske vrijednosti prepiske Vivaldi Paskve značajno je i putopisno uobličenje doživljaja Crne Gore ovog garibaldinca. Usredsređujući pažnju na neobičnosti koje su u domicilnoj kulturi konvencije, on u svojim prvim pismima pokazuje karakteristike egzota.<sup>18</sup> Vivalda se, međutim, ubrzo preobražava u tzv. asimilovanog putnika, spremnog da u potpunosti usvoji vrijednosti društvene zajednice koju opisuje i postane njen dio. Njegova slika Crne Gore izgrađena je na elementima koji će postati dominantni u predstavljanju ove zemlje italijanskoj javnosti neposredno prije i u godinama nakon vjenčanja Savoja – Petrović.

Iako pisma Vivaldi Paskve predstavljaju samo isječak njegovog svjedočanstva o ovom ratu, dovoljna su da se spozna motiv njegovog dolaska, doživljaj Crne Gore, ljudi, kao i njegove misije.

Slijedi prevod pisama Vivaldija Paskve objavljenih 1896. godine kao zasebna publikacija pod naslovom *Jedan Đenovljanin u Crnoj Gori*.

I

**Crnogorski običaji i zakoni - Osuđenici - Izbor glasnika od povjerenja - Svi su vojnici - Uzorna pješadija - Žene - Knjaz Nikola - Otac naroda - Zemlja bez aristokratije - Tri crnogorske karakteristike.**

Cetinje, 16. decembar 1875.

Krenuvši od Kotora po predivnom suncu, i uspinjući se šest sati neprekidno po vrlo strmim planinskim stazama, počeo sam da osjećam zadovoljstvo zbog nešto malo snijega. Temperatura je, međutim, bila podnošljiva i mogao sam da uživam u veličanstvenom pogledu koji pruža Boka kotorska, viđena sa veoma visoke planine Lovćen. Evo me u zemlji gdje je svaki građanin svoj karabinijer. Da objasnim.

U Crnoj Gori, kada građanin počini zločin, on dođe na Cetinje, izađe pred Senat sačinjen od 12 dobrih ljudi, prizna šta je uradio i brani se kako umije: ako ne bude oslobođen, kazna mu može biti izgnanstvo, globa ili zatvor. Vrata cetinjskog zatvora ostaju neprekidno otvorena; nema ćelija

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<sup>18</sup> Klasifikaciju putnika u deset kategorija, sačinjenu prema kriterijumu njihovog odnosa prema posjećenoj zemlji i narodu ponudio je književni Cvetan Todorov u knjizi *Mi i drugi: francuska misao o ljudskoj raznolikosti*.

ni stražara. Zatvorenicima je dozvoljeno da izađu i šetaju na otvorenom, ispred zatvora, na prostoru od 25 metara. U vrijeme pisanja ovog teksta, u cetinjskom zatvoru je bilo dvadesetak zatvorenika, od kojih su neki na izdržavanju kazne i po nekoliko godina, a da se nikada nije desio pokušaj bjekstva. Oni koji imaju sredstava u zatvoru moraju da se izdržavaju vlastitim novcem: o onima koji ga nemaju stara se država.

Ponekad se desi da državna uprava mora da pošalje pouzdanog glasnika u neku pokrajinu, ili u Kotor. U takvim slučajevima koriste se zatvorenici koji se dobrovoljno jave: često im se povjeravaju velike svote novca, a nikada se nije desilo da, po uzoru na brojne blagajnike koji su nam poznati, neko pobjegne.

Naši komandanti karabinijera, delegati, načelnici, kao i generalni upravnici zatvora, ne bi mogli da izgrade nikakvu karijeru među Crnogorcima.

Ratnički instinkt i osjećanje časti u ovom narodu su dovedeni do najvišeg stepena. Ovdje su svi vojnici, kao u Švajcarskoj. Ovi ljudi marširaju trpeći napore i glad i mogli bi da posluže kao najsavršeniji model pješadije.

Mnoge od ovdašnjih žena su lijepo: u mirnodopskim vremenima veoma se posvećeno bave kućnim poslovima, a u ratu obezbjeđuju prenos hrane i municije.

Vladar knjaz Nikola je prosvijećen čovjek i reformator: školovao se u Trstu i Parizu. Kad je bio dijete, može se reći da ovdje nije ni bilo škola: sada ih ima čak 50, koje je on osnovao. Reformisao je zakone i vojne propise čineći ih liberalnijim; unaprijedio je poljoprivredu.

Vodi skroman život i ljudi ga često vide kako izlazi iz palate, veoma demokratskih nazora, ljubazno sluša svakoga ko želi da sa njim razgovara i radi toga sjedi među narodom. Visok je i zgodan, a kad ga vidite u njegovoj živopisnoj tradicionalnoj crnogorskoj nošnji, izgleda vam kao ratnik iz antičkog doba. Podanici ga mnogo vole a njegov primjer bi, sa svoje strane, mogao još jednom potvrditi veliku istinu da narodi vole sistem koji njima upravlja zavisno od koristi koju od njega imaju.

Svi ovdje kažu i priznaju da je Crna Gora za petnaest godina, od kada njome vlada knjaz Nikola, veoma napredovala. Ovdje nema carinskih granica, a podanici plaćaju državni porez prosječno manje od pet italijanskih lira godišnje.

Stanovništvo se ponosi time što nikome nije zabranjeno da nosi oružje, a nije ni malo onih koji posjeduju komade od velike vrijednosti. Teško da postoji čovjek koji nema malo zemlje, ili makar kolibu. Pravi siromasi i prosjaci ovdje ne postoje, a nema ni pretjerano bogatih; oni bi se jednostavno mogli nazvati imućnima.

Iako je zemlja monarhistički uređena, nema aristokratije, kao što nema ni kasta: što je čudno ako se uzme u obzir da ovim narodom ipak vlada monarhija. A neobično je da se, budući da prevladava ratnički duh, sa stalnim isticanjem najjačih, vremenom nije stvorila ona oligarhija koja se tako često javlja među narodima izrazito ratoborne prirode. Samo je knjaz iznad ostalih a oni ga zovu „otac“.

U suštini, Crnogorca odlikuju tri osobine: obrađuje svoju zemlju, voli svoju ženu, i uvijek je spreman za rat, kako bi branio otadžbinu u trenutku opasnosti.

## II

### **Uoči početka neprijateljstava – Retrospektivni osvrt na hercegovačke ustanike – Ljubibratić - Sloven više voli hladno oružje – Borbeni Italijani – Rusi – Srodnost i lakoća sporazumijevanja između Crnogoraca i Italijana**

Cetinje, januar 1876.

Ne možete zamisliti sa kakvim oduševljenjem crnogorski narod ide u rat protiv Turaka, pošto je sada već utvrđeno da ciljevi hercegovačkih ustanika moraju biti i naši ciljevi: ja kažem „naši“ jer od ovog trenutka, i dok mi događaji ne nametnu drugačiji odnos, ja sebe smatram Crnogorcem.

Ali prije nego što vam ispričam o situaciji u Crnoj Gori, toliko upletenoj u dešavanja u susjednoj Hercegovini, zbog stalno ugroženih granica koje su u posljednje vrijeme Turci ugrožavali, dozvolite mi da se vratim malo unazad i prisjetim se itinerera koji je prethodio mom ulasku u Crnu Goru. O tome nijesam ranije pisao zato što ne možete da zamislite kako izgleda bavljenje onim što je tako uobičajeno za civilizovane narode, to jest pisanjem, kad morate da prođete kroz strašno krševite i divlje doline, gdje zajedno žive vukovi, Hercegovci i orlovi.

Nakon nekoliko dana putovanja, na jednom od parobroda austrougarske kompanije Lojd, koji se zbog lošeg vremena duže zadržao u Zadru, zaustavili smo se nakratko u Dubrovniku i tu sam saznao da je Ljubibratić napustio Sutorinu, gdje sam prije dolaska u Crnu Goru namjeravao da odem, kako bih porazgovarao sa njim. Ovaj Ljubibratić nije vođa ustanika, kako nekoliko naših novina pogrešno tvrdi, već jedan od nekoliko vođa, i to ne najvažniji, s obzirom na to da opšte vođenje ustanka u Hercegovini (ne govorim o Bosni, čijim ustankom rukovodi komitet iz Hrvatske) kreće od sjeverne granice Crne Gore, i da druge vojskovođe, kao što su Sočica, Zimonjić i Peko Pavlović, koji djeluju



daleko od fortica Carine, gdje se sada nalazi Ljubibratić, imaju više naoružanih ljudi i više izvojevanih pobjeda od njega.

Sa Ljubibratićem sam se konačno našao na razgovoru u selu Sona [?] blizu hercegovačke granice. Prvi put sam ga zatekao s jednim čovjekom koji je obavljao posao hirurga, a za koga sam kasnije doznao da je obični berberin iz Dubrovnika, koji mu je liječio posjekotinu na šaci i podlaktici koju je zadobio, kako mi je rekao, prilikom pada sa konja, a koja je, kako sam ja saznao, nanijeta sječivom u sukobu sa Turcima. Treba napomenuti da ovi protivnici polumjeseca kada im je neprijatelj na kratkoj udaljenosti, vrlo malo koriste pušku, već umjesto toga napadaju jataganom ili handžarom, zadajući strašne udarce. Hrabra su rasa ovi hercegovački Sloveni koje četiri vijeka brutalne tiranije nijesu uspjela da ukrote!

Nedostaje im svega, neuki su, bez krova nad glavom, zemlje za obradu, stada, pohabane odjeće, bosu, gladni. Međutim, udaraju na Turke naoružani odličnim puškama ostragušama i uspijevaju da pobijede. Oni zaslužuju slobodu i dobiće je.

Od Ljubibratića sam tražio vijesti o mnogim našim Italijanima koji ratuju pod njegovom komandom i dobio sam ohrabrujuće odgovore, kao i pohvale za pokazanu hrabrost.

Takođe sam bio u prilici da se uvjerim da će ovaj vođa, koji djeluje na granici sa Dalmacijom, ako ne uspije da dignu u vazduh fortice u Carini, teško moći da ostvari uspjeh, pošto ostali djeluju uz granicu Crne Gore, u kojoj je pravi rasadnik ove pobune.

Nakon tri dana boravka sa Ljubibratićem, ponovo sam se ukrcao u Dubrovniku, sa idejom da morskim putem nastavim do Kotora, da bih konačno stigao na Cetinje. Na brodu sam, međutim, sreo ruske oficire koji su mi rekli da žele da iskoriste posljednje nedjelje ne znam kakve dozvole da posjete položaje ustanika pred utvrđenjem u Zupcima; govorili su na francuskom i nijesu baš krili svoje simpatije prema ciljevima ustanika.

Ovi oficiri, sa kojima sam odmah uspostavio dobre odnose, ubijedili su me da im se pridružim u njihovoj izvidnici, i zato sam se s njima iskrcao u Herceg Novom, gradu smještenom na ulazu u veličanstvenu Boku kotorsku. Ovdje smo zatekli ranjene u borbama kod Zube (Zubaca?), među kojima su bile i dvije žene. Stigavši dovdje i dalje, mogao sam da se uvjerim kako se duž ogromnog priobalnog pojasa koji se proteže od Venecije sve do Albanije, svuda govori italijanski; na planinama se slovenski govori kao u Hercegovini i Crnoj Gori; ipak, veoma je neobično vidjeti kako je Italijanu uvijek lako da se sporazumije. Ovo se objašnjava neprekidnim silaskom gorštaka u primorje kako bi prodavali hranu i obezbijedili ono što im nedostaje za svakodnevni život. Iz ovog stalnog

kontakta ljudi koji govore slovenski jezik sa drugima koji se izražavaju na italijanskom proizilazi važna okolnost da onaj ko je rođen u Italiji, idući do planinske Crne Gore, uvijek brzo nađe nekog ko ga razumije i ko ne krije, da tako kažem, bratske sklonosti prema njemu.

Sada sam u Crnoj Gori, uzavreloj zbog učešća u ratu. Svi su veoma uvjereni u knjaževu hrabrost, mudrost i rodoljublje.

Iz dana u dan čeka se izlazak iz Trebinja turskog generalnog komandanta Rauf-paše sa 10.000 ljudi, radi snabdijevanja utvrđenog grada Nikšića, koji ima 2.000 ljudi u postaji. Međutim, mi ćemo, saradujući sa ustanicima, nastojati da ih u tome spriječimo, jer je odabrana taktika ustanika da ratuju protiv Turaka onemogućavajući im opskrbljivanje utvrđenja prema crnogorskoj granici.

U narednih nekoliko dana možete očekivati vijesti o nekim borbama, uspješnijim od mnogih već izvojevanih mada ne naročito korisnih pobjeda ustanika. Pomoć artiljerije, kojom ćemo raspolagati, ali i malodušnost koja je zahvatila turske trupe, omogućiće da uskoro u naše ruke padnu bezbrojna mjesta koja se ovdje nazivaju forticama, a koja su u stvari samo kuće sa krovovima od terakote, sa puškarnicama i u kojima se nalazi veća ili manja turska posada.

Nadamo se, dakle, ostvarenju veoma pravednog cilja: ovdje oduševljenje zbog rata protiv vjekovnog neprijatelja ne može biti veće.

### III

#### **Crnogorci u borbi – Turci i poturčenjaci – Potomci odmetnika – Garibaldi i interesi slovenstva**

Iz crnogorskog logora, 30. septembar 1876.

O veoma važnoj pobjedi naših Crnogoraca protiv Turaka u Vrbici već vas je izvijestio telegraf. Meni preostaje samo da dodam da se ovi naši ponosni gorštaci, pod dostojnim vođstvom svog knjaza, bore baš kao lavovi. Kad ih čovjek vidi kako se pod kišom turskog mitraljeza bacaju sa handžarom na neprijatelja koji se junački brani i kako ga bijesno kolju, uskačući u utvrđene rovove i šančeve, čini mu se da ponovo živi u epohi antičkih junaka i legendi.

Kada je riječ o zauzimanju jedne od nebrojenih fortica ili utvrđenja koje su Turci rasuli duž hercegovačke granice, čim shvate da su velikim projektilima uspjeli da naprave neki proboj, Crnogorci jurišaju na položaj i glavačke se bacaju u boj, sa zadivljujućom hrabrošću suočavajući se sa neprijateljem koji iz svojih bedema bljuje vatru i hrabro se bori za pobjedu do krajnjih granica.

Rekao sam da se Turčin junački brani; međutim, potrebno je napraviti jasnu razliku između trupa; štaviše, razlog znatne razlike u hrabrosti između različitih korpusa je ono što kao rezultat ima opštu slabost neprijatelja: – imamo redovne trupe (Nizam), rezerve (Redif) i bašibozuke, dobrovoljce starosjedioce i ljude iz drugih provincija, ali svi oni su muslimani i praunuci onih koji su se od dolaska turske vlasti na ove prostore odrekli hrišćanstva da bi sačuvali svoja imanja. E pa upravo unuci tih odmetnika najgori su ološ osmanske vojske.

Nakon važne pobjede u Vrbici donio sam odluku da direktno telegrafišem o svim najznačajnijim zbivanjima generalu Garibaldiju u Kapreri, koji je neizmjereno zainteresovan za ovu borbu između prava i viševjekovnog nasilja. Nažalost, najvažnija pisma koja sam do sada napisao o ovdašnjim događajima nijesu stigla; kao što sam shvatio da brojni dopisi nijesu stigli ni do vas; a to mi govori da pisma moraju proći kroz tešku proceduru. Sa telegrafom je, pak, sigurnije i brže. Tačno je da postoji još sigurniji način saopštavanja svježih vijesti: a to je da ih preduhitrimo, prema primjeru mnogih bečkih novina, u vezi sa našim prerano najavljenim uspjesima.

U međuvremenu, mogu predvidjeti da će nakon ovog energičnog ulaska na teren male i junačke Crne Gore uskoro uslijediti i ulazak ogromnog kolosa: Rusije. Da li će tada doći dan za razrješenje istočnog pitanja? Na potomstvu je da prosudi.

Đakomo Vivaldi Paskva

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### **THE EPISTOLARY TESTIMONY OF GARIBALDIAN GIACOMO VIVALDI PASQUA ABOUT MONTENEGRO**

The uprising of the Ottoman subjects in Bosnia and Herzegovina in the summer of 1875 and the resulting complications in the Balkans from 1876 to 1878, involving Montenegro, Serbia, Bulgaria, and later Russia and other major powers, were closely followed by the Italian public. In the Balkan peoples' uprising, Italy recognized its own experience of the Risorgimento, or national unification. A part of the Italian public, imbued with liberal ideas derived from figures like Mazzini and Garibaldi, supported the involvement of Italian volunteers in the insurgent ranks. On the other hand, Italian governments not only refrained from supporting the departure of their citizens to foreign battlefields but also endeavoured to prevent this through various administrative measures, given Italy's sound political and economic relations with the Ottoman Empire. The Austrian authorities also intervened by arresting and extraditing Italian citizens who attempted to cross from Dalmatia and the Bay of Kotor to Herzegovina and Montenegro, that is, to the arena of battle.

The precise number of Italian volunteers, Garibaldians, in the insurgent ranks is not accurately determined. Estimates suggest there were between several dozen and four hundred of them. According to the assertions of the Montenegrin Prince Nikola, there were fewer than 40 Italian volunteers in Herzegovina. He particularly valued the moral contribution of the Italians to the uprising.

According to the testimonies of Garibaldians, their strong motivation to come to Herzegovina was fueled by the affirmative news about the uprising spread by the Italian press. Upon arriving on the battlefield, their enthusiasm diminished, although the insurgents provided them with better living conditions than they themselves had. The Italians distinguished themselves in battles at Zupa, Duga, and Presjeka, and particularly in the Battle of Muratovica, during which, according to some sources, the insurgents, Montenegrins, and Italians charged shouting Garibaldi's name.

The Italian volunteers displayed ideological diversity, with a notable presence of supporters aligned with the *Democratic International current*. This group distanced itself from Montenegro, viewing the state as autocratic and accusing it of exploiting the uprising for personal gain. Rather than directly participating in Montenegrin units, these volunteers preferred to associate themselves with Mićo Ljubibratić, the insurgent leader in Herzegovina, around whom other foreign volunteers also congregated.

Another liberal faction advocated for their volunteer group, referred to as their legion, to align with Montenegro. Some Garibaldians signaled their preferences by unfurling a red flag and declaring a republic in Sutorina. Garibaldi opposed these exaggerations, considering them detrimental. He closely monitored the uprising's progress, maintained communication with its leaders, and offered encouragement. Initially, he believed that support should funnel through the insurgent leader Mićo Ljubibratić. However, subsequent reports from trusted individuals, particularly Giacomo Vivaldi Paskva and Evgenije Popović, led him to the conclusion that it should be directed through Prince Nikola. The Prince had been aiding and overseeing the insurgent movement even before Montenegro officially entered the war.

Garibaldi's emissary, Marquis Giacomo Vivaldi Pasqua (1844–1893), joined Garibaldi at the age of twenty. This Genoese nobleman participated in military campaigns in Poland, France, and Italy. His house was a meeting place for Italian patriots and revolutionaries, including Giuseppe Mazzini.

Giacomo Vivaldi Pasqua is mentioned in the diaries and memoirs of several contemporaries, including Arso Pejović, Gavro Vuković, Martin Đurđević, and Evgenije Popović. These references highlight his close relationship with Prince Nikola and his almost idealized bravery. Described as a highly educated man with exceptional intellectual abilities and manners, Vivaldi Pasqua received particular praise from the Spanish writer and politician Emilio Castelar. Castelar, who served as the head of the First Spanish Republic from September 1873 to January 1874, penned a sort of ode to this Garibaldian and his libertarian aspirations:

The soul of a hero, the imagination of fire, the character of iron, he devoted himself to liberty like a knight of the Middle Ages to his lady. While still a child, he followed Garibaldi in his expedition to Sicily, fighting at his side with a heroism that revived the ancient legends of Greece. Since then, wherever there has been a people oppressed in pain and anguish,

wherever the sign of liberty has been raised, wherever the right has been fought for, whether in the prosperous days of Naples or in the adverse days of Mentana, both in the plains of Dijon and in the gorges of the Dougas, this son of his century, without counting the number of his enemies, has endured the fatigues of battle and the perils of death, to break the link in the chain of a slave and advance one minute the work of man in the pursuit of progress and realization of justice.

Before arriving in Montenegro, the activities of Vivaldi Pasqua had been closely monitored by the Italian authorities. The General Secretary of the Ministry of Internal Affairs, Codronchi, in a letter to the Prefect of Venice, expressed a certain interest in him. The letter states that Vivaldi Pasqua met Garibaldi in Rome on November 14 and then travelled on to Venice and Trieste.

On February 8, 1876, Italian diplomat Cesare Durando reported to Visconti Venosta, the Minister of Foreign Affairs of the Kingdom of Italy, about Vivaldi Pasqua. Highlighting the ideological differences among the Italian volunteers heading to the Herzegovina battlefields, Durando classified Vivaldi Pasqua as a representative of the Italian aristocratic faction.

The leader of one of the last groups to arrive on the Herzegovina battlefield, Iacopo Sgarallino from Livorno, who carried Garibaldi's message to Prince Nikola, received instructions from Garibaldi on February 16 to coordinate his actions with Giacomo Vivaldi Pasqua. Although the marquis from Genoa is mentioned as leading the Italian unit in Garibaldi's dispatch, and despite being mentioned in that context by news sources, it might be inferred that it was planned that Vivaldi Pasqua lead a unit in formation, expected to consist of around four hundred volunteers. However, this unit was not formed due to discord among the Garibaldians.

While Montenegro was still officially neutral in the war, despite providing material and military assistance to the insurgents, Vivaldi Pasqua unwaveringly supported Prince Nikola in the disagreements between certain leaders of the Herzegovinian insurgents and the Montenegrin ruler and his dukes. He was convinced that Prince Nikola represented a realistic force capable of unifying the combat efforts of the Montenegrin army and the insurgents. Advocating these views and the belief that Herzegovina could not survive as a republic, which was a too enthusiastic goal of some Italian volunteers, brought him into conflict with fellow countrymen who supported the insurgent leader

Ljubibratić. The conflict was of such a magnitude that Vivaldi Pasqua was sentenced to the harshest punishment by his fellow Italians at the self-proclaimed War Court, which was later commuted to expulsion from the volunteer ranks. The verdict was issued in the name of the nonexistent Republic of Sutorina. Due to the dwindling numbers of Garibaldians and the fact that Garibaldi's emissary was in the ranks of the Montenegrin army, accompanying Prince Nikola, the idea of his expulsion was also impossible to realize in practical terms.

Vivaldi Pasqua advocated for the proclamation of Prince Nikola as the ruler of Herzegovina, primarily out of fear that Austria-Hungary might occupy the territory. At that moment, the Prince's acceptance would have meant an open and formal confrontation between Montenegro and the Ottoman Empire, for which Montenegro was not yet ready. It can be assumed that such an act would also have caused dissatisfaction among the European powers, a concern Prince Nikola also had to take into account.

With the direct confrontation between Montenegro and the Ottoman Empire in July 1876, Vivaldi Pasqua found himself once again in the ranks of the Montenegrin army. Alfredo Serristori, a member of the Italian parliament, who visited Montenegro in August 1877 and published his impressions in the book *Le rive della Dalmazia e il Montenegro* the same year, was often in his company. Garibaldi's emissary served as his informant and guide in the field. Vivaldi Pasqua was the last Garibaldian to leave Montenegro. Recognizing the contribution of this Italian, the Montenegrin ruler honored him in 1876 for his courage and merits.

Vivaldi Pasqua also left testimony about his experience on the Herzegovinian battlefield and in Montenegro. Many of his letters were intercepted and never reached their intended destination. Of those that are preserved, three selected ones were published in a special edition on the occasion of the wedding of Crown Prince Victor Emmanuel of Savoy and the Montenegrin Princess Jelena Petrović Njegoš in 1896. Italian readers were drawn to this publication by the *Giornale Ligustico di Archeologia, Storia e Letteratura*, with an introductory note that revealed the name of the letter's recipient – Ferdinando Rezzasco. The Italian journal's interest in this two decades old correspondence can be explained by the need to provide readers with more information about the country of their queen-to-be, which was almost unknown to them prior to the wedding. Vivaldi Pasqua's correspondence was chosen as evidence of the ties and the solidarity between Montenegrins and Italians in the past.



In these letters, Garibaldi's emissary brings details of his journey to Montenegro and shares his impressions of the country and its people during a crucial historical moment. The first letter introduces Montenegro and the Montenegrins; the second provides more information about his journey and meeting Mićo Ljubibratić, while the third describes the Montenegrins' fighting style and provides considerations on the possible direction of the Eastern Question.

Vivaldi Pasqua's depiction of Montenegro in the letters is marked by a glorifying tone, emphasizing characteristics that make this Balkan country and its people an example to be admired. The Montenegrins are portrayed as exceptionally honest, brave, and devoted patriots.

This Garibaldian also presents Montenegro as an egalitarian society without economic or class stratification, a land where everyone has sufficient means to live, and extreme wealth and poverty are almost nonexistent. The author attributes much of this state of affairs to Montenegro's ruler, Nikola I Petrović Njegoš. In his letters, the Montenegrin sovereign is portrayed as an educated man and a democratically inclined reformer who significantly advanced Montenegro's educational, legislative, and economic position.

In the letter to Garibaldi dated December 30, 1875, Vivaldi Pasqua strongly advocates the stance that aid should be directed towards Montenegro, both due to the better military organization and capabilities of the Montenegrin Prince and for social, economic, and political reasons. While Herzegovina languished under Turkish rule, Montenegro, according to Vivaldi Pasqua, had made visible progress in recent decades, evident in the construction of roads, the establishment of telegraph communication, the founding of a printing press, and the "mandatory, secular, and free" education provided in Montenegrin schools.

Vivaldi Pasqua was keen on Italians firing the first insurgent cannon shot in this war. In case there was not enough money for it, he was prepared to purchase a cannon using his own personal funds.

This nobleman was particularly inspired by the patriotism of the Montenegrins. In the third published letter addressed to Rezzasco, he describes the enthusiasm with which Montenegrins engaged in warfare, vigorously attacking fortified Turkish positions. Like other authors reporting on this war, he underscores the involvement of women in combat operations, mentioning that they are responsible for transporting food and ammunition.

The enthusiasm for the Montenegrin struggle and the support that Vivaldi Pasqua aimed to provide, both through his actions and his writing, led him to identify with his trans-Adriatic neighbours,

experiencing their aspirations as his own: "The goals of the Herzegovinian insurgents must be our goals as well: I say 'our' because from this moment, and until events dictate a different relationship, I consider myself a Montenegrin." This approach sets Vivaldi Pasqua apart from the array of Italian visitors who stayed in Montenegro during the 19th century and left written testimonies about their experiences.

In terms of informational value, Vivaldi Pasqua's correspondence is significant as a testimony from a participant in the military operations who shares his own firsthand observations. It also influenced Garibaldi's decision to support one of the factions vying to lead the Herzegovinian uprising.

Apart from its factual value, Vivaldi Pasqua's correspondence is also noteworthy for its travelogue-style portrayal of his experiences in Montenegro. While in his initial letters, he exhibits characteristics of an *exote*, focusing on the peculiarities that deviate from his own cultural conventions, he soon transforms into an *assimilated traveler*, ready to fully adopt the values of the social community he describes and to become a part of it. His depiction of Montenegro is built on elements that will become dominant in presenting this country to the Italian public just before and in the years following the Savoy-Petrović wedding.

**Keywords:** Giacomo Vivaldi Pasqua, Garibaldi, Montenegro-Turkey war (1876-1878), Montenegro, Italy

## **STEREOTYPING IN THE WORKS OF INDIAN ENGLISH**

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**Abstract:** Based on stereotyping the Other, both Orientalism and Occidentalism focus on representations of the West and the East, the Self and the Other, and their binary oppositions. These stereotyped images are especially present in postcolonial literature, including the works by Indian English authors. The dichotomy between the Orient and the Occident can, naturally, be best expressed by writers who are of hybrid origin, such as Ruth Praver Jhabvala, Anita Desai and Kiran Desai. The purpose of this paper is to analyse the instances of Orientalist and Occidentalist discourse in some of their works, in which even the protagonists are hybrid people, belonging at the same time to both of these two worlds, to the East and to the West.

**Keywords:** Stereotyping, Orientalism, Occidentalism, Indian English Literature, Anita Desai, Ruth Praver Jhabvala, Kiran Desai

### **1. Introduction**

Orientalism was shaped in the West as a hegemonic ideology based on binary oppositions between Europe and the colonised world, between the West and the East, between the Self and the Other. Its essence is best captured by the following words of the founder of postcolonial studies, Edward Said, in his canonical classic *Orientalism*: "On the one hand there are Westerners and on the other there are Arab-Orientalists: the former are (in no particular order) rational, peaceful, liberal, logical, capable of holding real values, without natural suspicion; the latter are none of these things" (49). This statement obviously implies that even after the decolonisation process was over, the power relations between the coloniser and the colonised have remained the same, only now they are not the relations between the ruler and the ruled but between the dominating and the dominated. For the Westerner (i.e. 'the white man')

the Orient will always signify the object and the periphery, while the Oriental will always connote the Other, a subaltern person who is lesser and lower to the Western Self.

Another famous postcolonial theoretician, Homi K. Bhabha, defines these cultural differences as binary boundaries "between past and present, inside and outside, subject and object, signifier and signified." (251) For Bhabha, the blackness of the colonised (euphemistically called 'man of colour') is inevitably related to something tragic and belated, while whiteness always signifies something positive, rational, universal, progressive and supreme (237-38), which is proved by the fact that whiteness "is at once colour and no colour" (76). Drawing upon Fanon's book *Black Skin, White Masks*, Ziauddin Sardar enumerates qualities for which whiteness and blackness – as two diametrically opposite notions – are symbols: pure, just, true, virgin, "civilised, modern and human" versus: ugly, sinful, dark, immoral, "dirty, prohibited and funereal", respectively (xiii), and concludes: "a white lie is excusable; and black lie is all that is wicked and evil" (xiii). To go back to Said, we can conclude that the very source of Orientalism was this "coercive framework, by which a modern 'colored' man is chained irrevocably to the general truths formulated about his prototypical, anthropological, and doctrinal forebears by a white European scholar" (237). In another of his excellent books, *Culture and Imperialism*, Said criticises some European colonial writers' "assumption of native backwardness and general inadequacy to be independent, 'equal,' and fit." (80) By validating the Occidental world, these writers devalued *other worlds*, argues Said, while they depicted native peoples as *marginally visible* and *people without history*. However, David Jervis points to the paradox that, although Orient is depicted by the Occidentals as unchanging, incapable to even describe itself, and uniform, it is still "something to be feared and controlled" (1). According to him, the coloured people are described in Orientalism as "backward, fanatical, and violent" (2), while the Westerners are described by Eastern authors as people "worshiping money, materialism, and individualism" (1).

This statement proves that, the same as most phenomena in nature have their antithesis or counterpoints, so does Orientalism – its opposite is Occidentalism, "a discourse built around a set of anti-Western thoughts" (Karkaba 153) and created as a reaction to the image of the non-Western world disseminated by the Eurocentrics. Ute Manecke points to the simple fact that "[W]hile Said's *Orientalism* focuses on widespread beliefs and assumptions about the Orient, *Occidentalism* scrutinises commonly held, negative associations with the West", and adds that the ideas perceived as Eastern or Western are actually 'deeply

intertwined' (1). Nevertheless, Occidentalism is not exactly the mirror image of Orientalism, but a much more complex point of view, despite the apparent meaning of the word as defined by Ian Buruma and Avishai Margalit in their book *Occidentalism: The West in the Eyes of Its Enemies*, who use it to denote the "dehumanizing picture of the West painted by its enemies" (5). The proof can be found in the following two facts: firstly, much of the anti-Western criticism originated in the West itself and, secondly, many distinguished Occidentalists were also partly influenced by the Western tradition. Defining Occidentalism as contemporary criticism of the West, its lifestyle and mind, Jervis notes that "Occidentalism thinking has also increased in recent decades", and calls that development "the Occidentalism revival" (3). A similar view is expressed by Alastair Bonnett, who talks about "a growing dissatisfaction with Eurocentric visions" and claims that "[J]udging by the sudden eruption of new work on the topic, occidentalism is an idea whose time has come" (4). According to him, Occidentalism has emerged on the foundations of Said's theory of Orientalism, with the result that "a focus on the West's construction of the East is now being supplemented, or merely footnoted, by an interest in constructions of the West" (4).

Nevertheless, there is much common ground for these two fields of research, such as centrality of stereotyped images and the extremely negative portrayal of 'the other side'. Bhabha thus emphasises the importance of prejudices and stereotypes in Orientalism: "My anatomy of colonial discourse remains incomplete until I locate the stereotype, as an arrested, fetishistic mode of representation within its field of identification" (76). Logically, both in Orientalism and in Occidentalism, there are also many parallel elements of the image of the Other which are opposed to the image of the Self, since in Orientalism the West possesses European Supremacy according to which the colonised Other is inferior to the Self, while in Occidentalism the power shifts to Third World countries whereas the coloniser is othered and the Other is transformed into the Self. That is summarised by Bonnett in these words: "It has also become clear that occidentalism has not occurred in isolation from the construction of other 'other' ethno-geographical stereotypes" (32). In this role reversal, the object of study becomes the subject, and vice versa; the periphery becomes the centre, which is then marginalised; the Self and the Other exchange their roles, and so forth. Thus, according to Buruma and Margalit, in Occidentalism the West is perceived as "the 'poisonous materialist civilization' [...] shallow, rootless, and destructive of creative power [...] coldly mechanical" (3), as well as a "superficial, materialistic, [...] fashion-addicted civilization"

(8), and thought to represent, contrary to the spirituality of traditional Oriental communities, "a machinelike society without a human soul" (9).

## **2. Comparing Instances of Occidental Discourse in the Works of Kiran Desai, Ruth Praver Jhabvala and Anita Desai**

East and West as central concepts, as well as Orientals and Westerners as stereotyped images, are represented in many writings by Indian English authors. This dichotomy is, however, quite naturally best expressed in the works of writers who are themselves also hybrid, the likes of Ruth Praver Jhabvala, Anita and Kiran Desai. In this paper, the elements of Orientalist and Occidental discourse will be analysed by using some of their works, in which even the protagonists are hybrid people, belonging at the same time both to the East and to the West. Jhabvala was born in Germany, into a Jewish family, with a father coming from Poland and a mother from Germany, but they had to emigrate to London in front of the Nazi terror. She married an Indian and spent a quarter of a century in New Delhi, before moving to the United States. Because of her deep understanding of the Indian culture and people, despite the fact that she has no Indian blood at all, she is regarded as an Indian English writer (Naik 233). Furthermore, the famous British novelist and Yale University Professor Caryl Phillips thus evaluated her writing: "Ruth was postcolonial before the term had been invented" (quoted in: Jaggi). Anita Desai and her daughter Kiran are indisputably both Indian English writers with hybrid origin, since Anita's mother was German and her father was Indian. She was born and grew up in India, speaking German and Hindi since early childhood, but adopted English as the language she preferred to write in. Although Anita's daughter Kiran has an Indian father, she is even more hybrid than her mother because – same as Jhabvala – she has moved all her life between India, England and the United States. She spent her childhood in India, went with her family to England when she was fourteen, and then proceeded for America. Also like Jhabvala, Kiran has won the Man Booker Prize for Fiction (the former writer in 1975 and the latter in 2006), while her mother Anita has been nominated and shortlisted three times for this literary award.

Postcolonial criticism highlights some major prejudices and central stereotyped representations which are the focus of Orientalism, while the same can also be done in the opposite direction, regarding Occidentalism. According to Bhabha, a stereotype "is a complex, ambivalent, contradictory mode of representation, as anxious as it is assertive" (70). This dichotomy is very important for the construction of otherness both in Orientalist and in Occidental discourse, where

clusters of stereotypes help to reveal and confirm that the Other is different, strange and weird. The most frequently found prejudices include those about the skin colour and the sex, that is, the racial and the gender stereotypes. The racial stereotypes, which are plentifully illustrated in the works of Indian English writers, are thus described by Bhabha:

[S]kin, as the key signifier of cultural and racial difference in the stereotype, is the most visible of fetishes, recognized as 'common knowledge' in a range of cultural, political and historical discourses, and plays a public part in the racial drama that is enacted every day in colonial societies (78).

Similarly, this is what Fanon says regarding the prejudices about the skin colour: "In Europe the Negro has one function: that of symbolizing the lower emotions, the baser inclinations, the dark side of the soul. In the collective unconscious of *homo occidentalis*, the Negro – or, if one prefers, the color black – symbolizes evil, sin, wretchedness, death, war, famine. All birds of prey are black" (147, italics in the original text). The last sentence is best reflected in the title of Anita Desai's novel *Bye-Bye Blackbird*, where this type of birds signifies the 'black' i.e. 'coloured' immigrants from the Indian subcontinent, who arrived to the United Kingdom with the idea of making their nests in the land of their former coloniser, but instead of turning their dreams into reality, they developed the love-hate relationship with that country. The same fate befalls the Indian immigrants to America, and the subtle differences will be highlighted here, with the help of quotes from Kiran Desai's novel *The Inheritance of Loss*.

The hatred is certainly reciprocal, which is demonstrated by the fact that the white indigenous population treats with undisguised loathing the newcomers, who do not dare react. For instance, the Indian protagonist of *Bye-Bye Blackbird* – Adit, laughs when he finds out that on the London docks there are "three kinds of lavatories – Ladies, Gents and Asiatics" (17). On another occasion, when a schoolboy calls him a *wog* on the bus, Adit just turns away and later on excuses himself to his friend Dev for this cowardly act by saying that "[I]t is best to ignore those who don't deserve one's notice" (16). Similarly, an elderly white lady who is taking her dog for a walk in the park mutters aloud, obviously wishing to be clearly heard and unambiguously understood: "*Littered with Asians!*" (16, italics added for emphasis). Litter and squalor, smell and stench, are anyway among the most recurrent demeaning stereotypes connected with Orientals, so the reader of *The Inheritance of Loss* finds out that the protagonist's American boss "had been kind

enough to hire Biju although he found him smelly" (23), an Italian boss's wife says: "He smells [...] I think I'm allergic to his hair oil" (48), while on the bus "girls held their noses and giggled, 'Phew, he stinks of curry!'" (39).

The Indian immigrants in *The Inheritance of Loss* still make a huge distinction between America, where people 'have some hypocrisy', and England, where in the street they shout openly at 'men of colour': "Go back to where you came from" (135). Such rude behaviour is rather surprising for those of us who are well acquainted with the typical English *understatement*, illustrated by the following quote from *Bye-Bye Blackbird*, though with a similar meaning, expressed by one of the white protagonists: "It seems to me the East India Company has come to take over England now" (61). The Orientals, however, have a ready answer to such attacks, proving that they are right in their aspiration to move from the margin and periphery to the centre, that is, the West, as it is shown by the words of one of the protagonists of *The Inheritance of Loss*: "Your father came to *my* country and took *my* bread and now I have come to *your* country to get *my* bread back" (135, italics in the original text). This is in conformity with the opinion voiced by Buruma and Margalit, when they discuss the postcolonial binary *opposition center versus margin, or city versus periphery*, in which the West is symbolised by "cities given to commerce and pleasure instead of religious worship" (16), while the symbol of the East is the country, or in other words: "an *uncivilized place* populated with *idiots*. And so, incidentally, were Asia and other parts of the non-Western world" (35, italics added for emphasis). According to Anita Desai, the usual stereotypes for these countries creating a demeaning picture of 'men of colour' are "poverty [...] bribery and corruption", but opposed to them also as their positive trait there is "the deep wisdom of the Oriental mind" (8). Although in *The Inheritance of Loss* the West is depicted as being much cleaner than the Oriental countries – a fact which is symbolised by "the sanitized corridor rinsed with germ killers" (185) in the American embassy, while travelling across England Jemubhai and his friend Bose, the Indian characters in the novel, still "agreed on the train home that Trafalgar Square was not quite up to British standards of hygiene – all those defecating pigeons, one of which had done a masala-colored doodle on Bose" (119). The cultural difference between the East and the West is also best manifested by the level of noise their inhabitants make: while he describes the white people as 'cold and reserved', the protagonist of *Bye-Bye Blackbird* Dev admits that "he could understand why a loud Oriental voice, uninhibited by any



consideration, could grate on the self-conscious and silent Englishman's ears" (50).

Stereotypes about women can frequently be found on both sides, too, and several illustrations will be quoted here: on the one hand, there is the Indian ideal of a woman who is supposed to be a good wife and mother, and not much else; and on the other hand, there is the emancipated Occidental woman. The former is often described judging solely by her physical qualities, for instance as "a good solid Panjabi female" in *Bye-Bye Blackbird* (15), and she has no profession but is dependent on her husband, even if they have emigrated to the West: "he's a doctor, she's sweet" (15). Those living in India are yet in a far worse situation, as they are still the object of gender oppression, living "an idle existence inside the women's quarters" in the seclusion of a strict purdah (Desai 2006: 90, 166). Contrary to that, as one of the peculiarities of the Occidental style of life, Buruma and Margalit emphasise "the shocking sensuality of daily life, and the immodest behaviour of American women" (32), which certainly includes wearing 'short skirts' (29). The Western women's sensual and scandalous clothes – especially the 'short skirt' mentioned by Buruma and Margalit – are frequently mentioned in the analysed novels, for which these are just a few illustrations: "the blonde girls in their short, tight skirts" (Desai 1985: 22), "[Bella] pulled down her tight little skirt" (Desai 1985: 26), "[W]omen in baby-doll dresses" (Desai 2006: 53), and finally the Englishwomen playing tennis "dressed only in their underwear" [i.e. shorts] (Desai 2006: 166). In many cases, racial and gender stereotypes are merged, and so in *Bye-Bye Blackbird* Adit's wife Sarah is described as 'ash-blonde' (7) and the very image of whiteness: "In contrast to her colourful husband, she was all in tones of colourlessness that went with the long, straight fall of her pale hair" (9). However attracted to the Western women the Oriental young men might be, underlines Kiran Desai, they are well aware that "the romances – the Indian-White combination, in particular, was a special problem" (148). Only the rare ones dare enter such a relationship, but they usually face the harsh judgment of the other people – not only of the white man as the Other, but also of their own compatriots:

The Indian student bringing back a bright blonde, pretending it was nothing, trying to be easy, but every molecule tense and self-conscious: 'Come on, yaar, love has no color...' [...] Behind him a pair of Indian girls made vomity faces. 'Must have got off the plane and run for an American dame so he could get his green card and didn't care if she looked like a horse or no. *Which she does!!!!*' 'Our ladies are the most beautiful in the world,' said one man earnestly

to the Indian girls, perhaps worried they would feel hurt, but it sounded as if he were trying to console himself (297, italics in the original text).

The cause for such judgment is the consciousness existing on both sides about "the need for clear racial divides between colonizer and colonized" (Eisenstein 91), that is, the necessity to preserve racial and cultural purity; as well as about the fact that "[I]nterracial unions challenge the neatly constructed racial boundaries of colonial rule" (Eisenstein 91). This colonial desire and interracial craving – or, as Robert Young calls it: "desire for the cultural other" (3) – is, however, often described in postcolonial theory as one of the major Orientalist stereotypes, e.g.: "in-between the black body and the white body, there is a tension of meaning and being, or some would say demand and desire" (Bhabha 62). In most of the cases when this desire arises, the young Indian protagonists try to extinguish its fire, and in order to achieve that goal thus comfort themselves: "White women, they look good when they're young, but wait, they fall apart fast, by forty they look so ugly, hair falling out, lines everywhere, and those spots and those veins, you know what I'm talking about ..." (Desai 2006: 101). As the white women grow older, the situation gets much worse, and they are depicted as "elderly ladies, even the hapless – blue-haired, spotted, faces like collapsing pumpkins" (Desai 2006: 39). Unlike them, the Oriental women are portrayed as extremely desirable: "shiny teeth, shiny eyes [...] suffused with Indian femininity in there, abundant amounts of sweet newly washed hair" (Desai 2006: 49). In spite of this, after a longer stay in the West, Jemubhai concludes that "[A]n Indian girl could never be as beautiful as an English one" (Desai 2006: 168). This statement openly reveals an Oriental's lust for a white woman, in accordance with Fanon's 'epidermal schema' or Bhabha's 'racial fetishism'. (73, 78)

Two more categories of the usual Oriental-Occidental dichotomous stereotypes regard the topics of food and animals. The latter are an additional negative association within the Occidental discourse – "another stereotype about the west, that of being fond of pets, particularly dogs, perhaps a western cultural feature that Orientals fail to understand" (Karkaba 158). Maybe the right reason for this lack of understanding one of the most prominent features of the lifestyle of Westerners is voiced by a protagonist in Kiran Desai's novel: "'The trouble with us Indians is that we have no love of animals.'" (290) Or maybe it is the other way round – maybe it is the Westerners who exaggerate with *their* love, as Jhabvala demonstrates in her short story

"The Man with the Dog", in which a Dutchman who lives in the house of his mistress, an elderly Indian widow, has a peculiar habit of behaving towards his small dog Susi as if she were his child: "he fondles this smelly Susi with her long hair, he bathes her with his own hands and brushes her and at night she sleeps on his bed. It is horrible" (192) – concludes the Indian lady, adding that "dogs have a nasty smell [...] and it always fills me with a moment's disgust [...] I feel like kicking her off the bed and out of the room and out of the house" (192). The love of the white man for pets – above all canines, as both the previous and the following quotes show – and the Oriental's scorn for this love are also manifested by Kiran Desai in this description of an American town "where the dogs played madly in hanky-sized squares, with their owners in the fracas picking up feces" (81). Of course, this ambiguous attitude refers to other animals, as well, and so in her mother's novel *Bye-Bye Blackbird*, when Dev is disgusted because he has discovered a cat beneath the tea cosy, "he recalled all the stories he had heard of the Englishman and his pets" (7). However, the cat's white owner does not allow the animal being insulted, but the Oriental does not give up, as their dialogue proves: "'He is not filthy. He is as clean as clean can be.' 'Don't give me any of that. Cats eat rats, don't they?'" (49).

Food is also an area of disagreement between Orientals and Occidentals. Enchanted with their hot and spicy cuisine: curry, chutney, tikka masala, tandoori grill, and the like, Indians reject the Westerner's bland and tasteless food: "'No British broths and stews for me'" (Desai 1985: 15). On the one hand, the Orientals scorn the white man's junk food: "Face fat from McDonald's, scant hair, he was like so many in this city" (Desai 2006: 266); and on the other, they ridicule love of healthy food characteristic for so many Westerners nowadays: "They pitied anyone who didn't eat their food brown, co-op organic, in bulk, and unprocessed. Saeed, who enjoyed his basics white – white rice, white bread, and white sugar – had to join their dog, who shared his disdain for the burdock burger, the nettle soup, the soy milk, and Tofutti" (Desai 2006: 122). Nevertheless, the Westerner's food is not only a stereotype but also a way of life, as well as a status and class symbol, and thus in an English pub on a Sunday Dev was surrounded by people "smiling to themselves at the thought of their Sunday roast" (Desai 1985: 12), while in *The Inheritance of Loss* the cook "was sure that since his son was cooking *English food*, he had a *higher position* than if he were cooking Indian" (17, italics added for emphasis).

By imitating the white man and thus adapting to the laws of Western civilisation, the Oriental initiates the process of mimicry, which is ambivalent because – as Bhabha claims – the Other becomes "almost

the same, *but not quite*" (86, italics in the original text). Bhabha further clarifies that the colonial subject can only be transformed into a 'partial' presence, because on the one hand it is still 'incomplete' and on the other it actually remains 'virtual'. Therefore, concludes Bhabha, "[T]he success of colonial appropriation depends on a proliferation of inappropriate objects that ensure its strategic failure, so that mimicry is at once resemblance and menace" (86). The process of the Others mimicking the Self, and of their subsequent hybridisation, is especially well depicted in Jhabvala's novel *Three Continents*, where the roles of white and 'coloured' characters are frequently reversed. The result of this reversal is the assertion of the hybrid, which mirrors Bhabha's words, that "[T]he metonymic strategy produces the signifier of colonial *mimicry* as the affect of hybridity – at once a mode of appropriation and of resistance, from the disciplined to the desiring" (120, italics in the original text). An excellent illustration of colonial mimicry, and hybridisation as its result, can be found in the example of the main 'coloured' protagonist – the Rawul, who looks exactly 'like an English gentleman' because he has lived in the West for a long time and was educated in Harrow and Cambridge, just like his father and grandfather:

He had English manners and an English accent, but very much softened by his Oriental disposition. One only had to look at his eyes to realize how different he was from English people [...] they still had those very Anglo-Saxon eyes, cold and blue like the sea. The Rawul's eyes were not the usual kind of liquid brown that Indians have but were light gray – opalescent almost, in his dark face" (13).

The Rawul, however – although he is an evident illustration of Bhabha's 'ambivalent identification' as being in the true sense "the depersonalized, dislocated colonial subject" – still cannot be marked as "the white-masked black man" (62), because in the case of this character, his mimicry does not include wearing a mask, he does not become "whiter as he renounces his blackness" (Fanon 9), and it is not Fanon's *skin* colour that gives him away, but the colour of his eyes. Moreover, another feature contributing to the Other's hybridisation is the use of the coloniser's language, since, according to Fanon:

Every colonized people – in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality – finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. The colonized is elevated above his jungle status

in proportion to his adoption of the mother country's cultural standards (9).

It is true that the Rawul adopted the language and cultural standards of the coloniser, but this act of mimicry is also ambivalent and partial, as he managed to reach only superficial resemblance with the white man as his Other: "[H]e spoke the way Englishmen themselves no longer speak – in a very upper-class drawly way that made him sound like a stage Englishman" (19).

An extremely interesting example, which will certainly help clarify the topic of this paper, is the instance of the *Westerners* mimicking their Others – that is, the Orientals – in the same novel: "The Devis were always dressed in white cotton saris with Jesus sandals on their bare feet, and they wore their hair Indian-style and that red mark on the forehead; but they looked and spoke and were as English as you could be" (262). This is the most striking of all cases of hybridisation in the opposite sense in *Three Continents*: white people imitating those 'of colour', though there are many other illustrations of such reverse mimicry in the novel. Those include the instance of the main two white protagonists who, having become aware of "a gap opening between material civilization and spiritual or moral values" (Young 34), embark on a spiritual quest because of being dissatisfied with materialism of the West, which is the reason why they seek the wisdom of the East in faraway places. Another remarkable example of reversed roles in what Bhabha names *the interpositions* between 'the master and slave' (63), is when a 'coloured' protagonist of *Three Continents* beckons a white character to approach him: "Then Crishi raised one slender finger at Michael, meaning one moment, very politely, but also meaning come here, now. And Michael went at once; without one glance at me or Barbara, he obeyed as he would a master's call" (40). In this pattern we witness what Judith Butler means when she claims that:

the relations by which we are defined are not dyadic, but always refer to a historical legacy and futural horizon that is not contained by the Other, but which constitutes something like *the Other of the Other*, then it seems to follow that who we are fundamentally is a subject in a temporal chain of desire that only occasionally and provisionally assumes the form of a dyad (151, italics added for emphasis).

An instance of 'historical legacy' can also be found in both the present and future of Biju's 'coloured' friend Saeed in *The Inheritance of Loss*, who "found employment at a Banana Republic, where he would

sell to urban sophisticates the *black* turtleneck of the season, in a shop whose name was synonymous with colonial exploitation and the rapacious ruin of the third world" (102, italics added for emphasis). Nonetheless, although colonial exploitation was finished a long time ago, in fact nothing has changed, because this is still a world in which the following dichotomy will always be present: "where one side travels to be a servant, and the other side travels to be treated like a king" (269). Even when they emigrate and live in the West, the Orientals still remain on the margins of society, however hard they try to reach the centre: "A taxi driver appeared on the screen: watching bootleg copies of American movies he had been inspired to come to America, but how to move into the mainstream?" (99). A strategy aimed to show at least the people back home that one has succeeded in moving upwards, and to show off as well, is to strive to mimic the Westerners, like a prosperous 'coloured man' Mr. Shah "who owned seven rooms, all empty except for TV, couch, and carpeting in white. Even the TV was a white TV for *white symbolized success* out of India for the community" (149, italics added for emphasis).

### 3. Conclusion

The importance of being white and the significance of whiteness in both Orientalist and Occidentalist discourse were discussed at the beginning of this paper, so let us just sum up with a witty remark of an Indian emigrant in *The Inheritance of Loss*: "White people looked clean because they were whiter; the darker you were, Biju thought, the dirtier you looked" (186). From this statement we can conclude that both Orientalism and Occidentalism are indeed nothing more than 'essentialising simplifications' because the Eastern societies, on the one hand, and the Western ones, on the other, are "seen in distorting mirror" (Carrier 3). The Orient and the Occident are equally inappropriately typified in a "rigid, simplistic, and often simply wrong way" (Carrier vii), squeezed into stereotypes, prejudices and clichés: "He had *just happened to stumble into the stereotype*; he was the genuine thing that *just happened to be the cliché....*" (Desai 2006: 297, italics in the original text).

Furthermore, these "twin and opposing characterizations of the modern West" (Carrier 3), as well as of the postcolonial East – in Occidentalism and in Orientalism, respectively – only exist 'in contrast to the other' in view of the fact that "although 'the Orient' may have appeared in Oriental Studies to be a term with a concrete referent, a real region of the world with real attributes, in practice it took on meaning only in the context of another term, 'the West'" (Carrier 3),

while exactly the same can be said for Occidentalism, as well. This context is, of course, as negative as it can be – in both directions, and the essence of that topic is thus expressed by the authors of *Occidentalism: The West in the Eyes of its Enemies*: "[T]he view of the West in Occidentalism is like the worst aspects of its counterpart, Orientalism, which strips its human targets of their humanity. [...] its bigotry simply turns the Orientalist view upside down" (10). Therefore, since "the otherness of the colonized can be turned into subjectivity by othering the colonizer" (Drichel 598) and vice versa, if we paraphrase Judith Butler's words, we can conclude that in both Orientalism and Occidentalism – the Oriental and the Occidental are merely *the Other to each other*.

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#### СТЕРЕОТИПИ У ДЕЛИМА ИНДОЕНГЛЕСКИХ АУТОРКИ АНИТЕ ДЕСАИ, РУТ ПРАВЕР ЏАБВАЛЕ И КИРАН ДЕСАИ

Засновани на стереотипима о Другом, како оријентализам тако и окцидентализам усредсређени су на репрезентације Запада и Истока, Јаства и Другости, као и њихове бинарне опозиције. Ове стереотипне слике су посебно присутне у постколонијалној књижевности, укључујући и дела индоенглеских писаца. Дихотомију између Оријента и Окцидента свакако најбоље могу да осликају аутори хибридног порекла, као што су Рут Правер Џабвала, Анита и Киран Десаи. Сврха овог рада је да анализира примере оријенталистичког и окциденталистичког дискурса у неким њиховим делима, у којима су чак и протагонисти хибридне особе, које истовремено припадају и једном и другом свету, Истоку и Западу.

**Кључне речи:** стереотипи, оријентализам, окцидентализам, индоенглеска књижевност, Анита Десаи, Рут Правер Џабвала, Киран Десаи.



***Language Studies***

***Nauka o jeziku***



## **TRANSLATION IN THE FACE OF CENSORSHIP AND SELF-CENSORSHIP – THREE CASE STUDIES IN ALBANIAN TRANSLATIONS OF KEY TEXTS**

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**Abstract:** In this paper, we highlight some problems of literary translation in Albanian culture by examining the relationship between the source text and the translation context, as well as the influence of the cultural and ideo-political context on the phenomena of censorship and self-censorship during the translation process. As paradigms of these problems, we considered the Albanian translations of "Don Quixote" by Miguel de Cervantes (Part One); "Les Misérables" by Victor Hugo and "Love in the Time of Cholera" (translation and retranslation) by Gabriel García Márquez, which we view as typical examples of these flagrant shifts. Through the comparative approach of the works translated into Albanian with the source texts, as well as the translation and retranslation of the same work, but in different ideological and cultural periods (one in the period of communism and the other, the retranslation, in the period of democracy), we have identified concrete examples of deviations and deformations that the source text suffered during translation. We have analyzed the nature and reasons that led to these deviations or deformations of these translations, by giving our opinion for each case, as well. From the analysis, it turns out that the processes of censorship and self-censorship were enforced by two factors: the socio-cultural context, the horizon of the reader's expectations of the time (the case of "Don Quixote") and the ideo-political constraints (the cases of "Les Misérables" and "Love in the Times of Cholera".)

**Keywords:** source text/ target text, literary translation, cultural context, ideological context, political censorship, self-censorship, reader.

## 1. Introduction

In translation studies,<sup>1</sup> literary translation is considered an important process of dialogue between close and distant cultures, some of which survived due to the translation process. It is enough to remember that the knowledge obtained about the Greeks in the Middle Ages was due to Roman and other foreign translations.

Literary translations, as suggested by Itamar Even Zohar's polysystemic analysis,<sup>2</sup> had a significant impact on the development of newly formed literature by marking the beginning of national literature (Albanian literature, for instance) through ready-made models. Meanwhile, after the devaluation of existing models, during the development gaps and crucial milestones of the literature development, they played the central system role by nourishing literature with new models, techniques, and poetics. Albanian literature is an evidential fact, even in its beginnings. In Albanian literature, translations have played a significant role in shaping literary genres, forms, and techniques, as even the earliest works in the Albanian language and the first poems were translations.

But if translation is accepted as a necessity, the professional status of the translator, the language development dynamics and even the historical, political, and cultural context where the translation comes from, have been debatable issues. Questions such as who makes the literary translation, whether translator's background influences the appropriate perception of the text levels and characters, whether the development of the target language has an impact on the complete recreation of the literary work elements, whether the cultural, historical, and political context play a role in the faithful or non-faithful provision of the text, have enhanced the dynamics of this debate.

The process of literary translation is often influenced by cultural, political, and ideological factors. In the case of censorship, many internal

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<sup>1</sup> See "Monográfico: La traducción de los referentes culturales".

<sup>2</sup> "...in such a state when new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire. Through the foreign works, features (both principles and elements) are introduced into the home literature which did not exist before. These include possibly not only new models of reality to replace the old and established ones that are no longer effective, but a whole range of other features as well, such as a new (poetic) language, or compositional patterns and techniques. It is clear that the very principles of selecting the works to be translated are determined by the situation governing the (home) polysystem: the texts are chosen according to their compatibility with the new approaches and the supposedly innovative role they may assume" (Even-Zohar 47).

and external forces can influence the process of translation, bringing about manipulation of the source text. Loreta Ulvydienë affirmed:

If censorial ideology collides with the final translation, such kind of pressure leads to rewriting the text or conscious erasure of unwanted parts of the discourse. If internal or external forces of censorial ideology affect the translator before the actual translation process, it breaks the coherence between source and target texts. (216)

This paper focuses on the transformations of source texts according to the change of contexts from censorship to novels: Don Quixote by Cervantes, the first part, translated by the Albanian writer Fan Noli before the communist period of Albania.<sup>3</sup> Victor Hugo's *Les Misérables* translated by Albanian writer Misto Treska during communism in Albania (1945 to 1990)<sup>4</sup> and two versions of *Love in the Time of Cholera* both translated by Albanian writer Mira Meksi in 1991, just as the communist regime fell, and again in 2016, after a period of building democracy had occurred.<sup>5</sup>

We deem it appropriate to highlight that the paper does not question the capability of these translators to master the respective languages of the original texts translated. Indeed, each is a master of

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<sup>3</sup> Fan Noli (1882-1965) was an Albanian writer, translator, scholar, politician and historian. He played an important role in the consolidation of Albanian language as the national language of Albania with numerous translations of world literature masterpieces such as Hamlet, Othello, Julius Caesar, Macbeth by Shakespeare; An enemy of the people by H. Ibsen; Don Quixote by Cervantes; Rubaiyat of Omar Khayyam; The Raven and Annabel Lee of E.A. Poe etc. F. Noli translated Don Quixote in the 1920s, a time when Albanian literature and culture were not very developed. It is to be noted that Fan Noli considers himself as *recreator* and not *translator*.

<sup>4</sup> Misto Treska (1914-1993) was an Albanian translator and politician of Albania during communist regime. He translated French authors such as Diderot, Maupassant, Hugo, Stendhal into Albanian. He served in the Albanian diplomacy, particularly in exchanges of cultural relations of Albania with foreign countries.

<sup>5</sup> Mira Meksi is a well-known Albanian writer and translator. She has translated French and Hispanic authors such as M. Yourcenar, M. Duras, Baudelaire, Lamartine, Rimbaud, Marquez, Borges, Neruda, Paz, Sabato, Allende, Vargas Llosa, Fuentes etc. Her first translation of "Love in the Time of Cholera" was made during the communist regime. "Love in the Time of Cholera" [Dashuri në kohën e kolerës], G. G. Marquez, translated by Mira Meksi, published in 1991 and retranslation of the complete text by M. Meksi, published in 2016.

translation. Instead, our goal is to bring to attention the source text modifications that were enforced by the power of the cultural or ideological context in which the translations occurred.

## 2. Methodology

The main aim of this paper is to present the manipulations or violations of the source texts in several key literary translations in Albania over time for cultural and ideo-political reasons. To achieve this, we first used the comparative method through which we identified the deviations that the source texts underwent in the translation process. We approached and analyzed concrete examples of manipulation that the original works suffered during translation. Second, through the analytical approach, we analyzed the nature and reasons that have led to these deviations or deformations of the translations in each case.

## 3. Results

### 3.1. The First Case Study:

#### **Self-Censorship in translation of “Don Quixote” by Fan Noli, due to Socio-Cultural Development Context of the Time. The issues discussed.**

In “The Translator’s Note” at the end of the book, Noli gives himself the freedom to inform the reader about the fragments removed from the source text, removals which were deemed right to be made by him due to two reasons:

a) a lack of artistic value of the removed parts based on his personal taste,<sup>6</sup> As Umberto Eco says, he dictated to the reader the interpretation of the source text.

b) the cultural context of the Albanian reader of that time.<sup>7</sup>

Our assertion that translation is related to the host cultural context, i.e., translators are culturally and historically conditioned, is evidenced by examples from literature with a stronger tradition than Albanian literature, such as the translation of Hamlet’s monologue by Voltaire. He translated it in the context of the Enlightenment philosophy, and resulted in a Voltaire-ian Hamlet, bearing anti-clerical thinker dimension, thus making a rather bold elaboration of Shakespeare’s text. But in the course of time, such literatures have returned the debt to the

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<sup>6</sup> “... I left out almost all the verses, because they didn’t seem to have any value according to me, and I translated only three of them that are somewhat pleasurable” (Cervantes 360).

<sup>7</sup> “I also left out a long critique made by my priest on the Spanish dramatic art, because this might be of interest for specialized students of Spanish literature, but quite boring for the common readers.” (Cervantes 360).

original work and fulfilled their duty toward their model reader through continuous re-translations closer to the spirit of the original text.

If we refer to our case, according to our research, compared to the original version, we note that Noli's translation begins with his introduction, which, in spirit and argumentation seems to explain the transference of the event and characters of the source work in the context of the Albanian reality of the time. Meanwhile, the translator has inexplicably left out the *Prologue* with which Cervantes, through a modern proceeding, communicates with the reader, revealing to the "idle reader",<sup>8</sup> some secrets of its composition and his relationship with the book (*like that of father to son*), of the nature of the events and the characters. In a way, in terms used by Gerard Genette, Cervantes's *Prologue* would serve the reader as a peritext, which would help him in the possible perception and interpretation of the work. This is translator's first violation.

If we continue the comparison with the source text, we can see that the translated text omits the verse entitled "*Allibro de Don Quijote de la Mancha*" which are complementary verses of the prologue, suggesting with its poetic language and rhythms, the coming events, and Don Quixote's mission.

Further on, the translation omits eight sonnets (five of them dedicated to Don Quixote,<sup>9</sup> one to Dulcinea (Cervantes 15),<sup>10</sup> one to Sancho (Cervantes 15, 16)<sup>11</sup> and one to Rocinante (Cervantes 17, 18).<sup>12</sup> These sonnets demonstrate Cervantes' mastery of sonnet writing techniques and add a lyrical sensibility to the novel.

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<sup>8</sup> "Desocupadolector", Cervantes, M. d. *El ingenioso hidalgo don Quijote de la Mancha*, (E. S. Figaredo, Re.), Lemir 2015, 8.

<sup>9</sup> Cervantes 14, 15, 16. Sonnets dedicated to Don Quixote are: "Amadís de Gaula a Don Quijote de la Mancha"; "Don Belianís de Grecia a Don Quijote de la Mancha"; "Orlando Furioso a Don Quijote de la Mancha"; "El Caballero del Febo a Don Quijote de la Mancha" (which, we deem to be the most beautiful sonnet); "De Solisdán a Don Quijote de la Mancha".

<sup>10</sup> "La Señora Oriana a Dulcinea del Toboso, Cervantes 15.

<sup>11</sup> "Gandalin, escudero de Amadis de Gaula, A Sancho Panza, escudero de Don Quijote",

<sup>12</sup> This sonnet entitled "Dialogo entre Babiaca y Rocinante", is created in the form of dialogue between Babiaca, horse of El Cid –hero of the Spanish epos and Rocinante.

Likewise, the Albanian translation omits the sonnets in the closing chapter of the first book,<sup>13</sup> while epitaphs<sup>14</sup> were changed in their structure and content to the extent that they are considered Noli's creations with distant imitations of the source texts. As an illustration, the first line of the epitaph to Noli's *Don Quixote* is different in content than that of Cervantes.

Cervantes' *Don Quixote*:  
Aquí yace el caballero,  
bien molido y mal andante,  
a quien llevó Rocinante  
por uno y otro sendero

Noli's recreation in Albanian:<sup>15</sup>

Here lies Don Quixote:  
He was strong and could dare  
To try to turn the world backward  
And hold it clenched with the spear.<sup>16</sup>

As can be observed below, if we compare Noli's translation to the source text, the latter three of the four lines are entirely unrelated to the original text:

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<sup>13</sup> Cervantes "Del Paniaguado, académico de la Argamasilla/ In laudem Dulcineae del Toboso"; "Del Caprichoso, discretísimo académico de la Argamasilla, enloor de Rocinante, caballo de Don Quijote de la Mancha"; "Del Burlador, academico Argamasillesco, a Sancho Panza", 314.

<sup>14</sup> There are three epitaphs, two are more remarkable; second epitaph to Don Quixote: "Del Cachidiablo, academico de la Argamasilla, en la sepultura de Don Quijote" and the one for Dulcinea: "Del Tiquitoc, academico de la Argamasilla, en la sepultura del Dulcinea del Toboso". Cervantes 315-316.

<sup>15</sup> by Fan Noli:

"Këtu dergjet Don Kishoti:  
Ish i fort' e ish i zoti,  
Botën prapa desh t'a kthente  
Dhe me ushtën t'a mbërthente".

Servantes, *Don Kishoti i Mançes*, Part 1, Translated by Fan Noli, fifth translation edition, 384.

<sup>16</sup> For the sake of the greater accessibility of the article, we offer the method of literal translation into English of all reviewed Albanian translations in artistic texts. This method allowed us to analyze the deviations that occurred in the texts translated into Albanian. Translated into English by Granit Zela.



The knight lies here below,  
Ill-errant and bruised sore,  
Whom Rocinante bore  
In his wanderings to and fro.<sup>17</sup>

Likewise, the epitaph for Dulcinea does not correspond to the original not only in content and tone but also in structure: from the two quatrains that are in the original, Noli's translation reduced it to one epitaph only.

The epitaph dedicated to Dulcinea, according to Cervantes:

Reposa aquí Dulcinea ;  
y, aunque de carnes rolliza,  
la volvió en polvo y ceniza  
la muerte espantable y fea

Fue de castiza ralea,  
y tuvo asomos de dama;  
del gran Quijote fue llama,  
y fue gloria de su aldea.

Noli merged the two stanzas into one stanza by Noli into Albanian<sup>18</sup>:  
Here inside Dulcinea sleeps:  
How she sang like a quail!  
She was buxom, round  
Reed cheeks, rotund.<sup>19</sup>

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<sup>17</sup> *Don Quixote* by Miguel de Cervantes, translated in English by John Ormsby, 410.

<sup>18</sup> Noli's translation in Albanian:

"Këtu brenda fle Dylqinja:  
Seç këndonte si mëllinja!  
Ish e kolme, rrumbullake  
Faëkuqe, pupulake".

Servantes, *Don Kishoti i Maçes*, Part 1, Translated by Fan Noli, fifth translation edition, 384.

<sup>19</sup> Translated into English by Granit Zela.

To see the complete correspondence to the original, we can refer to the translation of the epitaph to Dulcinea made by John Ormsby:

Here Dulcinea lies.  
Plump was she and robust:  
Now she is ashes and dust:  
The end of all flesh that dies.

A lady of high degree,  
With the port of a lofty dame,  
And the great Don Quixote's flame,  
And the pride of her village was she.<sup>20</sup>

The two dedication epitaphs (the one dedicated to Don Quixote and Sancho and the one to Dulcinea) are merged into a verse with a humorous tone. The line “dared to try to turn the world backward”, (which, as we noted above, does not correspond to any line in the source text) has served over the years in our textbooks in Albania, to dictate the way Don Quixote's character is perceived as that of the “reactionary utopian ... who tries to turn the wheel of history backward”.

Likewise, interventions are abundantly extended even where the numbers formally correspond, we are talking about 52 chapters of the book. Within most chapters, sentences are removed or shortened, and long sentences are summarized into shorter ones, without connecting units and episodic parts. Any chapter could be used as the illustration of this case, but we have singled out chapter III titled “Wherein is related the droll way in which Don Quixote had himself dubbed a knight”. The original chapter begins by presenting Don Quixote's concern and his conversation, in direct speech, with the housekeeper about the housekeeper's request to baptize the knight and to take on the knight's mission to help the people who are in need, in any corner of the world. Chapter III, according to the original version begins:

Y así, fatigado deste pensamiento, abrevió su venteril y limitada cena. La cual acabada, llamó al ventero, y encerrándose con él en la caballeriza, se hincó de rodillas ante él, diciéndole: No me levantaré jamás de donde estoy, valeroso caballero, hasta que la vuestra cortesía me otorgue un don que pedirle quiero, el cual redundará en alabanza vuestra y en pro del género humano. El ventero que vio a su huésped a sus pies y oyó semejantes razones, estaba confuso mirándole, sin saber qué

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<sup>20</sup> *Don Quixote* by Miguel de Cervantes, translated in English by John Ormsby, 411.

hacerse ni decirle y porfiaba con él que se levantase, y jamás quiso, hasta que le hubo de decir que él le otorgaba el don que le pedía....<sup>21</sup>

and continues with seven sentences or long clauses, which Noli strangely deleted in translation. Noli's translation begins at the end of the second page of Cervantes' original.

Chapter III, in Noli's translation, begins with the sentence: "The landlord told all the people who were in the inn about the craze of his guest, the watching of the armor, and the dubbing ceremony he contemplated"<sup>22</sup> (Servantes 27) which in correspondence with the source text is the eighth sentence.<sup>23</sup> It seems that Noli chose to maintain an approach that brings the translation closer to the dynamics of the fable than to the techniques of the text's narration. And this, we believe, not only weakens the registers of the literary work but also does not reproduce the effect that the reader of the original text is able to obtain from it.

It is clear that in the interventions he made, deemed acceptable for the cultural and literary context of the time, Noli provided the work to the first-level reader (who was, in fact, the dominant reader at the time

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<sup>21</sup>"*Harassed by this reflection, he made haste with his scanty pothouse supper, and having finished it called the landlord, and shutting himself into the stable with him, fell on his knees before him, saying, "From this spot I rise not, valiant knight, until your courtesy grants me the boon I seek, one that will redound to your praise and the benefit of the human race." The landlord, seeing his guest at his feet and hearing a speech of this kind, stood staring at him in bewilderment, not knowing what to do or say, and entreating him to rise, but all to no purpose until he had agreed to grant the boon demanded of him*" (Don Quixote by Miguel de Cervantes, translated in English by John Ormsby, 2007). Noli's translation into Albanian: "*Dhe kështu, i dërrmuar nga ky mendim, nxitoi të mbaronte darkën e tij të cingune. Me ta mbaruar, thirri hanxhinë dhe, duke u mbyllur bashkë me të në stallën e kuajve, i ra në gjunjë duke i thënë: -Nga këtu ku jam nuk do ngrihem kurrë, kalorës trim, gjersa mirësjellja juaj të më japë nderin që po ju lyp, duke përmbushur kështu lavdërimin tënd dhe të tërë njerëzimit. Hanxhiu, duke parë bujtësin në këmbët e tij dhe duke dëgjuar arsyet e tij, qëndronte i hutuar, pa ditur çfarë të bënte a çfarë të thoshte, derisa iu desh t'i thoshte se do t'ia jepte nderin që i kërkonte*" (Servantes 26).

<sup>22</sup> Translation in English by John Ormsby, *Don Quixote* by Miguel de Cervantes 2007.

<sup>23</sup> Contó el ventero a todos cuantos estaban en la venta la locura de suhuesped, la vela de lasarmas y la amazon de caballeriaqueesperaba. Miguel de Cervantes "El ingenioso hidalgo don Quijote de la Mancha", texto preparado por Enrique Suarez Figaredo, Lemir 19 (2015, 27)

of the translation of the work), to the reader preoccupied for the progress of events, by violating, let us say the right of the second-level reader unfairly to know all the layers of the work and to capture, wherever they are, even some “winks” by the author.

Regarding the above issues, we would deem necessary, even indispensable, the need for a new translation, given that Noli's translation soon reaches a century. In the literature of some countries, *Don Quixote* has been translated several times by different translators.<sup>24</sup>

### 3.2. The Second Case Study:

#### **Censorship due to the ideological context of the time: “Les Misérables”, translated by Misto Treska**

The second case which is the object of our study, is focused on a violation of the structure of the literary work. This is what happened in Victor Hugo's “Les Misérables”, translated by Misto Treska which was published in 1982<sup>25</sup> and republished 30 years later in 2012. The impetus for this study was an early review by writer and translator Meritan Spahia,<sup>26</sup> published in literary and cultural magazine “Orana”<sup>27</sup> in which it was pointed out that in the 1982 publication of this novel several units were censored. They referred to:

Part Two, titled “Cosette” (Spahia 57), Book Seven - chapters V, VI, VII, VIII were removed.

Part Four, titled *The Idyll of the Roue Plumet and The Epic of the Rue Saint Denis*, Book One: A Few Pages of History - Chapter III (Louise Philippe) was removed.

Book Eight, *Enchantment and Desolation* - Chapter V (Things of the Night) was removed.

If today's translation theories spark debate about incorrect substitutions of words or other small units of the source text, imagine what can be said when whole parts of the book are removed— parts that, above all, are structural units in the full framework of the novel and

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<sup>24</sup> “*Don Quixote* regarded by some critics as the greatest novel ever written, has been translated into English more than a dozen time, including a much-lauded version by LTAC faculty member Edith Grossman in 2003” (Hond 28).

<sup>25</sup> Hugo, V. *Les Misérables*, translated by M. Treska, 57.

<sup>26</sup> Meritan Spahia is an Albanian novelist and the translator of Dante Alighieri *Inferno*.

<sup>27</sup> Spahia M. Hugo censored: excerpt from the novel *Les Misérables*. Due to censorship reasons, they were not published in the Albanian version of 1982, (Hygoi i censuruar: Fragment nga romani “Të mjerët”, për arsye censurimi nuk janë botuar në versionin shqip të vitit 1982, 57).

violate its integrity. If we look at the removed parts, it does not take too much effort to understand the reasons for the censorship of the work: it is the ideological context of the time. As stated by Ulvydiené,

if censorial ideology collides with the final translation, such kind of pressure leads to rewriting the text or conscious erasure of unwanted parts of the discourse. If internal or external forces of censorial ideology affect the translator before the actual translation process it ends up breaking the coherence between source and target texts (216).

The anti-clerical policy, which fed the atheistic spirit of the regime of that time, would reject the way presented in the chapter "Prayer", where the theological-philosophical reflection on the function of the absolute, God, on the function of the ideal relationship with God serves a great purpose. ("What is the ideal? It is God" - says the narrator in the work). It would also reject what is contemplated in the chapter *Mass rebuke*, in which religious assemblies are treated by looking at their dichotomous essence, even the very nature of the human being; or even the passages emphasizing the importance of faith, which, so published, would seem to challenge the new atheist man of the time.

In this line of supposition, given the ideological context in which the work was published, one can also judge the censorship of Chapter III, in Part IV, which speaks of the figure of Louis Philippe. As it is in the original, the text would suggest to the reader a parallel removal with the figure and power of the communist dictator.

In the history of complaints against Louis Philippe, there is a statement to be made; there are those who accuse the regime, and those who accuse the king; three pillars that each give a different total. The confiscated democratic rights, progress in the second place, violently suppressed street protests, military execution of insurgents, riots described as armed...<sup>28</sup>

But what is more shocking about the issue of censorship of Hugo's novel has to do with the fact that the 2012 republication,<sup>29</sup> which our university students study extensively, is the same translation, with the same problems posed by the censored edition of 1982. This means that our students, even today, do not read the complete Hugo's *Les Misérables*, but instead, read the violated translation from Treska. And

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<sup>28</sup> Translated into English by Granit Zela.

<sup>29</sup> Hugo, *Les Misérables*, 2012.

if the students would have read Umberto Eco well, he would have reminded them that if they buy the translation of *Les Misérables* and find that some chapters have been removed from it, they have every right to refuse it (107).

### 3.3. The Third Case Study:

#### **Censorship and self-censorship due to the ideological and cultural context of the time - “Love in the Time of Cholera”, translated and retranslated by Mira Meksi**

The book was published for the first time in 1991 and republished in 2016. The 1991 edition does not have a high level of violation, but here too, ideological reasons have dictated interventions which, if they did not substantially damage the work, damaged its poetics.

The fear of censorship conditioned self-censorship on the freedom to choose expressions or words that suggest or name directly or indirectly the erotic area. The translator saved many of the parts of this erotic background, by means of “vague” references or archaic and neological denoters. These denoters represent many things and, indirectly allude to the erotic undertones in the work. When translating excerpts that would eventually be banned in communist Albania’s censorship court, the translator’s choice was to leave them out. A total of four paragraphs were omitted. In order to save as many parts of the text as possible, the “manipulation” with the denoter was realized, as is the case where Meksi increased the age of a character involved in a pedophilic relationship, which would not have been legal in the Albanian context or acceptable in the context of the morality of the time.

Based on a comparative exploration between Meksi’s 1991 translation and the 2016 re-translation, we discovered that Meksi’s violations of the source text are far greater at the level of lexicon—i.e. reformulating expressions, abandoning embedded idioms, correcting religious names—than at the level of syntactic organization of sentences or their clauses.

In the table below, we provide illustrations<sup>30</sup> of some changes reflected in Meksi’s republication in 2016, which, due to censorship or self-censorship, was either removed or alienated in the 1991 edition.

Literary work: “Love in theTime of Cholera”	Removed/added paragraphs	Changed lexis	Changes in syntagma

<sup>30</sup> English translation of paragraphs by Granit Zela.

<p>Publication of 1991(Marquez, 1991)</p>	<p>a. In the first edition, the complementary unit of the sentence, which expresses the first physical contact with Fermina Daza's male genital organ, has been removed. The sentence: "But she did not allow..." is also incomplete from the semantic point of view and the atmosphere it conveys. ( 209).</p>	<p>a. <u>adorers</u>: used in the sentence: "Here there is no lack of crazy <u>adorers</u> and..." (8).</p>	<p>a. <u>Gate of Writers</u>, (136)</p>
<p>Retranslated publication of 2016(Marquez, 2016).</p>	<p><b>a1</b> This unit was added in the reviewed publication to the sentence by complementing it in sensation, as well as in meaning.  <u>"But she didn't allow... + of a bodyless shape, but hungry and raised straight upward"</u> (186)</p>	<p><b>a1.</b> Its substitution with the word <u>lovers</u>, which refers better to the context. (11).</p>	<p><b>a1.</b> "<u>Gate of Scribblers</u>" which better refers to the idea of the source text. (123).</p>

1991 Publication	<b>b.</b> In the first edition the following paragraph was removed, while it should have been on page 231. "Eventually he did not go anymore, and in those few cases she did it was not to make up for absentees, but to recover from excess".	<b>b.</b> chaste; used in the sentence:" was chaste..." (86).	<b>b.</b> Coffee house of <u>La Parrokias</u> . (163).
Retranslated reviewed publication 2016	<b>b1.</b> In the revised edition, the translator added the above cell paragraph on page 204.	<b>b1.</b> Virgin (in the sentence "was virgin". (78).	<b>b1</b> <u>Parish</u> Coffee house.
1991 Publication	<b>c.</b> The first edition did not include sentence units that complement the description and definition of the age of América Vicuña, leaving deliberately her age undefined: She was <u>too young</u> , but ..." (368).	<b>c.</b> inspiration (... he felt that he had been inspired by an inspiration". This word, which is more related to human creative and artistic ability, was used to replace a religious	<b>c.</b> holy spirit, in the sentence: "He sang three prayers to the <u>holy spirit</u> ". (143).



		word / syntagm, which the Albanian dictionary of that time did not accept: holy spirit.	
Retranslated Reviewed publication of 2016.	<b>c1.</b> The reviewed edition specified the precise age of América Vicuña and the description was complete: “She was <u>still a child</u> in every sense of the word, with braces on her teeth and the scrapes of elementary school on her knees (322).	<b>c1</b> <u>Holy spirit</u> in “he felt that he was moved by a <u>holy spirit...</u> ” (119).	<b>c1.</b> Holy Spirit: He sang three prayers to <u>holy spirit.</u> ”
1991 Publication	<b>d.</b> In the first edition, a paragraph describing the promiscuous life of Florentino Ariza was removed.	<b>d.</b> cheat, in the sentence: “The world is divided in those who <u>cheat</u> and those who do not...” (242).	

Retranslated Reviewed publication of 2016	<b>d1.</b> Paragraph added to the republication: “It had not been ten years since he attacked one of his maids, behind the main staircase of the house, dressed and standing, and sooner than a Finnish rooster had taken her to the seventh heaven. He had to give her a house as a gift, so that she could swear that she was dishonored by a half-lover of Sundays ...” (373).	<b>d1.</b> screw. In the republication is used the word that is more appropriate to the action that is expressed by the context of the sentence: “world is for those who <u>screw</u> and those who do not” (214).	
1991 Publication		<b>e.</b> <i>unclothed</i> in the sentence “America Vikunja, <u>unclothed</u> in bed...” (370).	
		<b>e1</b> <u>Naked</u> in “América Vicuña, <u>naked</u> in bed...” (324).	

Despite the fact that the added paragraphs are few compared to other stylistic elaborations made to the text, we believe that between two re-translation reasons, that of necessity to establish coherence

between the internal requirements of the work, the target language evolution dynamics<sup>31</sup> at another time, and the necessity to include the removed parts, the latter was decisive.<sup>32</sup>

Although the added parts, namely those missing in the first translation, were not numerous in terms of quantity, their presence in the re-translation qualitatively changed the value of the book. This due to the fact that, after all, as Aurelio Priviteras says: “The only contribution that a translator can allow himself is to add the tangents of a circle, which he can neither narrow nor transcend.” (Sula 188).

#### 4. Conclusion

In this paper, we give some examples of adaptations that can occur in a literary system, in our case, in the Albanian literary system. As it was specifically observed, the reasons for adaptations can be different in time and cultural contexts, and distant from each other.

Our paper focused on these factors:

The cultural and historical stage of a society and, therefore, of a literature, determined by the horizon of reception and literary developments, has conditioned the choices of the translation model. The translation of “Don Quixote” by Cervantes is defined in this paper as a translation conditioned by the socio-cultural context and the horizon of the reader of the time when the translations were made. In the cases submitted to our study, we explored the translator's choices which were conditioned by objective factors, which influenced the adaptation of the text to the reader's receptive level. Thus, when translating Cervantes, Noli chose not to remain faithful to the source text but “to offer a public-oriented translation”.

During the period of communism, censorship was imposed on all means of communication, especially those of culture: books, newspapers, cinema, and literary magazines etc.

Political restrictions of the time have imposed censorship and, in response, resulted in self-censorship. These restrictions led to distorted translations, which alienated the original text, by providing a translated variant that is far from the original and authorial intent of the source

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<sup>31</sup> “A translation, in relation to the original, always becomes obsolete”, Umberto Eco, 136.

<sup>32</sup> M. Meksi: “So I started translating *Love in the Time of Cholera*, aware of the fact that a phrase written many years ago had no longer the same meaning in the whole spectrum of its nuances, because language evolves, and as Heraclitus says, “You cannot step in the same river twice” and, aware as well of my unique fate: the fate of the translator who has to re-translate her translation.

text. Thus, due to the ideological limitations of the time, Hugo's "Les Misérables" and "Love in the Time of Cholera" were offered for a long time to Albanian readers with an alienated poetics.

We are aware that there are still many aspects of censorship and self-censorship that need further analysis, and there are also many reasons why translators decide to modify certain elements of texts during the translation process. Research comparing state-imposed censorship and self-censorship is needed beyond the Albanian. We hope to address this line of research in different contexts next and invite other researchers to join in the debate's multicultural, multicontextual facets.

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### TRANSLATION IN THE FACE OF CENSORSHIP AND SELF-CENSORSHIP - THREE CASE STUDIES IN ALBANIAN TRANSLATIONS OF KEY TEXTS

Në këtë artikull kemi synuar të vëmë në dukje disa problematika që janë shfaqur gjatë procesit të përkthimit letrar në kulturën shqiptare.

Përgjatë punimit, në pikat 3.1; 3.2 dhe 3.3 kemi analizuar marrëdhëniet e tekstit burimor me kontekstin e përkthimit, si dhe kemi evidentuar ndikimin që ka pasur konteksti kulturor dhe ai ideo-politik në dukuritë e censurës dhe autocensurës përgjatë këtij procesi. Si paradigma të këtyre problemeve kemi konsideruar përkthimet në shqip të "Don Kishotit" të Miguel de Servantes (Pjesa e parë); "Të mjerët" nga Victor Hugo dhe (përkthim dhe ripërkthim) nga Gabriel García Márquez, të cilat i shohim si shembuj tipikë të këtyre ndërhyrjeve. Përmes qasjes krahasuese ndërmjet veprave të përkthyer në shqip dhe teksteve burimore, si dhe përkthimit dhe ripërkthimit të së njëjtës vepër ("Dashuria në kohën e kolerës"), por në periudha të ndryshme ideologjike dhe kulturore (njëra në periudhën e komunizmit dhe tjetra, ripërkthimi, në periudhën e demokracisë), kemi evidentuar shembuj konkretë të devijimeve dhe deformimeve që ka pësuar teksti burimor gjatë ardhje së tij në gjuhën shqipe.

Po ashtu, përgjatë punimit kemi analizuar natyrën dhe arsyet që kanë çuar në devijime apo deformime të këtyre përkthimeve, duke dhënë mendimin tonë për çdo rast. Nga analiza rezulton se proceset e censurës dhe të autocensurës janë imponuar nga dy faktorë.

a. Stadi kulturor e historik i një shoqërie dhe rrjedhimisht i një letërsie, i përcaktuar nga horizonti i receptimit dhe zhvillimet letrare, ka kushtëzuar zgjedhjet e modelit të përkthimit. Përkthimi i "Don Kishotit" nga Cervantes-i cilësohet në këtë punim si një përkthim i kushtëzuar nga konteksti social-kulturor dhe horizonti i lexuesit të kohës, kur shkalla dhe niveli i leximeve kanë qenë shumë të ulëta. Kështu, gjatë përkthimit të Servantes-it, Noli zgjodhi të mos i qëndronte besnik tekstit burimor, por "të ofronte një përkthim të orientuar drejt publikut".

b. Në periudhën e komunizmit censura u vendos mbi të gjitha mjetet e komunikimit, veçanërisht ato të kulturës: librat, gazetatat, kinemanë, revistat letrare etj. Kufizimet politike të kohës së komunizmit imponuan censurën dhe, si reagim vetëmbrojtje, autocensurën. Këto kufizime çuan në përkthime të

shtrembëruara, të cilat tjetërsuan tekstin origjinal, duke ofruar një variant të përkthyer që ishte larg synimit origjinal dhe autorial të tekstit burimor. Kështu, për shkak të kufizimeve ideologjike të kohës, “Të mjerët” e V. Hugo -it “Dashuria në kohën e kolerës” të G.G. Marquez-it iu ofruan për një kohë të gjatë lexuesve shqiptarë me një poetikë të tjetërsuar.

**Fjalë kyçe:** tekst burimor/ tekst i synuar, përkthim letrar, kontekst kultural, kontekst ideologjik, censura politike, auto censura, horizonti i pritjes

## **RESPONDING TO INDIRECT SPEECH ACTS IN PATRICK WHITE'S NOVEL THE AUNT'S STORY**

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**Abstract:** This article adopts a cognitive-linguistic perspective on communication through indirect speech acts in Patrick White's novel, "The Aunt's Story." We employ the notion of indirect speech acts as a tool for analyzing listener responses in indirect communication events. The responses to indirect speech act coordinate communication, providing a conceptually unified understanding or misunderstanding of the indirect utterance. The methods applied here include targeted sampling, contextual interpretation, quantitative analysis, and descriptive methods. The objectives are as follows: 1) to investigate how listener responses to indirect speech acts differ in terms of types and functions they perform in conversation; 2) to highlight that listener responses to indirect speech acts construct and coordinate different types of communication in the speaker's dialogues; 3) to specify the predominant type of indirect speech act communication by analyzing listener responses in Patrick White's novel, "The Aunt's Story." This paper examines how listeners' responses to indirect speech acts contribute to cooperative and uncooperative communication. The study demonstrates that proper listener responses to indirect speech acts mostly lead to successful types of indirect communication in Patrick White's novel, "The Aunt's Story."

**Keywords:** indirect speech act, pragmatics, relevance theory, responses, successful/unsuccessful communication, cooperative/uncooperative communication.

## 1. Introduction

The issue of indirect speech acts is increasingly capturing researchers' attention from both traditional and innovative perspectives. Extensive scientific coverage has been given to examining the creation and structure of indirect speech acts (Searle). Scholars have suggested models for interpreting indirect utterance (Bach and Harnish) and discussed the linguistic features of this phenomenon (Asher and Lascarides; Clark; Meibauer, Ruytenbeek).

The article explicitly focuses on studying communication with indirect speech acts from the listener's perspective rather than the speaker's, highlighting that indirect speech acts can contribute to successful cooperative communication. Listeners actively participate in verbal or non-verbal interactions by providing feedback that signals comprehension of the utterance, the listener's interest or attention, and engagement in the conversation. Listener responses have consistently piqued the interest of researchers in various fields of study, including psychology, didactics, literary studies, and linguistics (Sanae; Kita; Aoyama, Sugimori; Simon; Thonus; Clark, etc.).

The controversy surrounding the listener's responses and their impact on speakers in verbal interaction provides a compelling avenue for the study of indirect communication, representing an under-researched area. According to Searle, "an indirect speech act is one in which the Speaker performs one illocutionary act but intends the Hearer to infer another illocution" (31). Consequently, there is substantial evidence suggesting that speakers anticipate hearers to draw inferences from everything uttered – similar to inferences drawn from visual and other perceived or conceptualized data – regardless of directness (Allan). Nevertheless, the hearer's inferences alone may not suffice for efficient communication.

Communication's sufficient condition lies in the proper listener's reaction to an indirect speech act, encompassing the broader process of drawing conclusions as part of the overall search for relevance (Wilson 189). The appropriate listener's reaction serves as further confirmation of the speaker's intention expressed in the utterance. These reactions, or various types of listener behaviour, exhibit different natures that can either facilitate or hinder successful communication.

Scholars have explored the application of listeners' responses in indirect speech acts, albeit to a limited extent (Clark). However, there remains a gap in understanding the nuances of listeners' responses to indirect speech acts in conjunction with specific types of communication. Consequently, this research aims to delve into the theoretical underpinnings of the issue at hand and to identify the



predominant type of communication involving indirect speech acts by analyzing listeners' responses in Patrick White's novel, "The Aunt's Story." Additionally, our objective is to uncover how listener responses to indirect speech acts vary in terms of types and the functions they fulfil within the characters' speech in the novel.

## **2. Methodology and Corpus**

The research was prompted by the hypothesis that the listener's responses to indirect speech acts coordinate successful cooperative communication in the character's speech in the novel. Despite the potential challenges posed by indirect speech acts, which may be viewed as "costly and risky, more complicated to comprehend and efforts productive to react" (Thomas 2015: 119), listener responses may demonstrate no less comprehension and relevant reactions to the speaker's indirect utterances than, for instance, to direct speech acts.

Listeners' responses to indirect speech acts suggest the development of various types of communication that the speaker might employ in verbal interaction. Therefore, the findings related to listeners' responses to indirect speech acts may be presumed to have universal applicability. They are particularly crucial in today's culturally blended world, where individuals are encouraged to enhance understanding in communication and build rapport with others in different spheres of life.

The study of the functions of listener responses to indirect speech acts in conversation aligns with current theoretical and methodological advancements in pragmatics and cognitive linguistics. The collaboration between the fundamental principles of pragmatics and cognitive linguistics becomes apparent when addressing the consequences of the listener's reactions to indirect speech acts during conversations. The theories of meanings in semantics and pragmatics, as well as the methodology of interpretation of the intended meaning presented in Relevance theory, are applied in the research paper to achieve the following tasks:

- 1) to identify the different types of listener responses to the indirect speech acts in Patrick White's novel based on various criteria;
- 2) to determine the frequency and relevance of listener responses to indirect speech acts in comparison with direct ones;
- 3) to specify the types of communication the indirect speech acts form in dialogues by analyzing the listener responses in the novel "The Aunt's Story" by Patrick White.

Solving the research objectives has determined the application of a comprehensive array of both general scientific and linguistic research methods. A targeted sampling method is applied to choose the study's

corpus to enhance the research results' objectivity. The descriptive method is employed to present the essential characteristics of indirect speech acts as a linguistic phenomenon. Utilizing the cognitive interpretation method within the framework of Relevance theory facilitated the presentation of the listener's interpretation and comprehension of indirect speech acts. The method of speech-act analysis enabled the differentiation of the indirect speech acts according to the illocutionary forces. A comparative analysis of listener responses to indirect speech acts in relation to direct ones revealed that listeners respond to both types of speech acts similarly. The qualitative analysis, visually represented in diagrams, facilitated a comparison of the frequency of various types of listener responses to indirect speech acts, illustrating their occurrence relative to direct speech acts.

Our research corpus encompasses 673 responses from listeners reacting to indirect speech acts extracted from Patrick White's novel "The Aunt's Story." It is crucial to note that Patrick White's distinctive style, characterized by its abundance of implicitness, provides an ideal platform for investigating indirect communication and exploring its nuances. The central theme of White's novel, "The Aunt's Story," revolves around the portrayal of Theodora Goodman, a schizophrenic woman whose complex character demands White's imaginative prowess. Patrick White skillfully employs a rich array of stylistic devices, systematic vocabulary, and both direct and indirect expressions by the characters to convey Theodora's intentions (Beston 324; Marr 256).

Published in 1948, "The Aunt's Story" marks White's inaugural masterpiece. According to Beston, the narrative unfolds as the story of a solitary spinster, profoundly affected in her early years by a destructive mother, hindering her pursuit of a meaningful life until her mother's demise (10-11). Theodora's journey extends to France and America, but the true Odyssey takes place within her psyche (Beston 11). The narrative's stream of consciousness and the quest for identity propels the heroine into an imaginary realm that may confound a casual reader. Theodora eventually finds herself confined to a mental institution, but not before the readers bear witness to the pivotal events in her life. Enduring numerous hardships, she aspires to gain insight into the truth by delving into her psyche (Panaghis 30). The character's ability to transcend conventional boundaries, moving toward the sublime, places her beyond ordinary comprehension. Theodora's primary objective is to apprehend the truth in life through a personal transformation. She realizes that there is no specific formula she can apply, adopt, or follow to ascertain her true identity (Panaghis 34). White poetically describes

her as a "doubtful rose that trembled and glittered, leading a life of its own," a statement that encapsulates the novel's central message (336).

The novel 'The Aunt's Story' represents a monumental and innovative endeavour, characterized by a style crafted to evoke dimensions beyond the tangible and the commonplace (Beston 324). Patrick White employs a plethora of metaphors to convey Theodora's mental state, as well as numerous anthropomorphic expressions to underscore the fluid nature of the world she inhabits, where the boundaries between the senses blur (ibid.). Observations by Marr and Beston highlight White's penchant for employing verbs with unstated objects and crafting incomplete or extended sentences (Marr 257; Beston 325).

These insights from Beston and Marr underscore the comprehensive and intricate nature of the linguistic research undertaken on 'The Aunt's Story' and its chosen linguistic phenomenon. Furthermore, Patrick White's stylistic features enhance the terrain for investigating communication through indirect speech acts. Analyzing listener responses to indirect speech acts in literary discourse holds potential utility for participants in conversations, aiding them in selecting an appropriate communication style for a given verbal situation.

### **3. Theoretical framework**

The conversation has been identified as a collaborative activity, an interactional achievement, or a joint activity of the speaker and the listener(s) (Heylen 2151). Recent scientific studies attempt to identify the role of listeners' responses in the emergent construction of a conversation (ibid.). The scholars examine how responses influence the production and reception of information in the interaction between participants in conversation and give reasons for their contribution to the interpersonal and social context on an ongoing basis (Clark; Turnbull). Responses carry an enormous burden of interactional meaning (Xudong 115) and may be effective and successful communication descriptors. The listener's response facilitates the content recognition of the utterance; it shows an active, responsive attitude toward the speaker's intention that the utterance expresses in conversation.

The interaction between participants in a conversation involving indirect speech acts highlights the complexity of the actions in which listeners are engaged. Both the speaker and listener must make numerous inferences to sustain the conversation with indirect utterances. In a conversation with indirect speech acts, the listener must

infer the utterance's direct and indirect illocutionary forces and understand their logical priority and rationality (Clark 435-438). These steps occur because of the nature of indirect speech acts that are revealed in the Searlean idea, i.e., indirect speech acts consist of a simultaneous realization of a primary (= indirect) illocutionary meaning and a secondary (= direct) one (Searle 31; Ruytenbeek 298). Meibauer indicates that

a speech act realized by sentence type *x* whose illocutionary force in context type<sup>1</sup> does not correspond to the illocutionary force that is prototypically (normally, standardly ...) assigned to an utterance of this sentence type in context type<sup>2</sup>. Indicators of indirectness may signal a deviation from the prototypical speech act assignment (79).

Based on the identified properties of indirect speech acts, it is clear that listeners must follow a specific chain of actions or steps to discern the speaker's intended meaning, eliciting an expected reaction. This set of steps for interpreting an indirect speech act is more intricate than that required for interpreting a direct one.

Towards the processing model of an indirect speech act comprehension, we turn to the relevance-theoretic framework, which reflects how the listener derives the intended meaning from the speaker. According to the Relevance theory, the listener will exercise their reasoning ability to interpret the utterance in a communicative situation until the explanation found satisfies their expectation of relevance (Sperber and Wilson 607). We share our thoughts with scholars who claim that speakers use indirect utterances not because they adhere to the cooperative principle and its maxim but because "the search for relevance is an essential feature of human cognition (Sperber and Wilson 608), and it is explained as the communicative effectiveness of the statement. Sperber and Wilson state that

the expectations of relevance raised by an utterance are precise enough and predictable enough to guide the hearer toward the speaker's meaning, as relevance is a potential property of thoughts, memories, and conclusions of inferences (607).

Leech defines the category of relevance as the utterance correspondence with the communicative situation and the speaker's communicative intention: "The statement *U* is relevant to the situation if the statement *U* can be interpreted as contributing to the communicative intention of the speaker" [94]. The scholar has noted that a speaker takes into account the principle of relevance to guess the

meaning of the utterance: the speaker conveys the information that, in their opinion, is relevant in speech situations and satisfies the interests of the hearers.

Relevance emerges as a central characteristic of communication, shaping the significance of the speaker's message in verbal interaction. No matter how valuable and reliable the speech act is to convey the speaker's meaning, it only is appropriate if it is relevant in a speech situation. An indirect speech act is deemed relevant when it successfully fulfils the speaker's intention within a speech situation. The effectiveness of an indirect speech act becomes apparent when a hearer responds to the speaker's utterance.

The listener aims to comprehend the speaker's speech act meaning and intention, to interpret and react precisely to what the speaker means, which will satisfy the presumption of optimal relevance in the communicative situation. According to Relevance theory, to achieve this relevance, the listener follows several subtasks:

a. constructing an appropriate hypothesis about explicit content (in relevance-theoretic terms, EXPLICATURES) via decoding, disambiguation, reference resolution, and other pragmatic enrichment processes;

b. constructing an appropriate hypothesis about the intended contextual assumptions (in relevance-theoretic terms, IMPLICATED PREMISES);

c. constructing an appropriate hypothesis about the intended contextual implications (in relevance-theoretic terms, IMPLICATED CONCLUSIONS) (Wilson and Sperber 615).

In the case of indirect speech acts, the hearer initially constructs meaning on the explicit level, forming initial assumptions about what has been said. In a given communicative situation, the hearer recognizes that the explicit meaning does not fully satisfy their expectation of relevance. Consequently, the hearer supplements the interpretation of the indirect speech act at the implicit level, making assumptions about the truth of the speaker's statement.

The hearer uncovers the speech act's meaning by analyzing contextual information and common ground to meet their expectations of relevance. The utterance is deemed relevant only when it aligns with the needs of the communicative situation and can produce the desired positive cognitive effects on the hearer in verbal interaction. To illustrate, consider the exchange in (1) and follow its processing:

(1) Woman: "*I have all these bags,*" she said hopefully, but in doubt, wondering whether, for the Hotel du Midi, she had brought too little or too much. Indirect speech acts

interpretation: DIRECT illocutionary force (or secondary): I travel with some luggage (assertion) +> INDIRECT illocutionary force (or primary): Could you help me to carry these bags to my hotel room? (request).

Man: '*Oui. Henriette [Yes, Henriette]*' called Monsieur Durand. [expected verbal character's response]. Taking the bags, Henriette shifted with flat feet over the linoleum squares [expected non-verbal character's response] (White 1982:137).

The utterance *I have all these bags* may be a direct speech act, but in a specific context, such as the hotel check-in, it acquires an indirect illocutionary meaning or functions with an indirect illocutionary force. The woman's statement carries assertive force, providing information about her belongings, and simultaneously reflects a directive illocutionary force.

In the conversation between a man and a woman, it becomes apparent that carrying heavy bags may signify a need for assistance. In this context, the woman's utterance functions as a request. The indirect speech act is optimally relevant to the receptionist in the hotel, achieving positive cognitive effects by explaining the difficulty a woman faces in carrying such heavy bags.

The encoded logical form facilitates access to the contextual assumption that heavy luggage is challenging for a woman to carry, serving as an implicit premise in deriving the expected explanation of the woman's behaviour and the conveyed information on an explicit level. By combining the implicit premise (heavy luggage is challenging for a woman to carry) with the explicit premise ('all these bags'), the man arrives at the implicit conclusion: the woman is asking for help. This proper conclusion leads to the man's relevant response to the woman's request, as he calls for a porter to assist.

The man comprehends the woman's communicative intention in this situation. In this exchange, we posit that communication containing an indirect speech act yields positive cognitive effects on the listener, and the anticipated cooperative listener response coordinates the interaction toward a successful outcome. Successful communication, as defined by Oswald (59), involves effortful cognitive behaviour from at least two participants. This behaviour encompasses a proper listener's response, signifying accurate comprehension and coordination aligned with the speaker's expectations, and the consequences of this response are satisfactory for both participants.

In this context, successful communication presupposes that conversational participants share the goal of understanding each other,

or, in Attardo's terms, the goal of *maintaining communication* (idem: 32). Achieving successful communication implies a *meeting of minds*. Conversely, communication is considered unsuccessful when the goal of maintaining communication is not realized. The speaker fails to attain the desired result in verbal interaction, such as inappropriate outcomes from the response or the absence of a response to the utterance.

#### 4. Results and discussion

Every listener's verbal or non-verbal response to an indirect utterance reveals a spectrum of reactions capable of influencing the conversation's course. Responses to indirect speech acts come in various types, and these variations stem from multiple factors. Turnbull distinguishes responses according to the sender's style, the situation, the audience, and the content of the message itself (251). According to Clark, the indirect speech acts obtain the properties that, to some extent, match the set of responses to them. Hence, the linguist distinguishes expected and unexpected responses to indirect speech acts (234). Xudong's study shows that responses vary in type and frequency of use (115).

In this paper, the classification of responses to indirect speech acts is built according to the following criteria:

- a) The type of communication: verbal (VR) or non-verbal (NVR). Verbal responses consist of words, whereas non-verbal ones include facial expressions, gestures, and other paralinguistic moves of the listener.
- b) The use of conversational strategy: expected (ER) or unexpected (UR). An expected response is the listener's acknowledgement or recognition of what the speaker has meant using their speech act and the proper reaction to the indirect utterance. An unexpected response occurs when the listener reacts or behaves differently than the speaker expects.
- c) The functions present in the conversational context: cooperative (CR) or uncooperative (UR). Each token of the listener's response performs a distinctive interactional function. The case of cooperation is elusive because the type of cooperation almost exclusively depends on the conversational participants' mental states (beliefs, desires, goals, etc.) rather than on operational aspects of communication or some principles. Oswald claims that cooperation might be achieved in case of 1) the speaker's and listener's possibility and readiness for communication, 2) the recognition of the actual contextual relevance of the speaker's utterance, i.e., both make use of the

exact cognitive mechanisms for meaning to be successfully exchanged and 3) the fulfilment of extra-linguistic matters. Cooperation is achieved beyond the exchange of relevant information and supposes further confirmation (verbal or behavioural) on the hearer's behalf. Even if communicative exchanges turn out to be overall uncooperative, they are still cooperative on at least one level, namely the level of meaning, so we treat an uncooperative response as the response which shows the listener's comprehension of the indirect speech act, but not an agreement to fulfil the speaker's intention in this indirect utterance (Oswald 59).

- d) Directness and indirectness: direct or indirect. Direct response explicitly illustrates the listener's comprehension of the utterance's intended meaning. The indirect response is regarded as the listener's reaction to the indirect speech act in an implicit way.

There is a class of listener responses that the speaker is willing to obtain from the listener. For example, when the speaker tells the listener *You have dropped your handkerchief*, the speaker intends (i.e., wants and expects) the listener to produce an assertion with directives. It means that the listener must stop and take up the lost item, as happens in the following dialogue exchange between the characters from the novel. If the listener is fully cooperative and the circumstances are right, they will produce such a response. According to Clark, this class of responses is called *expected responses* (434). Consider the following example of a response to indirect speech acts from Patrick White's novel:

(2) Theodora: "*You have dropped your handkerchief*", said Theodora to the girl. Indirect speech act interpretation: DIRECT illocutionary force (or secondary): The handkerchief is dropped (assertion) +> INDIRECT illocutionary force (or primary): Stop walking and pick up your handkerchief (request).

Girl: "*Thank you*," said the girl, who had just returned, her eyes almost asked the time.

She bent and touched the body of the cloud (White 145) [verbal direct expected cooperative character's response].

The earlier example of a listener's response to an indirect speech act illustrates the successful identification of communication through indirect utterances. In this instance, the listener collaborates with the speaker, accurately comprehends the indirect speech act, and responds acceptably.



(3) When Theodora came into the room, onto the green, cold southing of the pines, his eyes, she saw, had not returned. *"It's cold in here"*, she said and stooped. Indirect speech act interpretation: DIRECT illocutionary force (or secondary): I am cold (assertion) +> INDIRECT illocutionary force (or primary): Could you please make the room warmer for me? (request).  
*He raked the coals to sparks and threw on another knot of wood* [non-verbal expected cooperative character's response] (White 67).

Of course, the speaker could be wrong in their presuppositions about the situation. Consider the following example, where the listener responds to the indirect speech act, but this response is not the one anticipated by the speaker. For instance, the man invites the woman to have lunch together. The expected response would be the woman's consent, e.g., *'Thank you, it would be great or Ok'*. However, if the woman is in a hurry, she may turn down the invitation. According to Clark, these are cooperative responses, but the latter is not the expected one; that is why it is considered a cooperative but unexpected response. For example,

(4) She was self-contained as a rock. See, I can see, her eyes said, as she touched the ridiculous arm of Sokolnikov. She could afford to love his ridiculousness, but he recognized the touch of charity. *"I think also you have grown,"* said Alyosha Sergei. Indirect speech act interpretation: DIRECT illocutionary force (or secondary): You have grown (assertion) +> INDIRECT illocutionary force (or primary): I am glad to see you are so beautiful (expressive).

*"I am wearing higher heels,"* Katina said [indirect verbal unexpected, but cooperative verbal character's response]. Even if it was only half explained, it was necessary to say (White 226).

(5) *"You have forgotten your hat in the wash-house. With that black thing,"* he said, "the black rose." Indirect speech act interpretation: DIRECT illocutionary force (or secondary): You forgot your hat (assertion) +> INDIRECT illocutionary force (or primary): Go back and get your hat (request).

*'So I have,"* said Theodora [verbal direct unexpected, partially cooperative character's response].

But she continued to walk on, away from the house in which she might not be able to make the necessary answers.

The woman's response *So I have* demonstrated the listener's understanding of the priority of the indirect meaning of the indirect speech act, yet because of some individual presuppositions and extra-linguistic matters, she refuses to perform in the way that the speaker wants or expects: i.e., to go back and get her hat. Instead, she walks away and shows indifference to the lost hat or the man's request.

How the speaker can be uncooperative is unlimited. We agree with Oswald, who confirms that not only the violation of Grice maxims can lead to uncooperative verbal interaction, but "any contravention of conversational maxims can be taken to result in uncooperative communication" (96). There is room to discuss whether the woman's utterance in (6) is an uncooperative answer. It becomes evident that the woman's response not only ignores the child's intention but also wants to stop any cooperation:

(6) Katina: "I would like you," said Katina, "to be a kind of aunt. Then we would still come to islands, but without books. We would sit without our dresses, and eat pistachios, and do nothing, and talk. And I would kiss you, like this, in the particular way I have for aunts... *The air has stopped. I cannot sleep,*" the child said. The air certainly did not advance and was brittle as guitars. Indirect speech act interpretation: DIRECT illocutionary force (or secondary): I could not go to sleep (assertion) +> INDIRECT illocutionary force (or primary): Let us have a talk (request).

*Mother: "Go, Katina. It is far too hot."* (White 143) [verbal indirect unexpected uncooperative character's response].

Listener responses to indirect speech acts lead to successful and unsuccessful speech situations. A successful speech occurs if the listener reacts appropriately to the speaker's speech act. The responses in successful speech situations vary from verbal direct expected to indirect, unexpected, but cooperative. For example:

(7) "In time it will be time for lunch," he sighed, examining the envelope as if he doubted the address. Indirect speech acts interpretation: DIRECT illocutionary force (or secondary): it is time to have lunch (assertion) +> INDIRECT illocutionary force (or primary): Stay with me for a lunch (request).

"I am going out. I am going to put on my hat," Theodora said [verbal unexpected, but cooperative character's response].

"Why?" asked Sokolnikov, "why put on your hat if your haste is so indecent?"

"Alyosha Sergei," Theodora said, 'you do not know.'" (White 237).

The unsuccessful verbal situation occurs if the listener misinterprets the indirect utterance or responds unexpectedly in verbal or non-verbal ways. For example,

“Mother,” said Lou, “why is Aunt Theo mad?”

“What a thing to ask!” said Fanny. Indirect speech acts interpretation: DIRECT illocutionary force (or secondary): It is impolite to ask such a question (expressive) +> INDIRECT illocutionary force (or primary): Stop asking/ I am not going to answer such a question (directive/commissive).

Lou would not ask more. [non-verbal uncooperative character’s response] (White 258).

The differentiation among various types of listeners' responses to indirect speech acts and the analysis of their functions and outcomes on communication will serve as a valuable starting point for examining how these responses influence, coordinate, and shape the type of communication in Patrick White's novels.

Table 1 compares the distribution of different types of listener responses in the novel "The Aunt's Story". The listener's reactions to indirect speech acts are predominantly verbal (92%), sometimes with non-verbal tokens (8%). The most notable disparity in the listener's responses occurs between the direct and the indirect types. For the characters, the most favoured type of listener's response is the direct one, which occupies 89% of all the listener's responses they uttered. Indirect responses are present in verbal exchanges between characters. They illustrate how the speakers obtain some "social or communicative advantage through employing indirectness" (Thomas 2015: 119), where one of the benefits is avoiding poor communication.

Another observation based on Table 1 relates to the notable percentage (74%) of expected listeners' responses to indirect speech acts in the novel. This type of response signifies appropriate listener reactions to understanding the speakers' communicative intention implicated in the additional illocutionary force of the indirect speech act. In addition, as we have already discussed above, comprehending the speaker's indirect speech act is not solely sufficient. It is necessary to react appropriately, according to the situation and the speaker's expectations.

Unexpected responses to indirect speech acts are documented in the novel, falling into two categories: cooperative and uncooperative. The study suggests that indirect speech acts significantly coordinate communication in a cooperative direction by utilizing both expected and unexpected but cooperative responses. In such cases, participants

display a willingness to agree, act together for a particular purpose, or be helpful by fulfilling the speaker's indirect requests. Unexpected responses, on the other hand, lead to uncooperative verbal interaction, showcasing the listener's reluctance to comply and their disagreement with or disapproval of the speaker's actions and desires.

	Verbal	Non-verbal	Direct	Indirect	Expected	Unexpected but cooperative	Unexpected partially cooperative	Unexpected uncooperative
Responses	635	38	599	74	501	101	19	52
Total	673		673		673			

**Table 1.** Distribution of listener responses types to indirect speech acts in Patrick White's novel *The Aunt's Story*

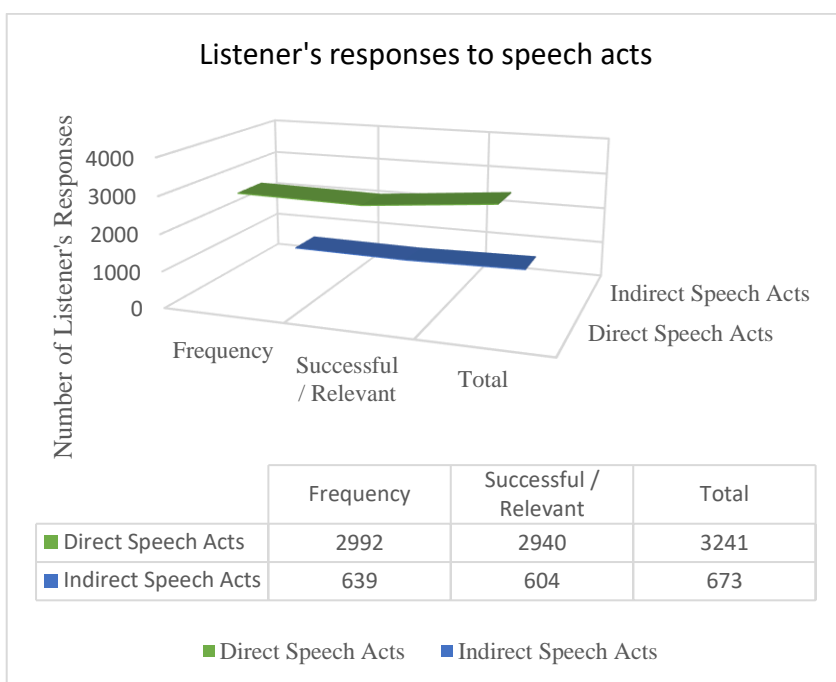
Figure 1 illustrates the number of listener responses to indirect speech acts compared to responses to direct speech acts in dialogues within the novel 'The Aunt's Story.' Based on response criteria and their effectiveness, over 90% of listeners' responses to direct and indirect speech acts originate from characters in the novel. Test results affirm that most indirect speech acts elicit responses in Patrick White's narrative, generating either desired or undesired cognitive effects on the listener.

Importantly, the notably high percentage of responses to indirect utterances suggests that listeners perceive, understand, and express some attitude or attention to the speaker's indirect expressions, reacting accordingly. However, it's worth noting that, as Thomas (2015: 119) highlights, indirect speech acts might be 'costly and risky, more complicated to comprehend, and efforts productive to react.

The research indicates that responses to indirect speech acts in Patrick White's discourse are contextually relevant. Listeners predominantly favour expected and coordinated responses over

unexpected and uncooperative ones. This observation supports the claim that indirect speech acts can construct and coordinate successful communication, where both the speaker and listener achieve their expected or desired outcomes in a conversation. This is evidenced by the occurrence of 90% of such listeners' responses.

However, approximately 10% of communicative exchanges involving indirect speech acts result in poor communication, leading to subsequent problems such as conflicts, mistakes, and misunderstandings between the participants. The reasons for being cooperative or uncooperative determine the nature of responses in Patrick White's novel.



**Figure 1.** Frequency of listener responses to direct and indirect speech acts

The results obtained in this study suggest potential strategies for navigating verbal or non-verbal interactions successfully or unsuccessfully, offering insights into individuals' communication preferences. Furthermore, these findings from literary discourse could be applied to examine and compare communication involving indirect speech acts in both face-to-face and computer-mediated interactions.

## 5. Conclusions

The distinctive characteristics of communication employing indirect speech acts are delineated from the listener's perspective in Patrick White's novel, "The Aunt's Story." The study has yielded noteworthy outcomes. Initially, the overall frequency of listener responses was identified, serving as evidence of the substantial role played by indirect speech acts in fostering successful communication. Success in communication materializes when participants comprehend and interpret each other's intentions, leading to appropriate verbal responses. The results of the analysis of listener responses demonstrate that effective communication is achieved when employing indirect speech acts, as evidenced by speakers realizing their intentions, a fact made apparent through the appropriate reactions of the listener.

Secondly, it has been observed that tokens of listeners' responses to indirect speech acts exhibit a range from verbal to non-verbal, direct to indirect, and expected cooperative to unexpected uncooperative. The prevalence of expected cooperative listener response types in Patrick White's novel underscores the cooperative nature inherent in communication involving indirect speech acts. These preferences imply a discernible pattern of conversational style in a character's speech employing indirect speech acts. Within the novel, instances of unexpected yet cooperative or partially cooperative listener responses to indirect utterances are documented. Such communicative feedback indicates the listener's intention to cooperate in the communication, albeit with an inability to fulfil the speaker's desires for some reason. The unexpected uncooperative listener reactions to indirect utterances serve to impede any act of interaction, although their frequency is notably lower than that of the expected cooperative listener responses in Patrick White's narrative.

Thirdly, the significance of listener responses to indirect speech acts, when compared to those directed at direct ones, is nearly identical (with 95% of responses being positive to direct speech acts and 97% positive to indirect speech acts). This finding reaffirms the trend of indirect speech acts contributing to the facilitation of successful verbal interactions, despite the additional cognitive effort required by listeners compared to processing direct speech acts. Moreover, there is a heightened probability of misinterpretation with indirect speech acts. These conversational insights may be extrapolated to other forms of communication and discourse types, offering an avenue for further comparison with the findings of this study. Lastly, the data can be scrutinized to determine whether communication through indirect

speech acts does indeed influence the success or failure of interactions among participants in different forms of communication or discourse.

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#### RÉPONDRE AUX ACTES DE DISCOURS INDIRECTS DANS LE ROMAN DE PATRICK WHITE *L'HISTOIRE DE LA TANTE*

Cet article explore la communication à travers les actes de discours indirects en se basant sur les aspects pragmatiques et cognitifs des recherches linguistiques dans le roman de Patrick White, "L'Histoire de la Tante." Nous utilisons la notion d'acte de discours indirect comme un outil d'analyse du type de communication en examinant les réponses des auditeurs. Les réponses des auditeurs aux actes de discours indirects coordonnent la communication en fournissant une compréhension ou une incompréhension conceptuellement unifiée de l'énoncé indirect. Nous appliquons diverses méthodes, telles que l'échantillonnage ciblé, l'analyse contextuelle, l'interprétation quantitative, ainsi que la méthode



descriptive. Les objectifs de cette étude sont les suivants : 1) découvrir les différences entre les types de réponses des auditeurs aux actes de langage indirect en termes de fonctions dans la conversation ; 2) souligner que les réponses des auditeurs aux actes de langage indirect construisent et coordonnent différents types de communication dans les dialogues des orateurs ; 3) spécifier le type prédominant de communication avec les actes de discours indirects en analysant les réponses des auditeurs dans le roman "L'Histoire de la Tante" de Patrick White. Pour atteindre ces objectifs, une variété de réponses des auditeurs aux actes de discours indirects a été identifiée afin de déterminer le ton de la communication dans les dialogues des personnages de "L'Histoire de la Tante". Cet article examine diverses façons dont les réponses des auditeurs aux actes de langage indirect contribuent à la communication coopérative et non coopérative. Les résultats démontrent que la majorité des réponses appropriées des auditeurs aux actes de discours indirects conduisent à des types de communication réussis dans le roman de Patrick White "L'Histoire de la Tante".

**Mots clés** : acte de langage indirect, pragmatique, théorie de la pertinence, réponses, communication réussie/échouée, communication coopérative/non coopérative.



**UNIVERSALI TRADUTTIVI COME STRATEGIE DI  
INSEGNAMENTO DI TRADUZIONE SPECIALIZZATA**

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**Abstract:** La scelta delle attività, tecniche o strategie nella traduzione di testi specializzati appartenenti alle aree professionali delle quali, di regola, gli studenti hanno conoscenze molto ridotte, presenta una costante sfida sia per gli studenti che per l'insegnante stesso.

In questo articolo analizzeremo le traduzioni studentesche di un testo scientifico-educativo relativo alla tutela ambientale.

Il gruppo target è costituito dagli studenti serbofoni laureati in italiano LS presso il Dipartimento d'Italianistica della Facoltà di Filologia dell'Università di Belgrado, che nell'ambito degli studi master hanno seguito il corso Italiano settoriale la cui didattica si basa principalmente sulle attività di traduzione specializzata dall'italiano al serbo.

La ricerca si propone di conseguire tre obiettivi strettamente correlati tra loro: 1) esaminare se nei testi tradotti siano stati efficacemente adoperati i principali universali traduttivi (semplificazione, esplicitazione, normalizzazione), precedentemente spiegati e presentati come possibili strategie di traduzione; 2) determinare quali metodi specifici di ciascuno degli universali siano i più frequenti nelle traduzioni (diversa organizzazione del testo, uso di un vocabolario più neutro, uso di iperonimi o sinonimi dal registro colloquiale ecc.); 3) individuare vantaggi e svantaggi della strategia applicata nel corso della traduzione.

I dati ottenuti sono stati esaminati con i metodi di analisi quantitativa, qualitativa e contrastiva. I risultati, da una parte, dimostrano una solida risposta degli studenti nell'impiegare gli universali traduttivi come strategie di traduzione specializzata; d'altro canto, i dati ottenuti rappresentano un prezioso indicatore per l'insegnante su quali segmenti sia indispensabile lavorare per raggiungere una competenza traduttiva soddisfacente dal punto di vista delle esigenze del mercato del lavoro.

**Parole chiave:** universali traduttivi, strategie di traduzione, italiano e serbo, testo scientifico-educativo.

## 1. Introduzione

Una delle attività didattiche nel campo dell'insegnamento dei linguaggi settoriali di una LS agli studenti laureati in filologia, che si pone come obiettivo principale l'ulteriore sviluppo della competenza traduttiva acquisita nel corso degli studi quadriennali, riguarda la traduzione di contenuti appartenenti a diverse aree scientifico-professionali. Si tratta di una sfida complessa per un insegnante in termini di ricerca degli approcci, delle tecniche e delle strategie adeguati. Tenendo presente ciò, ci siamo posti la domanda su quali potrebbero essere le strategie traduttive efficaci da adoperare nel processo di traduzione specializzata. È proprio questo il tema principale proposto nel nostro contributo.

Il quadro teorico di riferimento della ricerca, che sarà presentato nella prima parte di questo lavoro, è fondato sui principi di due ambiti di interesse scientifico relativi alla traduzione: l'approccio descrittivista dei Translation Studies (Toury 1995) e l'ipotesi sull'esistenza degli universali traduttivi - UT (Baker 1993, 1995). Ci soffermeremo, in particolar modo, sulla nozione degli UT, descriveremo le loro caratteristiche principali e presenteremo una loro possibile applicazione nelle attività di traduzione specializzata.

La parte centrale del contributo è dedicata alla ricerca. Saranno esposti gli obiettivi, l'ipotesi, i metodi di analisi, il gruppo target e la procedura utilizzata nel corso della ricerca.

Nel capitolo 4 presenteremo i risultati che verranno analizzati con diversi metodi di ricerca e, in seguito, discussi dal punto di vista delle implicazioni pratiche.

Nella parte conclusiva del lavoro saranno esposti i punti forti e quelli deboli delle strategie applicate nel corso della traduzione, nonché alcune delle prospettive per le future ricerche e per il lavoro in classe.

## 2. Premessa teorica

### 2.1. Approccio descrittivista alla traduzione e universali traduttivi

L'approccio descrittivista alla traduzione viene per la prima volta menzionato nel lavoro di Holmes (172–185) come uno dei rami nell'ambito degli Studi di Traduzione che pone al centro dell'attenzione scientifica i seguenti aspetti: il testo tradotto percepito come prodotto finale, il processo di tale produzione e la funzione, ovvero l'effetto che la stessa traduzione crea nella cultura di arrivo.

Il lavoro di Holmes viene in seguito consolidato negli studi enunciati da Toury (1995) che, allontanandosi dalle rigide regole di traduzione imposte dall'approccio prescrittivo che aveva stabilito il tradizionale rapporto fedele-infedele tra il testo di partenza (TP) e quello di arrivo (TA) e accettando l'approccio *target-oriented* alla traduzione, sottolinea

che nell'ambito degli studi descrittivi cambiano lo status del TP, il rapporto tra il TP e il TA, il concetto di equivalenza e anche il processo di interferenza. In questo modo si crea una nuova visione del concetto di traduzione e del testo tradotto. Quest'ultimo, così, viene percepito come autonomo nella cultura di arrivo e ulteriormente interpretato e analizzato come risultato delle norme e delle influenze vigenti nel contesto culturale di arrivo (Toury 25–37).

L'approccio descrittivista approfondito nel lavoro di Toury con le ulteriori ricerche sulle norme e sulle leggi della traduzione (54–58, 268, 275) hanno influenzato, tra l'altro, l'ulteriore sviluppo del concetto degli universali traduttivi (Baker 1993, 1995) che sono il tema principale del nostro contributo.

Le norme, secondo Toury, si riferiscono alle regolarità nel comportamento del traduttore e del pubblico affinché una traduzione sia accettata come appropriata o meno nella cultura d'arrivo. Esistono, d'altro canto, due leggi definite dall'autore: la Legge sulla Crescente standardizzazione (ing. *Law of Growing Standardisation*), la quale si riferisce al fatto che le relazioni testuali del TP (per esempio le collocazioni inusuali) tendono ad essere trasformate, ignorate o sostituite dalle relazioni più usuali e standard nella lingua di arrivo e la Legge di interferenza (ing. *Law of Interference*), secondo la quale le strutture linguistiche dei TA tendono a copiare, a tutti i livelli, le strutture dei TP creando i fenomeni di interferenza, la cui presenza varia in relazione al livello di prestigio della cultura o della lingua di partenza.

La storia degli universali traduttivi comincia a svilupparsi negli anni '90 del secolo scorso, parallelamente al sempre più frequente uso dei corpora linguistici che hanno velocizzato, tra l'altro, anche le ricerche contrastive tra i TP e i TA. Il termine *universali traduttivi* viene formulato dall'autrice Mona Baker<sup>33</sup> che pone al centro dell'attenzione scientifica il processo traduttivo, definendolo "specific variety of linguistic behaviour" (1993: 245). È dalla natura stessa di questo processo, secondo l'autrice, che discendono diversi fenomeni linguistici, denominati *universali traduttivi*. Secondo questa teoria si tratta di elementi tipicamente presenti nella lingua dei TA che sono indipendenti dalle influenze create dal rapporto tra la lingua di partenza (LP) e quella di arrivo (LA) (1993: 243). Vengono individuate, maggiormente in base alle ricerche contrastive tra i TP e i TA (Laviosa-Braithwaite 2001: 288),

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<sup>33</sup> Le prime tracce, comunque, del concetto degli UT sono presenti ancora prima, negli anni '80, nel lavoro di Frawley (1984) e il suo concetto del terzo codice, come anche nel lavoro di Blum-Kulka (1986) e la sua ipotesi sull'esplicitazione.

le caratteristiche comuni presenti in tutti i tipi dei testi tradotti: *esplicitazione* (dilatazioni del TA con delle informazioni aggiuntive), *semplificazione* (a livello lessicale, sintattico e stilistico), *normalizzazione* (adattamenti degli elementi tipici presenti nel TP alle proprietà testuali tipiche della LA).

Fino ad oggi, molti autori si sono dedicati alla ricerca del concetto degli universali traduttivi, criticandolo e mettendo in rilievo la fragilità dell'ipotesi. Vengono criticati vari aspetti del concetto degli UT: il termine *universale* troppo esagerato e azzardato perché non esaminato, verificato e quantificato in tutte le lingue o coppie di lingue; il fatto che i primi corpora fossero troppo ridotti e le ricerche condotte maggiormente sulla lingua inglese; i confini troppo labili tra alcuni universali per fare in modo che gli stessi esempi possano essere attribuiti a categorie diverse degli UT; l'associazione degli UT ai processi cognitivi piuttosto che a quelli linguistici, culturali o sociali; l'affermazione che *gli universali* siano dettati soltanto dai parametri culturali e per questo non veramente universali (Bernardini, Zanettin 2004: 52; Chesterman 2004b: 1–14; Chesterman 2004a: 33–50; Kenny 2014: 50–56; Mauranen 2008: 32–49; Snell-Hornby 2006: 151–152, 157–158; Toury 2004: 15–30; Tymoczko 1998: 3-4).

Tuttavia, resta l'idea iniziale di Toury, secondo la quale a tutti i livelli di traduzione è possibile individuare certe regolarità, norme e leggi, come costanti del comportamento traduttivo, ma che tutte vengano categorizzate come universali è poco probabile. Ciononostante, afferma l'autore, il punto forte del concetto rimane il potere esplicativo degli universali percepito come strumento prezioso nel processo di traduzione (2004: 18, 29). D'altro canto, come afferma Chesterman, la ricerca delle similarità che vengono poi generalizzate si trova nella radice stessa di ogni scienza. In questo modo la scienza riesce a prevedere eventi o fenomeni futuri e così assicura il proprio progresso (2004a: 33).

Nonostante ci siano certi limiti e ambiti ancora da approfondire, abbiamo scelto la teoria degli UT perché offre, a nostro avviso, spunti interessanti per provare a valutare la sostenibilità del loro impiego nella traduzione specializzata. In questo senso, nella parte 2.2. spiegheremo i vari metodi di realizzazione di ciascuno degli UT, la loro applicazione pratica in classe e il loro valore strumentale, usando le parole di Toury, nel processo della traduzione specializzata.

## **2.2. Universali traduttivi come strategie di traduzione specializzata**

La traduzione specializzata è “la comunicazione interlinguistica mediata di documenti redatti nelle lingue speciali –avente quindi come obiettivo [...] la comunicazione di informazioni a gruppi più o meno ristretti di destinatari” (Scarpa 75).

Si tratta di una delle pratiche linguistiche altamente richieste sui mercati internazionali nel mondo di oggi<sup>34</sup> e rappresenta un compito particolarmente impegnativo data la varietà delle richieste alle quali un traduttore competente deve rispondere: la conoscenza dei concetti specifici e dei relativi termini, il variare della componente pragmatico-funzionale a seconda della tipologia testuale, il pubblico e la cultura riceventi, il prendere in considerazione le condizioni sociali e la prassi traduttiva nelle istituzioni di lavoro ecc. (Mazzota, Salmon XIV–XV).

Sebbene i testi tecnici e scientifici vengano spesso percepiti come uguali nell’ambito della traduzione specializzata, ci sono autori che insistono sulla natura diversa delle due tipologie di testi. Le diversità sono dovute maggiormente alla diversa presentazione delle informazioni a riguardo: mentre nei testi tecnici le informazioni devono essere esposte in maniera quanto più possibile chiara ed efficace, il testo scientifico tende a discutere, analizzare e sintetizzare le informazioni, spiegando nuove idee e proponendo nuove teorie. Gli scopi diversi di queste due tipologie di testi influenzeranno, in seguito, la scelta della strategia traduttiva. (Byrne 2014).

Data l’importanza comunicativa che al giorno d’oggi hanno la traduzione e il traduttore specializzati (Rogers 2015), abbiamo deciso di prendere in esame una delle possibili strategie di traduzione specializzata. Alla luce di quanto esposto nella parte 2.1., proponiamo una prospettiva diversa riguardo al concetto degli UT, ovvero il loro impiego pratico nella didattica della traduzione specializzata. L’idea di presentare e insegnare gli UT nelle classi di traduzione scolastica è stata già esposta da Chesterman (2010: 46). La sua indagine riguarda la connessione tra i potenziali UT e la qualità delle traduzioni studentesche attraverso gli esercizi della presa di coscienza di questi fenomeni traduttivi. Anche l’idea di adoperare gli UT come strategie traduttive è stata già sperimentata nel lavoro di Dimitrova (236–237) sull’esplicitazione, il cui utilizzo consapevole porterebbe alla soluzione di problemi riscontrati durante il processo di traduzione.

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<sup>34</sup> Si stima che la traduzione tecnico-scientifica occupa il 90% dell’attività di traduzione globale (Kingscott 247).

Nell'ambito di ogni UT (2.1.) esistono numerosi metodi per la loro realizzazione che, per motivi didattici, possono essere presentati, spiegati e messi in pratica come potenziali strategie di traduzione. Per esempio, la normalizzazione viene effettuata con l'uso di un vocabolario più neutro rispetto a quello presente nel TP, con la sostituzione delle metafore o delle frasi idiomatiche, con una diversa organizzazione delle proposizioni, con l'aggiunta della punteggiatura, con l'uso dei tempi e modi verbali o altre costruzioni tipiche della LA, sostituendo gli elementi peculiari (*textemes*) con degli elementi codificati nella LA (*repertories*). L'esplicitazione viene raggiunta con l'aggiunta di congiunzioni, connettivi o generalmente informazioni supplementari (usando per esempio frasi parentetiche o glosse esplicative). Infine, la semplificazione si realizza usando iperonimi al posto di iponimi, approssimando concetti, eliminando informazioni ritenute ridondanti, con l'impiego di sinonimi meno connotati o di uso colloquiale e spezzando le frasi lunghe (Laviosa-Braithwaite 288-291).

### **3. Ricerca**

I quesiti posti nella ricerca sono i seguenti: possono gli UT essere adoperati come strategie traduttive efficaci ed efficienti nella didattica della traduzione specializzata a livello universitario? Riescono gli studenti ad utilizzarli in maniera corretta e così a raggiungere l'equivalenza funzionale del testo tradotto? Quali UT utilizzati come strategie di traduzione producono soluzioni adeguate o almeno accettabili nella LA e quali invece no? Con la ricerca che descriveremo nelle parti che seguono ci siamo prefissi di rispondere alle domande sopraindicate.

#### **3.1. Obiettivo, ipotesi e metodo della ricerca**

La nostra indagine si propone di conseguire tre obiettivi correlati tra loro: a) esaminare se nei testi tradotti dagli studenti siano stati adoperati in modo adeguato i principali UT, precedentemente presentati in classe e spiegati come possibili strategie di traduzione dei testi di natura specializzata; b) determinare quali siano i metodi di realizzazione più frequenti di ciascuno degli UT nei TA; c) individuare vantaggi e svantaggi della strategia applicata nel corso della traduzione.

La nostra ipotesi era che la normalizzazione, seguita dall'esplicitazione, sarebbe stata presente in misura maggiore, mentre l'utilizzo della semplificazione sarebbe stato influenzato dall'esperienza limitata degli studenti nella traduzione dei testi specializzati e di conseguenza presente in misura minore.



Il corpus di tipo parallelo (confronto di 17 traduzioni serbe con il TP in italiano) è stato raccolto nell'arco di tre anni accademici ed elaborato con l'utilizzo dei metodi di analisi quantitativa, qualitativa e contrastiva.

### 3.2. Gruppo target

Il gruppo target della ricerca sono stati gli studenti serbofoni di italiano LS che, nell'ambito del Master in italianistica proposto nel curriculum universitario del Dipartimento d'italianistica alla Facoltà di Filologia a Belgrado, hanno frequentato il corso *Italijanski jezik struke* (Italiano settoriale) nei seguenti anni accademici: 2019/2020, 2020/2021, 2022/2023 (in totale 17 studenti<sup>35</sup>).

È importante mettere in risalto la particolarità di questo gruppo target. Si tratta di studenti con laurea quadriennale in lingua e letteratura italiana in possesso di un'ampia competenza linguistico-comunicativa che comprende: conoscenze teoriche avanzate sullo sviluppo storico, sullo stato attuale e sulle modalità di funzionamento della lingua comune; sviluppate abilità produttive e ricettive, conoscenze teoriche sulla traduzione in generale, nonché competenze di traduzione dei testi prevalentemente letterari e giornalistici. D'altro canto, il programma di studi quadriennale non prevede ore di traduzione specializzata, per cui gli studenti in questione hanno un'esperienza minima o addirittura inesistente nella traduzione dei testi di carattere tecnico-scientifico.

Consapevoli di questo, abbiamo creato, e nei vari anni modificato, il sillabo del corso di Italiano settoriale. Oltre alle attività di analisi metalinguistica, di comprensione della lettura dei testi specializzati e di creazione di glossari terminologici, il corso è principalmente orientato all'insegnamento e all'apprendimento della traduzione specializzata dall'italiano al serbo. L'approccio alla traduzione specializzata, che verrà spiegato nella parte seguente, funge, in questa sede, da procedura nel cui ambito abbiamo condotto la presente ricerca.

### 3.3. Procedura

Nello scegliere l'approccio alla traduzione specializzata ci siamo avvalsi dell'ordine didattico esposto da Mazzotta (12–23). L'autrice propone il susseguirsi delle seguenti attività: comprensione scritta del testo specializzato – riflessione e analisi metalinguistica – fase facoltativa della traduzione orale – traduzione del testo – rilettura e

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<sup>35</sup> Il TA di ciascuno studente è contraddistinto dalla lettera S (studente) e un numero (S1–S17).

aggiustamenti affinché il TA diventi corretto e scorrevole dal punto di vista linguistico e del contenuto.

Nella nostra pratica didattica abbiamo inserito prima della fase produttiva, ovvero della traduzione del testo, un passo in più al fine di proporre e sperimentare l'efficacia degli UT, impiegati come strategie traduttive - oggetto della nostra indagine. In questa fase aggiuntiva, dunque, abbiamo presentato agli studenti gli esempi degli UT riscontrati nelle traduzioni tecnico-scientifiche dall'italiano al serbo<sup>36</sup>. Gli obiettivi di questa fase, come abbiamo già esposto nella parte 2.2., sono la presa di coscienza degli UT possibilmente rintracciabili nei TA, la spiegazione dei vari modi della loro realizzazione e, come punto cardinale, la sperimentazione del loro impatto positivo sul raggiungimento di una traduzione corretta, funzionale e adeguata alle esigenze del contesto socio-culturale di arrivo.

Il testo che avevamo scelto per la traduzione (Paci 84) è di carattere scientifico-educativo e ha come tema la tutela ambientale. Gli studenti avevano a disposizione 90 minuti per svolgere la traduzione. Nel corso della traduzione disponevano di diversi strumenti di traduzione: dizionari di lingua comune, dizionari specialistici, risorse online (pagine specializzate, glossari tecnici ecc.).

#### 4. Risultati

##### 4.1. Analisi quantitativa

L'analisi quantitativa delle traduzioni conferma la presenza di tutti gli UT spiegati nella parte 2.1. Per quanto concerne la presenza e la quantità dei vari modi della loro realizzazione (2.2.), notiamo una diversa distribuzione nell'ambito di ciascuno degli UT. I risultati quantitativi sono presentati nelle seguenti tabelle:

NORMALIZZAZIONE: n. esempi 43	
uso di un vocabolario più neutro	1
diversa organizzazione delle proposizioni/aggiunta della punteggiatura	8

<sup>36</sup> Gli esempi presentati sono i risultati della ricerca che avevamo condotto su un corpus delle traduzioni serbe eseguite nell'ambito del corso Italiano settoriale negli a.a. 2011/2012 e 2014/2015. L'obiettivo della ricerca è stato quello di verificare, usando il metodo di analisi contrastiva tra i TP e i TA, se nei TA esistessero gli UT (definiti per le ragioni della ricerca come prodotti di processi essenzialmente cognitivi e inconsci) e di proporre potenziali implicazioni didattiche (Drljević 151-167).

uso dei tempi verbali, modi e costruzioni tipici della LA	33
sostituzione degli elementi peculiari del TP con degli elementi codificati nella LA	1

Tabella 1: Risultati quantitativi: normalizzazione (N=17)

ESPLICITAZIONE: n. esempi 37	
aggiunte di congiunzioni, connettivi	6
aggiunte di lessico generico o specializzato	31

Tabella 2: Risultati quantitativi: esplicitazione (N=17)

SEMPLIFICAZIONE: n. esempi 50	
uso di iperonimi al posto di iponimi	5
approssimazione del concetto	32
eliminazione di informazioni ridondanti	12
divisione di frasi lunghe	1

Tabella 3: Risultati quantitativi: semplificazione (N=17)

Come si evince dalle tabelle, al contrario di quanto ipotizzato (3.1.), l'analisi quantitativa dei TA dimostra che il numero dei casi in cui è stata impiegata la strategia della semplificazione è più alto rispetto ai casi in cui sono state utilizzate le strategie di normalizzazione ed esplicitazione. Ciononostante, notiamo che nell'ambito di ogni UT ci sono un metodo o una strategia dominanti e, sorprendentemente, il numero dei casi in cui sono state impiegate tali strategie è quasi identico per ciascuno degli UT (33 casi in cui sono stati usati tempi, modi o costruzioni tipici della LA, 31 casi in cui è stato adoperato il lessico generico o specializzato e 32 esempi che provano l'uso dominante della strategia in cui un certo concetto viene tradotto in modo approssimativo). Un altro dato che attira la nostra attenzione riguarda il numero significativamente alto (il 24%) dei casi in cui viene usata la strategia dell'eliminazione di informazioni ridondanti rispetto ad altre strategie nell'ambito della semplificazione.

## 4.2. Analisi contrastiva

### Normalizzazione

Dal confronto tra i TP e i TA sono emerse alcune osservazioni relative all'utilizzo delle strategie di normalizzazione:

1. nei TA notiamo la posizione preverbale del soggetto e dell'oggetto che sono, inoltre, dislocati a sinistra, contribuendo, in questo modo, alla tematizzazione dell'elemento voluto (qui *la carta, il vantaggio*).

Es: Si conferisce *la carta* pulita e asciutta, composta da giornalame [...]

S2: *Hartija* koja se odlaže je čista i suva [...]

S10: *Papir* se isporučuje čist i suv i sastoji se od [...]

S13: *Papirni otpad* se odlaže čist i suv i sastoji se od hartija [...]

Es: Questo sistema ha *il vantaggio* di ridurre il numero di campane presenti sul territorio.

S11: *Prednost* ovog sistema je što može da smanji broj kontejnera prisutnih na teritoriji.

2. La forma attiva, spesso preferenziale e più adeguata alla LA rispetto all'uso della forma passiva dominante in italiano, è presente in molti esempi rilevati nei TA.

Es: Il recupero degli imballaggi *viene effettuato* da un recuperatore.

S3, S4, S7, S8, S11: *Sakupljanje ambalaže izvršava/vrši/obavlja/realizuje/radi* sakupljač.

3. Le costruzioni implicite, tipiche per i testi italiani specializzati, vengono sostituite con forme esplicite, spesso realizzate con l'utilizzo delle proposizioni relative.

Es: [...] cioè quotidiani e riviste, e scatole in cartoncino *usate come imballaggi*.

S16: [...] u vidu dnevnih novina i časopisa, kutija od tankog kartona *koje su korišćene kao ambalaža*.

### Esplicitazione

1. Anche se la strategia di esplicitazione è stata usata in un numero di casi minore rispetto al numero totale delle strategie impiegate nel corso della traduzione (Tabella 2), sono tuttavia presenti tanti esempi in cui venivano aggiunte informazioni lessicali (generiche o

specializzate) mancanti nel TP al fine di aumentare la leggibilità e la comprensione dei TA.

S1: raccolta sul territorio – sakupljanje *otpada za reciklažu*

S5: poliaccoppiati per liquidi – papir presvučen slojem polietilena, tzv. *tetra pak*

S6: per i metalli non ferrosi – za *obojene* metale i *legure*

S10: la raccolta monomateriale – razvrstavanje *otpada po sistemu* zasebnih materijala

S12: flaconi – bočice za *lekove i parfeme*

S15, S17: sacchetto – *kesa za otpad/đubre*

2. Sono presenti anche pochi esempi delle aggiunte di congiunzioni o connettivi inesistenti o differenti rispetto al TP.

Es: Egli conferisce la carta nell'apposito cassonetto e gli altri imballaggi nella [...]

S3: On odnosi papir u odgovarajući kontejner, a ostale materijale [...]

Es: [...] uno per carta e cartoni; uno per gli altri materiali

S5: [...] jednu za papir i karton i jednu za druge materijale

Es: Nel piazzale della ditta il camion scarica il multimateriale.

S8: Otpad se, na kraju, istovaruje u firmi [...]

### *Semplificazione*

Nei TA abbiamo riscontrato un numero più elevato di vari modi di realizzazione della strategia di semplificazione (Tabella 3):

1. L'approssimazione del concetto rappresenta, a nostro avviso, la più importante strategia perché trasmettere correttamente il concetto in un'altra lingua o cultura è uno degli obiettivi più impegnativi per un traduttore che non è specialista del settore.

Es: recuperatore – rekuperator (S2), sakupljač (S3), prerađivač (S5), reciklator (S9), nadležni organ (S14), obnavljač (S16)

ditta di recupero – firma za povrat ambalaže (S1), kompanija koja sakuplja otpad (S7), firma za prikupljanje otpadnog materijala (S11), kompanija za reciklažu (S12)

recupero degli imballaggi - prikupljanje/sakupljanje ambalaže (S4, S11), reciklaža (S9), priprema za ponovnu upotrebu ambalaže (S4), obnavljanje (S13)

raccolta differenziata – odvajanje (S1), razdvajanje ambalaže (S4), prikupljanje različitih vrsta ambalaže (S5), prikupljanje/sakupljanje/razvrstavanje otpada (S6, S9, S10), odvojeno sakupljanje ambalaže (S11), diferencirano sakupljanje otpada (S12), reciklaža (S17)

## 2. Uso di iperonimi al posto di iponimi

Es: S12, S13, S15: campana – (veliki) kontejner, kanta (za otpatke, za recikliranje)

S9: imballaggi – otpad

## 3. Eliminazione di informazioni ridondanti

Es: S6, S11: (camion) con il cassone coperto da un telo – (kamion) pokriven; prekriven ceradom

S17: le scatole e gli scatoloni – kutije svih dimenzija

S11: nel piazzale della ditta il camion scarica... – u firmi će kamion istovariti

### 4.3. Analisi qualitativa

Dal punto di vista qualitativo, possiamo rilevare alcune osservazioni dopo aver eseguito l'analisi dei dati raccolti nei TA.

Per quanto concerne l'uso della strategia di normalizzazione che mira all'adeguamento di elementi testuali della LP a quelli ritenuti standard nella LA, notiamo che gli studenti, tra l'altro, tendono a sostituire le forme passive utilizzate in italiano con delle costruzioni attive, più appropriate alla lingua serba. Sebbene l'uso della forma attiva sia più frequente e più naturale nella lingua serba, riteniamo che, in questo caso, sia stata usata in maniera eccessiva visto che si tratta di un testo specializzato nel quale l'uso del passivo ha una sua funzione ben definita, ovvero rendere il testo più oggettivo e focalizzare l'attenzione del lettore più sul fenomeno o sull'oggetto della ricerca che sull'agente. D'altra parte, il focus sul tema è stato effettuato in modo efficace con la dislocazione a sinistra del soggetto o oggetto della frase.

Nel caso dell'esplicitazione che è, secondo Toury (1995: 227), fortemente correlata alla leggibilità del TA, notiamo un rapporto

sproporzionato tra il numero dei casi in cui venivano aggiunte congiunzioni o connettivi e quelli in cui gli studenti hanno deciso di dilatare il TA con delle informazioni nuove rispetto al TP (Tabella 2). Siamo dell'opinione che la minore attenzione alle aggiunte o alle sostituzioni dei connettivi o delle congiunzioni sia dovuta alla decisione conscia degli studenti che le esplicitazioni e le spiegazioni lessicali porterebbero ad un livello di comprensione e leggibilità maggiori. Anche se tale riflessione è conforme alle parole di Toury, riteniamo che in alcuni casi si siano create nei TA delle dilatazioni eccessive e non necessarie (S12: raccolta sul territorio – *prikupljanje otpadnog materijala u naseljenim mestima*; S10: campana – *specijalizovani kontejner za posebno razvrstavanje otpada*).

L'impiego di varie strategie della semplificazione supera, come abbiamo già menzionato, altre strategie traduttive individuate con l'analisi quantitativa e contrastiva. Tra queste, la traduzione di alcuni concetti con l'aiuto della strategia dell'approssimazione, rappresenta evidentemente il punto al quale gli studenti avevano prestato maggiore attenzione. Si tratta concretamente di un concetto specializzato del settore della tutela ambientale, ovvero *la raccolta differenziata*, e di diverse forme e utilizzi della parola *recupero*. La traduzione del concetto della *raccolta differenziata* ha causato, in base ai risultati ottenuti, il problema più grande, generando diverse soluzioni da parte degli studenti. Alcune di esse risultano sbagliate (S17: *reciklaža*), tante incomplete o poco chiare (S11: *odvojeno sakupljanje ambalaže*; S12: *diferencirano sakupljanje otpada*), ma ce ne sono anche di corrette (S4: *razdvajanje ambalaže*; S10: *razvrstavanje otpada*). Secondo la nostra opinione, non essendo questo concetto e le relative attività pratiche altrettanto presenti nella realtà serba come in quella italiana, gli studenti si sono trovati in difficoltà a comprendere il vero significato e così a effettuare una traduzione corretta. La parola *recupero*, che è una delle parole che appartengono alla lingua comune e con il significato e la traduzione della quale gli studenti, di solito, non hanno grossi problemi, impiegata nel contesto specializzato e messa in rapporto con la parola *imballaggio* o *rifiuti*, collocata alla parola *ditta* o usata nella forma derivata *recuperatore*, ha suscitato un numero elevato di vere sperimentazioni traduttive. Come nel caso del concetto della *raccolta differenziata*, anche qui possiamo testimoniare un duplice esito della strategia di approssimazione del concetto. Da una parte, sperimentazioni di questo tipo dimostrano un forte impegno e una certa prontezza da parte degli studenti a trovare una soluzione traduttiva quanto più vicina all'originale; d'altro canto, alcune approssimazioni traduttive, oltre alle soluzioni sbagliate (S3: *recuperatore* - *sakupljač*;

S14: *nadležni organ*), hanno portato a concetti appartenenti a settori completamente diversi da quello in questione (S2: *rekuperator* – il dispositivo che si usa nei sistemi di ventilazione per alterare la temperatura). L'impiego della strategia relativa all'eliminazione di informazioni ridondanti di sua natura potrebbe sembrare rischiosa, dato che esige un'attenta riflessione su quanto sia veramente ridondante un elemento da eliminare dal TP. Nel caso delle traduzioni che sono oggetto della nostra indagine, nel maggior numero dei casi gli studenti hanno stimato bene gli elementi ridondanti – di solito parole o espressioni generiche la cui mancanza dalla traduzione non toglie niente alla coerenza del testo (...che *in genere* prevede – *koji predviđa*; semplificare *le operazioni* che il cittadino deve compiere – *pojednostavljuje stanovnicima sakupljanje*). In un solo caso risulta sbagliata l'eliminazione, trattandosi di due parole importanti per il contesto (...conferisce *gli imballaggi nelle campane o nei cassonetti* – *odnosi ambalaže u kontejnere*).

#### 4.4. Discussione – implicazioni pratiche

I risultati della ricerca potrebbero avere forti implicazioni sull'insegnamento della traduzione specializzata nel contesto universitario. I dati ottenuti dai TA e il loro confronto con il TP, con particolare attenzione alle strategie traduttive impiegate nel corso della traduzione, portano alle seguenti osservazioni:

- a) gli UT adoperati come strategie di traduzione specializzata si rivelano generalmente efficaci dal punto di vista dell'aumentata consapevolezza negli studenti sulle possibilità applicabili nel processo di mediazione linguistica
- b) l'impiego degli UT come strategie traduttive sposta l'attenzione degli studenti dalla LP alla LA in quanto produce un minore impatto della LP. Nei TA sono presenti, infatti, poche interferenze lessicali o morfosintattiche
- c) l'utilizzo degli UT come strategie di traduzione ha portato ad una migliore organizzazione sintattica dei TA
- d) pur non avendo sempre esiti positivi (4.3.), la strategia dell'approssimazione nella traduzione dei concetti specializzati ha dimostrato il forte impegno degli studenti nel raggiungere la leggibilità del TA. Un impiego più adeguato di tale strategia necessita l'inserimento di ulteriori istruzioni da parte dell'insegnante (consultazioni di dizionari visuali, insistere sulle ulteriori verifiche della traduzione, ecc.).



- e) un buon utilizzo della strategia di eliminazione delle informazioni ridondanti dimostra conseguentemente un alto livello di cura e responsabilità riguardo la coerenza testuale
- f) il poco utilizzo della strategia di normalizzazione, eccetto casi relativi all'utilizzo dei tempi e modi verbali e la diversa organizzazione della frase, implicano la necessità di aggiungere altri esercizi di presa di coscienza sull'importanza della normalizzazione/standardizzazione della LA
- g) c'è necessità di maggiore impiego di esercizi inerenti all'utilizzo della strategia di aggiunta dei connettivi, congiunzioni e, specialmente, glosse esplicative completamente mancanti dei TA presi in esame
- h) si avverte la necessità di ulteriori istruzioni e spiegazioni da parte dell'insegnante sull'utilità o sulla ridondanza delle aggiunte lessicali.

#### **4. Conclusioni**

La ricerca esposta nel nostro contributo tratta la questione dell'efficacia degli universali traduttivi applicati in classe come strategie di traduzione specializzata.

I dati ottenuti dai TA serbi sono stati esaminati confrontandoli con il TP italiano al fine di scoprire se le strategie precedentemente spiegate da parte dell'insegnante siano state adeguatamente adottate e, in seguito, adoperate nella traduzione. In secondo luogo abbiamo voluto scoprire quali strategie siano state utilizzate maggiormente e, infine, quali siano stati i vantaggi e gli svantaggi di tale impiego.

L'analisi quantitativa e quella contrastiva dimostrano una solida risposta degli studenti nell'impiegare gli UT come strategie di traduzione.

A prima vista, i risultati ottenuti non confermano le nostre ipotesi sulla distribuzione quantitativa delle singole strategie. Tuttavia, la distribuzione quasi uguale di certe sottocategorie nell'ambito di ciascuno degli UT dimostra, a nostro avviso, una chiara tendenza e consapevolezza degli studenti che il loro impiego, oltre ad essere uno strumento utile, può contribuire al raggiungimento di una traduzione adeguata.

La mancanza o poca presenza di altri modi di realizzazione delle strategie in questione, rappresentano un valido indicatore per l'insegnante su quali segmenti della didattica della traduzione specializzata debbano essere aggiustati e modificati. Dunque, l'impiego

di tali attività supplementari apre le porte alle future ricerche e al lavoro in classe, il che contribuirebbe allo sviluppo della competenza traduttiva, alla migliore comprensione del processo di traduzione e ad un aumento del livello di naturalezza e scorrevolezza dei testi tradotti.

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#### **SUMMARY: TRANSLATION UNIVERSALS AS STRATEGIES IN TEACHING THE SPECIALIZED TRANSLATION**

One of the possible didactic activities in the field of teaching foreign Languages for Specific Purposes (LSP) to language students concerns the translation of contents belonging to different professional and scientific fields.

The choice of activities, techniques, and strategies in the translation of specialized texts belonging to professional areas in which students usually have very limited knowledge is a constant challenge for both students and teacher.

In this regard, we would like to search for effective translation strategies that could be used in the technical translation process. This is exactly the main topic of our paper.

The theoretical frame of reference of the research presented in the first part of this paper is based on the principles of two scientific fields of interest related to translation: the descriptivist approach of Translation Studies (Toury 1995) and the hypothesis about the existence of translation universals - TU (Baker 1993, 1995).

The descriptivist approach to translation was first mentioned by Holmes (1988: 172–185) as one of the branches within translation studies. This branch focuses scholarly attention on the following aspects: the perceived translated text as the final product, the process of that production, and the function or effect that the translation itself produces in the target culture.

Holmes' work was later consolidated by Toury (1995), who moved away from the rigid translation rules of the prescriptive approach, which had established the traditional fidelity-inconsistency relationship between the source text (ST) and the target text (TT), and accepted the goal-oriented translation approach. He emphasizes that in the context of descriptive studies changes occur in the status of the ST, the relationship between the ST and the TT, the concept of equivalence, as well as the interference process. In this way, a new view of the concept of translation and the translated text emerges. The latter is thus perceived as autonomous in the target culture and is further interpreted and analysed as a result of the current norms and influences in the target cultural context (Toury 1995: 25–37).

The descriptivist approach explored in Toury's work with further research on the norms and laws of translation (Toury 1995: 54–58, 268, 275) influenced, among other things, the further development of the concept of translation universals (Baker 1993, 1995), which are the main topic of our paper.

Norms, according to Toury, refer to the regularities in the behaviour of the translator and the audience in order for a translation to be accepted as appropriate or inappropriate in the target culture. On the other hand, there are two laws defined by the author: the Law of Increasing Standardization, which refers to the fact that the textual relations of ST (e.g. the unusual collocations) tend to be transformed, ignored or replaced by the most common and standard relations in the target language, and the Law of Interference, according to which the linguistic structures of TT tend to copy at all levels the structures of ST, resulting in interference phenomena whose presence varies depending on the prestige of the source culture or language.

The history of translation universals began to develop in the 1990s, parallel to the increasingly frequent use of linguistic corpora, which accelerated, among other things, contrastive research between ST and TT. The term translation universals was formulated by Mona Baker, who places the translation process at the centre of scholarly attention, defining it as a "specific variety of linguistic behaviour" (1993: 245). Baker (1993, 243-245) defines translation universals as elements typically present in the target language (TL). According to this theory, these linguistic phenomena are independent of the

influences created by the relationship between the source and target languages. The common features of all types of translated texts are usually identified on the basis of contrastive studies between ST and TT (Laviosa-Braithwaite 2001: 288).

Given the communicative importance that technical translations and translators have nowadays (Rogers 2015), we have decided to investigate one of the possible technical translation strategies. In the context of what has been explained, we propose a different perspective regarding the concept of TUs, i.e. their practical application in teaching specialized translation. The idea of introducing and teaching TUs in school translation classes has already been pointed out by Chesterman (2010: 46). His research addresses the relationship between potential TUs and the quality of student translations through exercises to raise awareness of these translation phenomena. Also, the idea of using TUs as translation strategies has already been tested by Dimitrova (2005: 236–237). In this study, the author suggests that the conscious use of TUs could lead to solving problems in the translation process.

Within each TU there are numerous methods for its realization, which for didactic reasons can be presented, explained and put into practice as possible translation strategies. Normalization is done, for example, by using a more neutral vocabulary than in ST, by substituting metaphors or idiomatic expressions, by structuring sentences differently, by adding punctuation, by using verb forms and modes or other constructions typical of TL, by replacing the special elements (textemes) with elements codified in TL (repertoremes). Explicitation is achieved by adding conjunctions, connectives, or general additional information (e.g., in the form of subordinate clauses or explanatory glosses). Finally, simplification is achieved by using hypernyms instead of hyponyms, approximating terms, deleting information considered redundant, using less connotative or colloquial synonyms, and breaking up long sentences (Laviosa-Braithwaite 2001: 288-291).

In this article we will analyse student translations of a scientific-pedagogical text on environmental protection.

Our study aims to achieve three interrelated goals: a) to investigate whether the main TUs previously presented in class and explained as possible translation strategies for specialized texts were appropriately used in the texts translated by the students; b) to determine the most common implementation methods for each of the TUs in the TTs; c) to identify advantages and disadvantages of the strategy used during translation.

Our hypothesis was that normalization followed by explicitation would be present to a greater extent, while the use of simplification would be influenced by the students' limited experience in translating specialized texts and, consequently, would be present to a lesser extent.

The parallel corpus (comparison of 17 Serbian translations with the ST in Italian) has been collected over three years of study and processed using quantitative, qualitative and contrastive methods of analysis.

The target group has included Serbian-speaking students of Italian in the Department of Italian Studies at the Faculty of Philology, University of Belgrade,

who chose Italian for Specific Purposes course as part of their Master's studies. It is important to highlight the specificity of this target group. They were students with a four-year degree in Italian language and literature who possessed extensive linguistic and communicative skills, including: advanced theoretical knowledge of the historical development, current status and functioning of the common language; developed productive and receptive skills; theoretical knowledge of the translation process and developed translation skills mainly in literary and journalistic texts. On the other hand, their four-year studies had not included any technical translation hours, so the students in question had little or no experience in translating technical-scientific texts.

Aware of this, we created the curriculum for the sectorial Italian course and modified it over the years. In addition to the activities of metalinguistic analysis, reading comprehension of technical texts and preparation of terminological glossaries, the course has been mainly focused on technical translation from Italian into Serbian.

In choosing the approach for the translation subject, we followed the didactic sequence presented by Mazzotta (2007: 12–23). The author proposes a sequence of the following activities: written comprehension of the specialized text - reflection and metalinguistic analysis - optional phase of oral translation - translation of the text - rereading and proofreading so that the TT becomes linguistically and contextually correct and fluent.

In our teaching practice, we have included an additional step before the production phase, i.e. the translation of the text, in order to propose and test the effectiveness of the TUs used as translation strategies - the subject of our study. Thus, in this additional phase, we presented examples of TUs found in the technical-scientific translations from Italian into Serbian. The goals of this phase are to raise awareness of the TUs that may be found in the TTs, to explain the different ways of realizing them, and, as a cardinal point, to test their positive impact on achieving a correct, functional, and appropriate translation for the needs of the sociocultural context.

The text we had chosen for translation is scientific-pedagogical in nature and deals with environmental protection. The students had 90 minutes to complete the translation.

The quantitative analysis of the translations confirms the presence of all TUs.

Regarding the application of the normalization strategy, we find that students tend, among other things, to replace passive forms used in Italian with active constructions that are more appropriate in the Serbian language. Although the use of active forms is more frequent and natural in the Serbian language, we believe that it has been overused in this case, since it is a specialized text in which the use of the passive has its own function, i.e. to make the text more objective and to draw the reader's attention to the phenomenon or the object of research rather than the agent. On the other hand, focusing on the subject has been effectively implemented by shifting the subject or object of the sentence to the left.

In the case of explicitation, which according to Toury (1995: 227) is strongly correlated with the readability of the TT, we find a disproportionate relationship between the number of cases in which conjunctions or connectives were added and the cases in which students decided to expand the TT with new information, compared to the ST. We believe that the lower percentage of adding or replacing connectives or conjunctions is due to students' conscious decision that lexical clarifications and explanations would lead to better understanding and readability. Although this consideration is consistent with Toury's words, we believe that in some cases excessive and unnecessary elongation occurred in the STs.

Among the different simplification strategies, the translation of some terms by means of the approximation strategy obviously represents the point to which the students paid the most attention. On the one hand, experiments of this type show a strong commitment and a certain willingness on the part of the students to find a translation solution as close as possible to the original; on the other hand, some translation approximations have led to terms belonging to completely different domains than the one in question, in addition to wrong solutions. The use of the strategy to eliminate redundant information may seem inherently risky, as it requires careful consideration of how redundant an element really is. In the translations that are the subject of our study, in most cases the students made a good assessment of the redundant elements – they are usually general words or expressions whose absence in the translation does not affect the coherence of the text.

The results of the study could have significant implications for the teaching of specialized translation in the university context. The data collected from the lecturers and their comparison with the ST, with particular attention to the translation strategies used during translation, lead to the following observations:

- a) TUs used as translation strategies are generally effective in raising students' awareness of the possibilities of the linguistic mediation process
- b) the use of TUs as translation strategies shifts students' attention from the SL to the TL, as it has a lower impact of the LP. In fact, few lexical or morphosyntactic interferences are present in the TTs
- c) the use of TUs as translation strategies has led to a better syntactic organization of the TTs
- d) although the strategy of approximation in the translation of technical terms has not always led to positive results, it has showed the strong commitment of students in achieving the readability of TT. A more adequate application of this strategy requires the inclusion of further instructions by the instructor (consulting pictorial dictionaries, insisting on further reviews of the translation, etc.).
- e) the good application of the strategy for eliminating redundant information demonstrates a high level of care and responsibility in terms of textual coherence
- f) the low use of the normalization strategy, except in cases involving the use of tenses and moods and the different organization of the sentence, implies

the need to add more exercises to raise awareness of the importance of TL normalization/standardization

g) there is a need for a greater use of exercises on the strategy of adding connectives and conjunctions and, in particular, explanatory glosses, which are completely absent in the textbooks studied

h) there is a need for further instructions and explanations from the teacher about the usefulness or redundancy of lexical additions.

**Keywords:** translation universals, translation strategies, Italian and Serbian, scientific-pedagogical text.



## REGIONALIZMI U FRANCUSKOM JEZIKU: ANALIZA JEZIČKIH POSEBNOSTI REGIJA NA EVROPSKOJ TERITORIJI FRANCUSKE

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**Apstrakt:** U radu se bavimo analizom jezičke situacije u Francuskoj uzimajući za predmet istraživanja regionalizme karakteristične za njene različite oblasti. Istraživanje je zasnovano na proučavanju regionalnih izraza aktuelnih trinaest regija na evropskoj teritoriji Francuske koje smo svrstali u grupe na osnovu njihove geografske pozicije i sličnosti lingvističke situacije i tako podijelili teritoriju Heksagona na pet značajnih jezičkih oblasti. Pokušavamo da utvrdimo porijeklo, pronađemo ekvivalente u standardnom francuskom i pružimo adekvatan prevod francuskih regionalizama na crnogorski jezik. Pri odabiru riječi koje smo tumačili, koristili smo se najskorije sprovedenim istraživanjima u domenu francuskih regionalizama. U pitanju je rad lingviste Matje Avanzija (Mathieu Avanzi) koji je na osnovu onlajn anketa u svojoj knjizi *Atlas du français de nos régions*, kao i na blogu *Français de nos régions* koji vodi već duži niz godina, pružio na uvid stotinak tematskih karata urađenih na osnovu odgovora od strane desetine hiljada ispitanika, a koje oslikavaju aktuelnu jezičku situaciju povodom zastupljenosti regionalizama u francuskim regijama.<sup>37</sup>

**Ključne riječi:** regionalizam, regionalni francuski jezik, dijalekt, evropska teritorija Francuske, Heksagon

### 1. Uvod

Budući da je u Francuskoj uspostavljena jednojezična politika, skloni smo da francuski jezik smatramo homogenim. Međutim, stvarnost je nešto drugačija jer postoji širok spektar izraza specifičnih za svaku regiju. Iako mnogi jezici sadrže svoje regionalne i lokalne varijante, istorija francuskog jezika svjedoči o postojanju velikog broja dijalekata, što potvrđuje naše uvjerenje da je područje Francuske naročito zahvalno za izučavanje ove teme. Ovo istraživanje se vezuje za evropsku teritoriju

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<sup>37</sup> Rad predstavlja skraćenu i prilagođenu verziju teksta nastalog u okviru istraživanja u svrhu izrade master rada.

Francuske, ali ne treba zaboraviti da francuska teritorija uključuje i prekomorske regije i departmane u kojima regionalne varijante imaju nešto drugačiji status.

Ideja rada jeste da predstavi lingvističke posebnosti francuskih regija tumačenjem najpoznatijih regionalnih izraza svake od njih, a koji se vezuju za jednu od pet oblasti na teritoriji Heksagona: zapadnu, sjevernu, sjeveroistočnu, centralno-istočnu i južnu.

Leksički regionalizmi u francuskom jeziku su bili analizirani za potrebe izrade specijalizovanih rječnika poput Rezoovog (Rézeau 2001) *Dictionnaire des régionalismes de France (DRF)* koji je bio naš glavni izvor podataka prilikom razmatranja porijekla regionalnih izraza. Vjeruje se da su ljudski resursi i vrijeme potrebno za sprovođenje ovakvih istraživanja ograničavali njihov opseg. Sve donedavno, neće biti značajnijih poduhvata u ovoj oblasti, a onda će Avanzi (2017) iskoristiti sredstva savremene tehnologije i pokrenuti anketno istraživanje o vitalnosti regionalnih riječi slično onima koje su sprovodili njegovi prethodnici, a koje će nama poslužiti u odabiru regionalizama koji će biti predmet istraživanja. Rezultati dobijeni analizom predstavljenih izraza će između ostalog omogućiti da otkrijemo jezičke karakteristike različitih oblasti na prostoru Heksagona u cilju da shvatimo lingvističku situaciju u Francuskoj i upoznamo čitaoce sa različitim varijetetima francuskog jezika.

Prilikom analize regionalizama polazimo od pretpostavke da postoje značajne razlike u pogledu rasprostranjenosti njihove upotrebe. Dokazaćemo da se neki od ovih regionalizama mogu čuti na području čitave oblasti u koju smo ih svrstali, neki uglavnom na prostoru jedne pokrajine ili grada, kao i koji od njih imaju mogućnost da u budućnosti izgube svoj regionalni karakter zbog sve većeg širenja ka ostatku teritorije. U procesu utvrđivanja porijekla regionalizama vodimo se pretpostavkom da većina njih potiče iz starih lokalnih narječja (iako su tokom vremena regionalni jezici prolazili kroz različite promjene kako bi dobili današnje obrise), a da se može primijetiti i veliki uticaj jezika graničnih zemalja na regionalne varijante francuskog jezika. Ovaj rad ima za cilj da pruži odgovor na sljedeća pitanja: Koji izrazi karakterišu jezik različitih regija na evropskoj teritoriji Francuske? Iz kojih dijalekata potiču predstavljeni regionalizmi i koliki je uticaj jezika graničnih zemalja? Da li regionalne riječi pronalaze potpune ekvivalente u standardnom francuskom? Koja rješenja pronalazimo prilikom prevoda regionalizama na crnogorski jezik? Odgovori na navedena pitanja će pružiti dublje razumijevanje raznolikosti unutar francuskog jezika.

## 2. Regionalizmi na zapadu Francuske

U ovom poglavlju ćemo predstaviti neke od najpoznatijih izraza koji se vezuju za zapad Francuske pod kojim podrazumijevamo sljedeće regije: Bretanja (Bretagne), Zemlje Loire (Pays de la Loire), Normandija (Normandie) i Nova Akvitanija (Nouvelle-Aquitaine).

– *a-dreuz* (*a-droezz*, *à dreuze*) loc. prép. kroz, preko, std. fr. *à travers*: *N'it ket a-dreuz an ed.* – N'allez pas à travers le blé. (Gros 1970); loc. adv. krivo, ukrivo, nakrivo, naopako, poprijeko, nakoso, ukoso, std. fr. *de travers*: *M-eus aon, az-peus lakeet da goef a-dreuz.* – Je crois que tu as mis ta coiffe de travers. (Gros 1970). *La route était glissante, ma voiture est partie a-dreuz.* (Avanzi 2017); adj. pijan, napit, nalokan, natučen, std. fr. *ivre*: *J'étais à-dreuz hier soir.* (Pagure 2022)

– *bouiner* (*bouéner*) v. dangubiti, besposličariti; fam. činiti, raditi, std. fr. *glander, bricoler*: *André ! vas-tu descendre ? Tu es là-haut, je parie. Qu'est-ce que tu bouines ? Il est sept heures un quart !* (Étiemble, *L'Enfant de chœur*, 1971)

– *bourrier* (*bourier*) n. m. smeće, otpaci, đubre; smećar; deponija, smetlište, std. fr. *ordure, déchet, débris*: *Ne dis pas de bêtises ! Ramasse plutôt le bourrier.* (Chaillou, *La Croyance des voleurs*, 1990)

– *dalle* n. f. oluk, std. fr. *gouttière*: *Tout un réseau de « dalles » en fer blanc fut posé au rebord des toits pour collecter les eaux de pluie [...].* (Gaillard, *Le Siècle trioulais*, 1979)

– *débaucher* v. završiti sa poslom, izaći sa posla, std. fr. *sortir du travail*: *Quand je vais travailler au marais, j'emporte toujours un litre de rouge dans cette caisse. En travaillant je le visite de temps en temps. Quand la bouteille est vide, je sais qu'il est temps de débaucher.* (Martin, *Le Marais mouillé d'autrefois*, 1983)

– *embaucher* v. početi sa radom, baciti se na posao, započeti posao, std. fr. *commencer le travail*: *Sa journée ne commence qu'au soir, il n'embauche qu'à l'onzième heure.* (Claudel, *Corona Benignitatis*, 1915)

– *être rendu* v. passif stići, doći do; biti, nalaziti se, std. fr. *arriver, être*: *Trois heures d'arrêt à Moulins, ça laisse le temps de déjeuner et de voir, et je serai rendu à 4 h. 18 d'après-midi à Paris.* (Rey, *La Montagne aux sabots*, 1994)

– *fale* (*falle*) n. f. grlo, želudac, stomak, std. fr. *gorge, estomac, ventre*: *Quand j'étais jeune homme, j'avais un chien. Un policier. Un beau. Avec un nez noir, des oreilles en triangle, une grosse fale grise.* (Leclerc, *Poème à l'automne*, 1945); *avoir la fale basse* – biti gladan, biti praznog stomaka/želuca: *Pis quand on sortait de la messe on avait la fale basse en calvette. C'est pour ça que le dimanche au midi on mangeait tout le temps comme des cochons.* (Levesque, *Le vieux du Bas-du-Fleuve*, 1979).

– *gueille* n. f. krpa, prnja, dronjak, std. fr. *vêtements en lambeaux, haillons, nippes: Elle bouscula ces romanos vêtus de gueilles en les insultant, comme c'est de mode.* (Blanc, *Les Amours de l'oncle César*, 1986)

– *loger* v. stati, zauzeti mjesto, std. fr. *trouver la place: Il vit alors ce qu'il n'avait pas bien vu: en ces yeux soupçonneux logeait une bonté de rude femme populaire.* (Malègue, *Augustin*, t. 2, 1933)

– *ramasse-bourrier* n. m. đubrovnik, std. fr. *pelle-à-balai, pelle-à-poussière: La grand-mère sortait avec un balai et un ramasse-bourrier pour réparer les dégâts.* (Chevalier, *Les Relais de mer*, 1983)

– *tancarville* n. m. stalak za sušenje veša, sušilica za veš, magare, štrik, std. fr. *étendoir à linge: Nous faisons une lessive à la main, les guêtres et les chaussures aussi, et mettons tout à sécher dehors sur un tancarville.* (Gilotiaux, *Deux hirondelles sur les Chemins de Compostelle*, 2015)

Navedeni regionalizmi pronalaze ekvivalente u standardnom jeziku, a zaključujemo da polovina njih (*débaucher, embaucher, ça loge, être rendu i dalle*) u njemu pronalazi i homonime, tačnije *lažne parove (faux amis)*<sup>38</sup>. Glagoli *débaucher* i *embaucher* se u standardnom jeziku mogu naći u nekom od sljedećih značenja: *débaucher*: pokvariti, zavoditi, odmamiti, navesti na bjekstvo, otpustiti; *embaucher*: angažovati, najmiti (radnike, vojnike), vrbovati. Međutim, u ovoj regiji Francuske, glagol *débaucher* se koristi i kao sinonim za *sortir du travail* tj. „završiti sa poslom, izaći sa posla“, a glagol *embaucher* za *commencer le travail* odnosno „početi sa radom, započeti posao“. Na zapadu nailazimo i na regionalnu upotrebu glagola *loger* (stanovati, boraviti, smjestiti), uglavnom u izrazu *ça loge* karakterističnom za zapad koga Avanzi (2017: 127) slikovito objašnjava: *Si un Bordelais vous montre une valise et vous demande si ça loge dans la malle de votre voiture, il vous demande s'il y a assez de place dans votre coffre pour que l'on puisse y faire entrer le bagage en question.* Glagol *rendre* (vratiti, dati, predati, učiniti, izraziti, dopirati do, voditi ka) je jedan od mnogih glagola u francuskom jeziku koji čini dio različitih izraza, pa u zavisnosti od imenice koja uz njega stoji poprima nova značenja: *rendre visite à quelqu'un* (otići nekome u posjetu), *rendre la justice* (dijeliti pravdu), *rendre l'âme* (ispustiti dušu, umrijeti), *rendre la main* (ustupiti mjesto, popustiti),

<sup>38</sup> Pod lažnim parovima tradicionalno se podrazumijevaju homofone ili gotovo homofone riječi dvaju jezika koje se semantički ne podudaraju. Termin *faux amis* prvi su upotrijebili Kesler (Kæessler) i Derokinji (Derocquigny) 1928. godine za etimološki iste riječi kojima se u različitim jezicima značenja razlikuju (Ljubičić 2011).

*rendre les armes* (predati se), itd. Međutim, na zapadu se *être rendu* koristi i u drugom kontekstu: *J'en suis rendu à moitié de mon livre*, gdje je glagol *rendre* upotrebljen umjesto glagola *arriver*, ili u rečenicama u kojima poprima značenje glagola *être* ili *se trouver*, poput *Où donc qu'ils sont rendus les ciseaux?* U standardnom jeziku nailazimo i na riječ *dalle* koja predstavlja ploču (*plaque*), dok u ovoj regiji zamjenjuje riječ *gouttière* (oluk).

Uočavamo raznolikost porijekla navedenih regionalizama, obuhvatajući bretonski jezik (*a-dreuz*, poznat i u oblicima *a-droezz* i *à dreuze*, karakterističan za Bretanju), starofrancuski jezik koji se govorio u srednjovjekovno doba (*gueille* koji se vezuje za oblast Žironde, potiče iz XVII vijeka, od starofrancuske riječi *guenipe* koja ima za osnovu galsku riječ *wádana* – voda), latinski jezik (*bourrier*, od *burra* – *éttoffe grossière à longs poils*, karakterističan za područje regije Zemlje Loare), kao i normandijski dijalekat u riječima poput *tancarville* (koja potiče od naziva sela *Tancarville* u Normandiji, u departmanu Sen-Maritim), *dalle* (koja datira iz XIV vijeka, pozajmljenica je iz staroskandinavskog *daela* – oluk) i *fale* (koja vuče porijeklo iz staronordijskog jezika kojim su govorili Vikinzi i označavala je voljku, gušu odnosno vrstu kese koje ptice imaju ispod grla i u kojoj hrana koju uzimaju prvo ostaje neko vrijeme prije nego što pređe u stomak. Sinonim u standardnom francuskom nalazimo u riječi *jabot*).

### 3. Regionalizmi na sjeveru Francuske

Ovo poglavlje obuhvata regionalizme u jeziku regije Gornja Francuska (Hauts-de-France) koja je nastala 2016. godine ujedinjenjem pokrajina Nor-Pa-de-Kale i Pikardije.

– (*aller*) *à la toilette* expr. (ići) u toalet, std. fr. (*aller*) *aux toilettes: Elle a alors fait une petite pause pour aller à la toilette.* (Micoud 2017)

– *astheure* adv. sada, trenutno, std. fr. *à cette heure, maintenant: Des vacances, astheure ! Ça fait ben juste deux semaines qu'y travaille dans le sens du monde en quasiment un an d'ouvrage pis y ose me parler de vacances !* (Essiambre, *Mémoires d'un quartier*, 1965–1969)

– *carabistouille* n. f. besmislica, budalaština, glupost, std. fr. *baliverne, bêtise, plaisanterie, sottise: Arrête de me raconter des carabistouilles !* (Beardsmore 1971)

– *chicon* n. m. endivija, std. fr. *endive: Le chicon, parisianisé sous le terme d'endive (voilà qu'on prend honte de notre vocabulaire !) donne lieu à des recettes de soupes délicieuses.* (Messiant, *La Cuisine flamande traditionnelle*, 1998)

- *couque* n. f. medenjak, std. fr. *pain d'épices*: *On buvait de l'anisette et on croquait des biscottes ou des couques d'Assche.* (Reider, *Mlle Vallantin*, 1862)
- *cru* adj. (*Il/Ça fait cru*) studeno, proladno, pomet, ciča, std. fr. *Il fait un temps froid, humide et pénétrant: Je veux rentrer maintenant, il fait cru et je sens le froid dans le dos.* (Boiteux, *Les Renards cuisent au four*, 1990)
- *dracher* v. impers. pljuštati, liti, std. fr. *pleuvoir à verse, pleuvoir fortement: Le vent faisait ployer les arbres nus sur les rives. Il drachait ferme quand il atteignit Liège où résidait Étienne, son grand-oncle, changeur et alchimiste à ses heures.* (Bélorgey, *Autoportrait de Van Eyck*, 2000)
- *ducasse* n. f. seoska slava, fešta, zavetinja, std. fr. *fête patronale: [...] sans être malade du foie, il n'est pas interdit qu'un jour on ait le foie lourd, un lendemain de noce ou de ducasse [...].* (Stil, *Beau comme un homme*, 1977)
- *entrucher* (s') v. pron. zagrcnuti se, poleknuti/polehnuti, zaprijeti, std. fr. *avalier de travers: Je me suis entruché avec du pain.* (Avanzi 2017)
- (*être*) *en rue* expr. (biti) napolju, na ulici, std. fr. (*être*) *dans la rue: Traîner en rue toute la journée.* (Francard et al. 2010)
- *nareux, -euse* (*néreux, -euse*) adj. gadljiv, std. fr. *qui éprouve facilement du dégoût: Si on le place près de la Joséphine, elle qu'est narreuse comme pas une, son repas sera vite terminé.* (Goulon, *Souvenirs d'un garçon de ferme*, 1979)
- *savoir* v. tr. moći, biti sposoban, std. fr. *pouvoir: Je ne sais pas lire sans mes lunettes.* (Avanzi 2017)

Većina navedenih regionalizama Gornje Francuske je takođe karakteristična za područje Belgije, pa je sasvim razumljiv i uticaj holandskog i flamanskog jezika. Na primjer, glagol *savoir* se u ovoj regiji poistovjećuje sa holandskim glagolom *kunnen* koji se koristi i kada govorimo o fizičkim sposobnostima i o znanju, pa samim tim poprima značenje glagola *pouvoir*. U Belgiji su takođe u velikoj upotrebi regionalni izrazi: (*aller*) *à la toilette*, (*être*) *en rue*, *chicon*, *dracher*, *ducasse*, *carabistouille* i *couque*.

Primjećujemo sve širu upotrebu riječi za koje se ne može naći odgovarajući sinonim u standardnom jeziku. U standardnom francuskom ne postoji riječ koja bi mogla da opiše pojavu koju opisuje glagol *dracher*, a isti je slučaj sa izrazom *être nareux* koji se nekada može zamijeniti blažom varijantom *délicat*, iako ona ne uspijeva u potpunosti da prenese pravo značenje ovog regionalizma. Takođe, glagol *s'entrucher* u značenju *avalier de travers* (zagrcnuti se) ne možemo

poistovjetiti sa glagolom *s'étouffer* u standardnom jeziku koji ukazuje na pravo gušenje koje zahtijeva medicinsku intervenciju, ili riječ *ducasse*, koja označava seosku slavu koja se održava jednom ili dva puta godišnje, sa imenicom *fête* koja ima opšte značenje praznika i nije dovoljno precizna za objašnjenje specifičnog značenja ovog regionalizma.

#### 4. Regionalizmi na sjeveroistoku Francuske

U ovom poglavlju su sadržani najpoznatiji izrazi Velikog Istoka (Grand Est), regije na sjeveroistoku Francuske koja je nastala spajanjem starih pokrajina Alzas, Lorena i Šampanja-Ardeni.

– *attendre sur* loc. verb. čekati nekoga ili nešto, std. fr. *attendre quelqu'un ou quelque chose: On attend toujours sur les mêmes, c'est pénible!* (Avanzi 2018)

– *avec* (sans substantif) adv. Adverbijalna upotreba prijedloga uz glagole *venir, partir* itd. koga ne prati zamjenica: (*Je vais au cinéma*), *tu viens avec?* – Dolaziš li?; Ideš? (Avanzi 2017) std. fr. *avec + substantif*

– *brimbelle* n. f. borovnica, std. fr. *myrtille: Le Benjamin était un paysan madré qui distillait plus ou moins clandestinement les brimbelles et les autres fruits sauvages.* (Chaudron, *Autour de la Bessotte. Souvenirs d'un enfant de Lorraine*, 1994)

– *clairer* v. osvjetliti, std. fr. *éclairer: [...] cette usine de Casamène qui a empesté le monde avec son gaz pour nous clairer.* (Sidot, *12, rue de la Roulotte*, 1981)

– *comme dit* expr. kako kažu, što se kaže, što bi rekli/što bi se reklo, std. fr. *comme on dit: Comme dit, on se voit après!* (Faustine 2020)

– *drisse* n. f. dijareja, std. fr. *diarrhée: Adonis, t'as la drisse. Pharmacien, une petite médecine pour la fille du diable qui a mal à son ventre!* (Vassal, *Français, si vous chantiez*, 1976)

– *entre midi* loc. adv. oko podneva, std. fr. *entre midi et deux heures, entre midi et quatorze heures: Je passerai te voir entre midi, tu me payeras le café, voilà tout!* (Lanher & Litaize 1990)

– *être après* loc. verb. starati se o nekome, paziti na nekoga, std. fr. *s'occuper de: Elle est après ses enfants.* (Avanzi 2017); posvetiti se nečemu, raditi na nečemu, std. fr. *travailler à quelque chose: Georges est après la comptabilité depuis plusieurs jours. Il a jusqu'à demain pour déclarer la TVA.* (linternaute.com)

– *foehn* n. m. fen, std. fr. *sèche-cheveux électrique: Après la douche, elle me sécha les cheveux avec le foehn devant la glace de son armoire dans sa chambre et me sculpta une houppette avec du gel vert à l'odeur de kiwi.* (Sitzenstuhl, *La Golf blanche*, 2020)

– *schlapp* (*schloppe, schlappa, schlabe, schalppe, schlarp, schlaf*) n. f. šlapa, papuča, natikača, std. fr. *chaussons: En rentrant à la maison, rien de mieux que de mettre des « schlappes » (chaussons) dans l'est de la France.* (lalsace.fr)

– *schlouck* (*chlouk, shloug, schlouk, schluck*) n. m. guc, gutljajčić, std. fr. *petite quantité, petite gorgée; boire un schlouck* – popiti piće: *Bois d'abord un petit schlouc, lui disait sa femme !* (Blanc, *Pays-Haut*, 1988)

– *schnougel* n. m. slina, šmrlja, std. fr. *morve: Le schnougel qui coule du nez.* (Avanzi 2017)

Regionalizmi predstavljeni u ovom poglavlju svjedoče o velikom uticaju germanskih dijalekata na jezik sjeveroistočne regije Francuske. To nije iznenađujuće s obzirom na činjenicu da Veliki Istok obuhvata ili se graniči s oblastima u kojima su zastupljene različite varijante germanskog jezika (Alzas, Lorena, Mozel, Švajcarska, Njemačka, Luksemburg, Belgija).

Na morfosintaksičkom planu, Avanzi (2017) ukazuje da konstrukcija *attendre sur* spada među najčešće germanizme (u njemačkom se ekvivalent glagola *attendre* gradi s ekvivalentom prijedloga *sur*). U francuskom jeziku, pravilo nalaže da se glagol *attendre* gradi bez prijedloga (*on attend quelqu'un ou quelque chose* – „čekamo nekoga ili nešto“). Međutim, prijedlog *après* nakon glagola *attendre* (*attendre après quelqu'un ou après quelque chose*) koristimo posebno u kontekstu nestrpljenja. Područje regionalizma *attendre sur*, ograničeno na regije Francuske u kojima se govorio njemački (Donja Rajna, Gornja Rajna i Mozel) i na frankofone okruge duž granice sa germanofonim kantom Švajcarske, ukazuje na ogroman uticaj sintakse njemačkog jezika. Takođe, upotreba prijedloga *avec* iza glagola kretanja koju ne prati zamjenica, kao u rečenicama *Je vais au cinéma, tu viens avec ?* veoma je stigmatizovana. Kada je riječ o ljudima ili životinjama, standardni francuski teži da doda zamjenicu iza prijedloga (*tu viens avec moi*), dok jezik Velikog Istoka preferira izostanak zamjenice (*tu viens avec*). Geografsko područje zastupljenosti konstrukcije *venir avec* ne dopušta sumnju u uticaj germanske sintakse na sintaksu francuskog. Ipak, Avanzi (2017) napominje da je mogućnost adverbijalne upotrebe prijedloga *avec* upisana u sistem opšteg francuskog jezika (priloška upotreba prijedloga *avec* uobičajena je kod glagola kao što su *faire* ili *vivre*).

Kod pojedinih leksičkih regionalizama s ovog područja je takođe neosporan uticaj njemačkog (*foehn, schluck, schnougel*), a većina njih je zastupljena i na francuskom govornom području Švajcarske.



### 5. Regionalizmi centralno-istočne oblasti Francuske

U ovom poglavlju ćemo usredsrediti pažnju na centralno-istočnu oblast Heksagona, tačnije na područje regija Overnja-Rona-Alpi (Auvergne-Rhône-Alpes) i Burgundija-Franš-Konte (Bourgogne-Franche-Comté).

– *cayon* (*caïon*) n. m. prase, svinja, std. fr. *porc*: *Ce brave Fonse, qui en avait vu bien d'autres, affirma que ce fut le premier caïon qu'il tua deux fois [...]*. (Fourneyron, *Le Champi du Val d'Abondance*, 1990)

– *cheni* (*chenit*) n. m. prašina, prljavština, otpad, std. fr. *poussière, brindilles, épiluchures, balayures*: *Si vous avez le temps, promenez-vous dans nos auberges de campagne, [...] vous y trouverez, pendues au mur et pleines de chenies, des photos de classes de conscrits [...]*. (Mazoyer, *Les Aventures du Toine Goubard*, 1982)

– *darbon* (*darbou, derbon, derbou, drabon*) n. m. krtica, std. fr. *taupe*: *J'ai acheté des pièges pour prendre les darbons qui massacrent tout mon jardin* (Dromard 1991).

– *débarouler* v. skotrljati se, stropoštati se, srušiti se, svaliti se, sfujati se, std. fr. *dégringoler, tomber en roulant*: *Une poussée... un faux pas... et me voilà débaroulant les degrés pour arriver en bas tête la première [...]*. (Bailly, *Le Piosou*, 1980)

– *étendage* n. m. stalak za sušenje veša, sušilica za veš, magare, štrik, std. fr. *étendoir à linge*: *C'est pour éviter l'humidité que les étendages doivent être couverts, et les matières mises le plus possible à l'abri des intempéries*. (Quéret, *Manuel de l'industrie et du gaz*, 1923)

– *faire ripaille* loc. verb. gozbiti, std. fr. *participer à un banquet ; faire bonne chère*: *Tant que j'ai eu de l'argent, j'ai fait ripaille, folie et vie joyeuse*. (Hugo, *Notre-Dame de Paris*, 1831)

– *gâche* n. f. mjesto, std. fr. *place*: *À l'école, un camarade peut demander à un autre de lui garder une gâche à côté de lui*. (Avanzi 2017)

– *gaugé, -e* adj. mokar, skvašen; blatnjav, isprljan, std. fr. *mouillé, sale*: *Je suis tombé dans une flaque en venant ; je suis tout gaugé !* (lalanguefrancaise.com)

– *mire* (*mironne*) n. f. mačka, *miron* n. m. mačak, std. fr. *chatte, chat*: *Les femmes, c'est comme les mironnes. Elles vous font miaou, miaou ! Puis quand vous les touchez, elles vous graffinent*. (Puitspelu 1894)

– *n'avoir personne vu* expr. ne vidjeti nikoga, std. fr. *n'avoir vu personne*: *Il n'a personne vu*. (Avanzi 2017)

– *t'chi* adv. ništa, uopšte, std. fr. *rien*: *J'ai tchi à fumer*. (Thibault & Avanzi 2020).

– *y* pron. neutre to; ono, std. fr. *le, ça*: *Jamais on n'aurait pu y deviner, personne !* (Cauwelaert, *La Vie interdite*, 1999)

Predstavljeni regionalizmi su u približnoj mjeri rasprostranjeni u čitavoj centralno-istočnoj oblasti gdje se nekada govorio frankoprovansalski ili arpitanski, iako bismo porijeklo većine regionalizama povezali sa područjem Liona, glavnog grada regije Overnja-Rona-Alpi (*gâche, darbon, cayon, débarouler*).

Primjećujemo odstupanja od norme prilikom upotrebe zamjenica. U standardnom francuskom, neodređena zamjenica *personne* se uvijek nalazi iza pomoćnog glagola i glagola u participu prošlom (*Il n'a vu personne* – „Nije vidio nikoga“). Međutim, u centralno-istočnoj regiji zamjenica dolazi poslije pomoćnog glagola (*Il n'a personne vu*), što je bio slučaj u lokalnim narječjima s ekvivalentom zamjenice *personne* – *nyon*, kao na primjer u dijalektu kantona Vo (Vaud): *je nyon vu* (Avanzi 2017). Ovu zamjenicu nalazimo u obliku *nion* u Dibuovom (Duboux 1986) rječniku *Dictionnaire du patois vaudois*: *nion*, pr. ind. : *personne*. *Lâi a nion perquie : il n'y a personne par ici. À nion que n'y âosse : à qui que ce soit, à personne, à âme qui vive. Lo nion ne l'oû : nom donné au diable* (litt. *personne ne l'entend*). *Nion cein : nulle part*.

U departmanu Izer (u bivšoj regiji Rona-Alpi), a naročito u Grenobleu i njegovoj okolini, koristi se konstrukcija *avoir t'chi + verbe au participe passé* (*J'ai t'chi mangé* – „Ništa nisam jeo“) koja zamjenjuje konstrukciju *avoir rien + verbe au participe passé* (*J'ai rien mangé*). *T'chi* nosi porijeklo iz romskog jezika u kojem nosi isto značenje i izgovara se [či] (Sailley 1979 ; Valet 1986). Može se naći i poslije glagola. U tom slučaju se koristi sa *que* (*que t'chi* predstavlja izraz koji ima za ekvivalent u standardnom francuskom *rien du tout*): *J'ai mangé que t'chi*. („Nisam jeo uopšte/apsolutno ništa“).

Većina regionalizama s ovog područja je zastupljena i na francuskom govornom području Švajcarske, kao npr. zamjenica *y* u funkciji direktnog objekta. Prema Rezou (2001), regionalna upotreba ove zamjenice je prvi put uočena 1547. godine u jeziku Romandije, a danas se na istom području jedva može čuti van Ženeve. U Švajcarskoj su takođe u velikoj upotrebi riječi *darbon, cayon* ili *cheni* koja se u Francuskoj najviše vezuje za prostor regije Franš Konte.

## 6. Regionalizmi na jugu Francuske

Ovo poglavlje obuhvata izraze u francuskom jeziku koji je u upotrebi na području regija: Oksitanija (Occitanie: bivše Langdok-Rusijon i Jug-Pireneji), Provansa-Alpi-Azurna obala (Provence-Alpes-Côte d'Azur), kao i na Korzici (Corse).

- cèbe n. f. luk, std. fr. *oignon*: *J'en profitais pour aller au jardin chercher une ou deux cèbes, et un à trois plants de salade lorsque c'était la saison.* (Chevrier, *La Haute-Bigue*, 1996); *cébette* n. f. mladi luk: [...] *des cébettes qu'il découpait en long sans aller jusqu'au bout, formant avec ces oignons nouveaux des sortes de pinceaux qu'il trempait simplement dans le sel avant de les croquer.* (Arnaud, *Les Oranges de la mer*, 1990); *vert comme des queues de cèbes* fig. – škrt. (Blanchet 2004)
- *dégun* pron. indéf. niko, std. fr. *personne*: *Si seulement j'avais une bagnole, je me tirerais loin... Dégun entendrait plus parler de moi... Juré...* (Carrese 1995)
- *dévarier* v. tr. uznemiriti, poremetiti, zbuniti, std. fr. *bouleverser*: *À mon âge on récupère vite, mais la mort d'Augustin m'a tellement dévarié que j'ai besoin du secours immédiat de ma tante [...].* (Audouard, *Le Sabre de mon père*, 1999)
- *escagasser* v. tr. oslabiti, smrviti, gnječiti, uništiti, satrti, pogaziti, std. fr. *écraser*; *escagassé, -e* adj. *Je suis un peu escagassé par la chaleur.* (Blavette, *Ma Provence en cuisine*, 1984); fig. umoriti se, std. fr. *se fatiguer*: *J'ai bien besoin de vacances, je suis complètement escagassée.* (Germi 1996); *zamarati, iznervirati*, std. fr. *embêter*: *Tu m'escagasses avec tes histoires, ça m'énerve à la fin.* (Quesnel 2006); *pretući, premlatiti*, std. fr. *battre, tabasser*: *Qui t'a escagassé la figure ? Tu t'es battu ?* (Courbou, *Les Chapacans*, 1994)
- *escaner* v. daviti, gušiti, ugušiti, std. fr. *s'étrangler, s'étouffer*: *Lâche-moi, tu m'escanes !* (Blanchet 2004)
- *escoube* n. f. metla, portfiš, std. fr. *balai*: *Si ton chien s'approche encore de la table, il va prendre un coup d'escoube.* (Médélice 1981), *escoubette* n. f. ručna četka za čišćenje, *escouber* v. mesti, čistiti pod, potirati pod: *Tu en pas marre d'escouber ? prends l'aspirateur !* (Blanchet 2004), fig. piti, lokati: *Si tu voyais tout le vin qu'ils y ont fait escouber.* (Blanchet 2004)
- *ensuqué, -e* adj. trom, truntav, umoran, izmoren, ispijen, preplavljen; šokiran, potresen; mamuran, sanjiv, std. fr. *engourdi, -e, fatigué, -e*: *A force de travailler dans les champs, il a été ensuqué par le soleil.* (linternaute.com)
- *esquicher* v. stisnuti, sabiti, pritisnuti, zbiti, zgnječiti, std. fr. *être écrasé, -e; être serré, -e*: *L'hiver, on s'esquichait tous autour de l'âtre, pour avoir plus chaud.* (Chaleil, *La Mémoire du village*, 1989); *ésquiché, -e* adj. stisnut, zbijen, zgnječen: *Dans la petite boutique, esquichées comme des sardines, elles se bousculaient, palpaient, discutaient, se fâchaient et se raccommodaient à peu près tout de suite...* (Albertini, *Les Merdicoles*, 1998);

- *péguer* v. prilijepiti, slijepiti, std. fr. *coller très légèrement: Ah ! c'est bon les dattes ! Ça pègue un peu les doigts, mais c'est bon [...]*. (Ferrandez, *Nouvelles du pays*, 1986)
- *peuchère* interj. Ajme!; Dođavola!; Jadnik/Jadnica!; Sirotan/Sirota/Sirotica!; Nesretnik/Nesretnica!, std. fr. *le/la pauvre, miskine: Si c'est pas malheureux, se suicider comme ça, du jour au lendemain ! [...]* *Peuchère, qui aurait pu penser qu'il en arriverait là ?* (Couderc, *Le Petit*, 1998)
- *rouméguer* v. mrmjljati, gundati, bubnjati, std. fr. *ruminer, bougonner: [...]* *une canette de bière vint se briser contre le mur à quelques centimètres sur notre droite [...], je rouméguaï entre mes dents [...]*. (Dessaint, *Du bruit sous le silence*, 1999); *roumègue* n. gundalo: *Cette vieille roumègue qui avait pris l'habitude de commander et de voir obéir à ses moindres desseins ne pouvait pas arriver à comprendre que cela était changé dans si peu de jours.* (Folcher, *Les Carnets de guerre*, 1981)
- *tomber (quelque chose)* v. tr. ispustiti, iskliznuti, oboriti, std. fr. *faire tomber: Il tombe ses lunettes.* (Bastide et al., *Alcools de nuit*, 1988).

Svi navedeni regionalizmi na jugu Francuske potiču iz oksitanskog jezika, uglavnom iz provansalskog dijalekta. Neki regionalizmi karakteristični za jug Heksagona će se najprije povezati sa lokalnim dijalektom Marselja (*dégun, escoube, peuchère, cèbe*). Upravo se iz ovog grada širi izvjestan broj jezičkih inovacija ka ostatku regije, ali se istovremeno dijalekat Marselja često doživljava kao zaseban, manje sofisticiran i prost. Procjenjuje se da je otprilike do sredine XIX vijeka francuski jezik bio relativno nepoznat u seoskoj oblasti koja se protezala od zapada do istoka južne Francuske i da su se tamošnji ljudi izražavali isključivo lokalnim idiomom, odnosno različitim dijalektima oksitanskog jezika. Decenije upotrebe francuskog i oksitanskog na istom prostoru stvorile su, kako u jednom tako i u drugom jeziku, veliki broj pozajmljenica. Iako je na njemu stvorena renomirana literatura, provansalski je prije svega govorni jezik. On spontano odražava kulturu Provanse i omogućava svima da primijete lokalne i društvene varijacije u jeziku.

## 7. Zaključak

Nakon analize najzastupljenijih regionalizama svake od pet regija, potvrđujemo hipotezu da ovi oblici uglavnom potiču iz starih varijanti francuskog jezika tj. narječja, *patois*. Jug Francuske je zadržao najveći broj riječi iz starih lokalnih narječja, može se zapaziti veliki broj oksitanizama. Na prostoru Normandije se također čak i danas u većoj mjeri govori *patois*. Značajan broj regionalnih izraza pronalazimo i u

gradovima u kojima je on odavno zaboravljen, ali koji imaju jak regionalni identitet poput Marselja, Liona, itd. Takođe uviđamo veliki uticaj graničnih zemalja: Belgije u jeziku na sjeveru Francuske, Švajcarske u pojedinim riječima centralno-istočne oblasti, a naročito u regiji Veliki Istok gdje je prilično prisutan i uticaj njemačkog.

Veliki broj regionalizama nalazi potpune ekvivalente u standardnom francuskom, a neki od njih i lažne parove. Međutim, ukazali smo i na odsutnost potpunih ekvivalenata u standardnom francuskom kada je riječ o regionalizmima poput *être nareux*, *ducasse*, *il fait cru*, *s'entrucher*, *dracher*, *être gaugé*, *péguer*. Većina leksičkih regionalizama se odnosi na stvari, aktivnosti ili tradicije koje su dominantne u određenom regionu. Fizičke karakteristike regiona takođe predstavljaju priliku za korišćenje regionalnog rječnika. Primijećujemo da u različitim oblastima postoje specifični nazivi životinja, ali i poljoprivredne prakse koje su se razvile u konkretnom regionu. Dakle, regionalne riječi su opisivale stvarnost koja nigdje drugo ne postoji i danas ove riječi opstaju kada standardni francuski ne može da ponudi odgovarajući izraz. Samim tim, možemo i pretpostaviti koje od njih imaju veliku vjerovatnoću da se rasprostrane na čitavoj teritoriji.

U procesu prevoda regionalizama sa regionalnog francuskog jezika na crnogorski jezik, najprije smo koristili unutarjezičko prevođenje (*traduction intralinguale*) koje podrazumijeva prevod sa regionalnog francuskog jezika na standardni francuski, a potom međujezičko prevođenje (*traduction interlinguale*) koje se tiče prenošenja teksta sa standardnog francuskog na standardni crnogorski jezik. Neki regionalizmi nam daju mogućnost da se ne zaustavimo na nivou međujezičkog prevođenja, već da nastavimo sa unutarjezičkim prevodom na naš maternji jezik. Ovo smo uspjeli da primijenimo prilikom prevoda određenih francuskih regionalizama, pa se u prethodnom tekstu mogu primijetiti i regionalni izrazi u crnogorskom jeziku, dati nakon onih u standardnoj varijanti. Naime, tražeći „kulturnu ekvivalenciju“ francuske regionalne riječi na crnogorski, uspjeli smo da pronađemo crnogorski regionalni jezički sistem koji liči na francuski regionalni izraz i stvara u našem društvu istu sliku koju stvara dati francuski regionalizam. Na primjer: regionalni francuski jezik (na jugu Francuske): *escoube* – standardni francuski jezik: *balai* – standardni crnogorski jezik: *metla* – regionalni crnogorski jezik (na jugu Crne Gore): *portfiš*. Na isti način se može pristupiti i prevodu glagola izvedenog od ove imenice: regionalni francuski jezik (na jugu Francuske): *escouber* – standardni francuski jezik: *balayer* – standardni crnogorski jezik: *čistiti pod* – regionalni crnogorski jezik (na sjeveru Crne Gore): *potirati pod* i sl.

Ovakav pristup prevodenju odgovara ideji da prevod treba da razotkrije bogatstvo jezika.

Ovim radom, pored upoznavanja čitalaca sa varijantama francuskog jezika prisutnim u različitim oblastima, te posebnostima jezičke situacije regija na evropskoj teritoriji Francuske, želimo ujedno i probuditi svijest ljudi da su regionalizmi sastavni dio identiteta francuske države, njene kulture i nasljeđa i da nikako ne treba da budu povod za stigmatizaciju. Analiza predstavljenih regionalizama je uspela da dokaže da ne postoji jedna varijanta jezika bolja od drugih. Svaki region ima svoj autentičan francuski jezik, a regionalizmi oslikavaju stvarnost koja čini neodvojiv dio njegovog pejzaža.

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#### **REGIONALISMS IN THE FRENCH LANGUAGE: ANALYSIS OF LINGUISTIC PECULIARITIES OF REGIONS IN THE EUROPEAN TERRITORY OF FRANCE**

The aim of this paper is to analyze the linguistic situation in France focusing on regionalisms in various areas. Our research is rooted in the study of regional expressions across the thirteen current regions within the European territory

of France which we classified into groups based on their geographical position and the similarity of the linguistic situation, thus dividing the Hexagon into five distinct linguistic areas. Our objective is to determine the origin, find equivalents in standard French and provide an adequate translation of French regionalisms into the Montenegrin language. This study is connected to the European territory of France, yet it is crucial to acknowledge that the French territory includes overseas regions and departments, where regional variations have a somewhat different status compared to those in the Hexagon. The idea of the study is to present the linguistic peculiarities of the French regions by elucidating the most renowned regional expressions of each of them, which are related to one of the five areas on the territory of the Hexagon: western, northern, northeastern, central-eastern and southern.

Lexical regionalisms in the French language were analyzed for the purpose of creating specialized dictionaries such as Rézeau's (Rézeau 2001) *Dictionnaire des régionalismes de France (DRF)* which served as our primary source when considering the origin of regional expressions. It is believed that constraints in human resources and time have restricted the extent of such research. Until recently, there will be no significant efforts in this area, and then Avanzi (2017) will utilize modern technology to initiate research akin to surveys on the vitality of regional words carried out by his predecessors, which will aid in selecting specific regionalisms that will be the focus of our study. The results obtained from the analysis of the presented expressions will, among other outcomes, enable us to compare the linguistic features of different regions within the Hexagon, in order to understand the current linguistic situation in France and introduce readers to different varieties of the French language.

When delving into the analysis of regionalisms, our starting point involves acknowledging significant differences in terms of the prevalence of their use. We will demonstrate that certain regionalisms resonate throughout the entire classified area, while others are predominantly confined to the specific region or city, as well as which of them have the possibility of losing their regional character in the future due to the increasing expansion towards the rest of the territory. In tracing the origin of regionalisms, we start from the assumption that most of them originate from old local dialects (even though these regional languages have undergone transformations over time to get their current forms). Furthermore, we recognize the substantial influence of neighboring countries' languages on the linguistic variations observed in French regions. The paper aims to answer the following questions: What expressions characterize the French language in various regions within the Hexagon area? What dialects do they come from, and to what extent do neighboring countries' languages impact regional variations in France? Do regional words find equivalents in standard French? How do we approach translating regionalisms into the Montenegrin language? The answers to these questions will provide a more profound understanding of the linguistic diversity inherent in the French language.

In the second chapter, we presented some of the most famous expressions related to the west of France, by which we consider the following



regions: Brittany (Bretagne), Pays de la Loire, Normandy (Normandie) and New Aquitaine (Nouvelle-Aquitaine): *a-dreuz* (*a-droezz*, *à dreuze*), *bouiner* (*bouéner*), *bourrier* (*bourier*), *dalle*, *débaucher*, *embaucher*, *loger*, *être rendu*, *fale* (*falle*), *gueille*, *ramasse-bourrier* and *tancarville*. The mentioned regionalisms find equivalents in the standard language, and we conclude that half of them (*débaucher*, *embaucher*, *ça loge*, *être rendu* and *dalle*) also find homonyms in it, or rather false pairs (*faux amis*). We can see the diversity of the origins of the mentioned regionalisms: from the Breton language (*a-dreuz*, which can also be found in the forms *a-droezz* and *à dreuze*, characteristic of Brittany), Old French spoken in the Middle Ages (*gueille*, related to the Gironde region, comes from 17th century, from the Old French word *guenipe*, which is based on the Gaelic word *wádana* – water), Latin (*bourrier*, from *burra* – *éttoffe grossière à longs poils*, characteristic of the Loire region), as well as the influence of the Norman dialect in the words *tancarville* (derived from the name of the village of Tancarville in Normandy, in the department of Saint-Maritim), *dalle* (originates from the 14th century, of Norman origin, borrowed from the Old Scandinavian *daela*, gutter) and *fale* (originating from the Old Norse language spoken by the Vikings, denoting a cow, a throat, i.e., the type of pouch that birds have under their throats and in which the food they take first remains for some time before passing into the stomach, std. Fr. *jabot*).

In the third chapter, we covered regionalisms in the language of the Hauts-de-France region, which was created in 2016 by the unification of the provinces of Nord-Pas-de-Calais and Picardy (Picardie): (*aller*) *à la toilette*, *astheure*, *carabistouille*, *chicon*, *couque*, *cru*, *dracher*, *ducasse*, *entrucher* (*s'*), (*être*) *en rue*, *nareux*, *-euse* (*néreux*, *-euse*) and *savoir*. In most of the mentioned regionalisms in the north of France, we can see a significant influence from Belgium, making the influence of the Dutch and Flemish languages quite understandable. We observe an increasing use of words for which no adequate synonym can be found in the standard language. There is no word in standard French that can describe the phenomenon described by the verb *dracher*. Instead of *être nareux* the milder variant *délicat* can sometimes be used, although it cannot convey the true meaning of the regionalism. *S'entrucher*, in the sense of *avalier de travers* (to choke), cannot be fully identified with the verb *s'étouffer* in the standard language, indicating true suffocation requiring medical intervention. The word *ducasse*, denoting any country celebration that takes place once or twice a year, cannot be totally replaced with the noun *fête*, which has a general meaning of holiday or celebration and is not precise enough to explain the meaning of this regionalism.

The fourth chapter features the most renowned expressions of the Grand Est region, located in the northeast of France that was created by merging the old provinces of Alsace, Lorraine and Champagne-Ardenne: *attendre sur*, *avec* (*sans substantif*), *brimbelle*, *clairer*, *comme dit*, *drisse*, *entre midi*, *être après*, *foehn*, *schlappé*, *schlouck* and *schnougel*. With these regionalisms, we can observe the significant influence of Germanic dialects on the language of the northeastern region of France. This influence is not unexpected, given that the Grand Est encompasses or borders areas where various forms of the Germanic

language are present, including Alsace, Lorraine, Moselle, Switzerland, Germany, Luxembourg, and Belgium. On the morphosyntactic level, the construction *attendre sur* is found among the most common Germanisms, with usage limited to the regions of France where German was spoken (Lower Rhine, Upper Rhine, and Mosel) and to the francophone districts along the border with Germany and Switzerland. Additionally, there is a specific use of the preposition *avec* after the verb of motion that is not followed by a pronoun (as in the sentence *Je vais au cinéma, tu viens avec ?*) which is highly stigmatized. When talking about people or animals, standard French tends to add a pronoun after the preposition (*tu viens avec moi*), while the language of the Grand Est region prefers the absence of a pronoun (*tu viens avec*). In certain lexical regionalisms from this area, the influence of German is undeniable (*foehn, schluck, schnougel*, etc.), and most of them are also represented in the French-speaking area of Switzerland.

In the fifth chapter, our attention was directed towards the central-eastern area of France, specifically the Auvergne-Rhône-Alpes and Burgundy-Franche-Comté regions. We analyzed the following regionalisms: *cayon (caïon)*, *cheni (chenit)*, *darbon (darbou, derbon, derbou, drabon)*, *débarouler*, *étendage*, *faire ripaille*, *gâche*, *gaugé, -e*, *mire (mironne) miron*, *n'avoir personne vu*, *t'chi* and *y*. The presented regionalisms are approximately spread throughout the entire central-eastern area where Franco-Provençal or Arpitan was once spoken, although we primarily associate the origin of most regionalisms with the area around Lyon, the capital of the Auvergne-Rhône-Alpes region (such as *gâche, darbon, cayon, débarouler*). The majority of regional expressions from this region also find representation in the French-speaking area of Switzerland, such as the substitution of *y* in the direct object function. According to Rezeau (2001), the regional use of this pronoun was initially observed in 1547 in the Romandy language, and today it is scarcely heard in the same area outside of Geneva. In Switzerland, words like *darbon, cayon*, or *cheni*, characteristic of the Franche-Comté region, are also widely used.

The sixth chapter covered the expressions that are frequently heard in these regions: Occitanie (former Languedoc-Roussillon and South-Pyrenees), Provence-Alpes-Côte d'Azur, and Corsica (Corse): *cèbe*, *dégun*, *dévarier*, *escagasser*, *escaner*, *escoube*, *ensuqué, -e*, *ésquiché, -e*, *péguer*, *peuchère*, *rouméguer*, *tomber (quelque chose)*. All the mentioned regionalisms in the south of France trace their origins to the Occitan language, primarily deriving from the Provençal dialect. Some regionalisms characteristic of the south of the Hexagon will first be associated with the local dialect of Marseille (such as *dégun, escoube, peuchère, cèbe*). It is from this city that several linguistic innovations spread to the rest of the region. However, simultaneously, the Marseille dialect is often perceived as distinct, less refined, and more straightforward. It is estimated that until around the mid-19th century, the French language was relatively unknown in the rural areas spanning from the west to the east of southern France. The people in these areas exclusively expressed themselves in the local idiom, i.e. various dialects of the Occitan language. Decades of coexistence and usage of both French and Occitan in the

same region have resulted in the incorporation of a multitude of loanwords in both languages.

After analyzing the most represented regionalisms of each of the five regions, we confirm the hypothesis that these forms mostly originate from old varieties of the French language, namely dialects, *patois*. Additionally, we observe a significant influence from neighboring countries: Belgium in the language of northern France, Switzerland in certain words of the central-eastern region, and notably in the Grand Est region where the influence of German is quite prevalent. While a considerable number of regionalisms have equivalent counterparts in standard French, we also pointed out the absence of complete equivalents when it comes to regionalisms such as *être nareux*, *ducasse*, *il fait cru*, *s'entrucher*, *dracher*, *être gaugé*, *péguer*. Most lexical regionalisms refer to things, activities or traditions that are dominant in a particular region, as well as the physical characteristics of the region, specific names for animals and unique agricultural practices that have developed in a particular area. Thus, regional words described a reality that does not exist anywhere else, and today these words persist when standard French cannot provide a suitable expression. With that, we can also assume which of them have a high probability of spreading over the entire territory.

In translating regionalisms from regional French to Montenegrin, we employed intralingual translation (*traduction intralinguale*), translating from regional French to standard French, followed by interlingual translation (*traduction interlinguale*), transferring the text from standard French to standard Montenegrin. Some regionalisms allowed us to continue with intralingual translation into our mother tongue. We managed to apply this when translating certain regionalisms, so in the previous text regional expressions in the Montenegrin language could also be noticed after those in the standard version. That is to say, by looking for the "cultural equivalence" of the French regional word in Montenegrin, we managed to find the Montenegrin regional language system that resembles the French regional expression and creates the same image in our society as the given French regionalism. For example: regional French language (in the south of France): *escoube* – standard French language: *balai* – standard Montenegrin language: *metla* – regional Montenegrin language (in the south of Montenegro): *portfiš*. Similarly, the translation of the derived verb can be approached: regional French language (in the south of France): *escouber* – standard French language: *balayer* – standard Montenegrin language: *čistiti pod* – regional Montenegrin language (in the north of Montenegro): *potirati pod*. This translation approach aligns with the idea that translation should reveal the richness of language.

This paper, in addition to introducing readers to the variants of the French language present in different areas and the linguistic peculiarities of the regions in the European territory of France, aims to raise awareness that regionalisms are integral to the identity of France, its culture and heritage, and should not be a reason for stigmatization. The analysis of the presented regional expressions has managed to prove that there is no one variation of the language

better than the others. Each region has its own authentic French language, and regionalisms reflect the reality that forms an inseparable part of its landscape.

**Keywords:** regionalism, regional French language, dialect, the European territory of France, Hexagon

## **KREATIVNO PISANJE KAO AKADEMSKA DISCIPLINA**

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**Apstrakt:** Tema rada je utvrđivanje statusa kreativnog pisanja kao akademske discipline. Nakon pokušaja definisanja samog pojma, istraživanje otpočinje određivanjem pozicije kreativnog pisanja van visokog obrazovanja, u osnovnim i srednjim školama i na kursovima za građanstvo. Rad iz globalne perspektive pokušava da sagleda kreativno pisanje kao akademsku disciplinu, njegovu svrhu, dobre i loše strane, zastupljenost. Nakon toga sledi pregled na lokalnom novou, koji otpočinje univerzitetskim priručnicima i ostalom dostupnom literaturom na temu kreativnog pisanja. Kako je cilj istraživanja određivanje pozicije kreativnog pisanja na univerzitetskom nivou, pristupa se analizi dostupnih kurikuluma, da bi se ustanovile sličnosti i razlike u pristupu ovom predmetu. Sprovedeno istraživanje pokazuje da je ova disciplina postala deo akademskih programa na većini fakulteta<sup>39</sup> u regionu, svedoči o rastućem interesovanju za predmet, naglašava shvatanje da književno stvaralaštvo zaslužuje sistematski pristup i teorijsko utemeljenje. Ustanovljeno je da je Kreativno pisanje kao predmet dovelo i do uticaja na širu zajednicu, kao i do pojave priručnika kako domaćih autora, tako i do većeg broja prevedenih izdanja.

**Ključne reči:** kreativno pisanje, nastava, podučavanje, kurikulum, tekst, pisac, priručnik

### **1. Uvod**

Poučavanje pisanju je složeno, a istraživanja koja se odnose na pristupe su mnogobrojna. Aspekti pisanja kao što su oblici, struktura teksta, jezičke konvencije, svrha, ishodi i drugi eksplicitni elementi objašnjeni su i opisani i nastavni kadar upoznat je sa načinima poučavanja. U okviru studija na univerzitetima prednost se daje načinima pisanja utemeljenim na književnim teorijama. Za razliku od ustaljenih normi koje važe u sferi

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<sup>39</sup> Uzorak i metoda objašnjeni u radu.

akadenskog pisanja, područje kreativnog pisanja predugo se smatra poljem naučnog ispitivanja i istraživanja u nastajanju, koje se opire kreiranju istorija i teorija koje oblikuju njegovu praksu. Iako je na angloameričkim univerzitetima prisutno od tridesetih godina dvadesetog veka (Jaillant), jedna komponenta ga čak i danas čini nekanonizovanim i suprotstavljenim univerzitetskoj praksi, otvorenim za polemike, a to je – kreativnost<sup>40</sup>. Da je akademskoj zajednici potreban i kreativni diskurs, pokazuje umnožavanje novih programa kreativnog pisanja unutar studija književnosti i jezika, popraćeno sve većim interesovanjem studenata. Sve to govori u prilog izjednačavanju statusa kreativnog pisanja s drugim disciplinama (Donnelly). U radu se nastoji prikazati pozicija programa kreativnog pisanja na univerzitetском nivou u regionu<sup>41</sup>.

### **1.1. Pojam kreativnog pisanja i njegova pozicija u formalnim obrazovnim sistemima**

*Kreativno pisanje* kao odrednica ne postoji u regionalnim programima nastave i učenja za osnovne i srednje škole, ono se kroz sistem obaveznog obrazovanja zvanično 'ne uči',<sup>42</sup> ali se u nastavi

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<sup>40</sup> Pitanje mogućnosti 'podučavanja kreativnosti', gotovo da je prevaziđeno i samo prividno dovodi u pitanje pedagogiju kreativnog pisanja.

Napredak savremenog društva očekuje kreativnost zaposlenih, što na nivou obrazovnog sektora definiše kreativnost kao značajan vaspitno-obrazovni cilj. Rast kreativnosti i inovacije činili su jedan od četiri strateška cilja u obrazovanju i obuci dece i mladih u Evropi do 2020. godine koje je Evropska unija preporučivala nacionalnim obrazovnim sistemima (Strategic framework for European cooperation in education and training „ET 2020“). Ovaj trend pratile su i zemlje van EU, pa je npr. jedan od ciljeva obrazovanja i vaspitanja u Srbiji bio: „Razvoj stvaralačkih sposobnosti i kreativnosti, estetske percepcije i ukusa“ (Zakon o osnovama sistema obrazovanja i vaspitanja, 2009). O ovoj strategiji u evropskim okvirima i kreativnosti u okviru evropskih obrazovnih kurikuluma videti više u Ferrari, Cachia, Punie: 2009.

Takođe, dodala Nobelove nagrade 2017. godine Kazuo Išiguru predstavljala je za širu javnost trenutak trijumfa anglo-američkog modela univerzitetškog kreativnog pisanja, jer je sam pisac u mnogim intervjuima i obraćanjima javnosti govorio o iskustvu stečenom na kursovima kreativnog pisanja tokom studija u Norviču na Univerzitetu Istočna Anglija (University of East Anglia).

<sup>41</sup> Dominantno na području Srbije, Crne Gore, Republike Srpske, Federacije Bosne i Hercegovine. U radu se u komparativnom ključu pominju i posmatraju neki modeli obrazovne prakse u okviru Republike Hrvatske, koja kao pripadnica Evropske unije, sledi njene strateške ciljeve u obrazovanju.

<sup>42</sup> Kao pojam se ne javlja u kurikulumima maternjeg jezika i književnosti Srbije, Crne Gore, Hrvatske, Republike Srpske. Pojavljuje se u kurikulumu nastavnog

redovno sreće (i ocenjuje) i postoji kao deo školskog iskustva gotovo svakog učenika. Iako ova izjava deluje kao paradoks, definisanje onoga što kreativno pisanje jeste ili nije može voditi ka razjašnjenju.

Prvi korak bilo bi demistifikovanje naziva koji je i dalje, često, negativno konotiran. Još uvek su aktuelne predrasude po kojima je kreativno pisanje:

- isključivo stvaranje umetničkih dela;
- kurs koji od polaznika stvara pisca;
- podučavanje o nečemu što se ne može naučiti.

Mnogo je teže definisati šta kreativno pisanje jeste. Najjednostavnija formulacija mogla bi biti:

Kreativno pisanje jeste ono pisanje koje ima obeležje stvaralačkog čina, ono predstavlja oblikovanje autorskog dela jezičkim sredstvima.<sup>43</sup>

Ako bismo produbili ovaj iskaz, šira definicija glasila bi:

Kreativno pisanje je oblik pisanja zasnovan na mašti i originalnosti i odnosi se na stvaranje beletristike i poezije. To je oblik samoizražavanja koji omogućava piscu da istražuje svoje misli, emocije i iskustva kroz pisanu reč. Kreativno pisanje se često razlikuje od drugih oblika pisanja, kao što su akademsko ili tehničko pisanje, po tome što ga karakteriše ličniji i maštovitiji stil i naglasak na emociji. Cilj kreativnog pisanja nije nužno prenošenje informacija, već uticaj na emocije i maštu čitalaca.

Priroda kreativnog pisanja otežava kategorizaciju ili definisanje u apsolutnom smislu, jer je u pitanju izrazito individualan, subjektivan i ličan oblik izražavanja koji se može pojaviti u najrazličitijim formama. No, baš ta fleksibilnost i subjektivnost čine ga bogatim i korisnim oblikom izražavanja i za pisca i za čitaoca.

Kreacija (lat. *creatio*) je stvaranje, stoga kreativno pisanje na neki način i jeste stvaralačko pisanje. Stvaralačkog pisanja bilo je i pre nastanka discipline koju danas nazivamo kreativnim pisanjem, ono je poznat pojam u regionalnim obrazovnim, metodičkim sistemima.<sup>44</sup> Kreativno pisanje širi je pojam, jer u svom izvornom obliku, kao predmet, kreativno pisanje treba da približi i objedini razumevanje i stvaranje književnosti.

Na početku dvadeset prvog veka postoji velika raznolikost u poimanju kreativnog pisanja, u zavisnosti da li se ono izučava na

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predmeta bosanski /hrvatski/ srpski jezik i književnost za osnovne škole i gimnazije Bosne i Hercegovine (npr. Zeničko-dobojski kanton).

<sup>43</sup> Mnoštvo je različitih definicija u literaturi, videti npr: Bennett et al; Earnshaw; Wang.

<sup>44</sup> U metodičkoj literaturi pojavljuju se pojmovi zanatske i stvaralačke pismenosti, videti više u: Visinko 78–81.

univerzitetu ili van njega. Iako im je zajedničko ovladavanje tehnikama pisanja, univerzitetski model odnosi se na stvaranje književnih, dok vanuniverzitetski podrazumeva i vanknjiževne rodove (novinarstvo, esejistiku, akademsko pisanje<sup>45</sup>).

Neophodno je ustanoviti i šta je „nekreativno pisanje“, ako prihvatimo činjenicu da kreativno pisanje postoji. Suprotnost kreativnom pisanju (koje se odmiče od žanrovskih obrazaca) jeste funkcionalno, žanrovsko pisanje koje nastaje prema modelu, opštem načinu izražavanja u određene konkretne svrhe.

Škola podučava pravilima, u njoj je prvo i osnovno usvajanje funkcionalne pismenosti, na kom se ne bi smelo stati. U praksi i funkcionalno i kreativno pisanje koegzistiraju, s tim što su nastavnici pripremljeni i obučeni da podučavaju o funkcionalnom pisanju koje je definisano i programom predmeta propisano. Nažalost, iako je kreativno (stvaralačko) pisanje još uvek programski prilično nedefinisano, samo u naznakama dato i opisano, ono se od učenika očekuje i uz to ocenjuje.<sup>46</sup> Da bi kreativno sa funkcionalnim pisanjem u školama kroz nastavu pismenosti koegzistiralo na pravi način, neophodno je jasno programsko definisanje, kao i edukacija nastavnog kadra<sup>47</sup>.

## 1.2. Za i protiv kreativnog pisanja kao akademske discipline

Kreativno pisanje kao akademska disciplina fokusira se na umetnost i umeće pisanja beletristike, poezije i drugih oblika 'lepe književnosti'. Ono je korisno iz više razloga, pa ćemo navesti neke od njih.

### 1. Razvijanje veštine pisanja

Izučavanjem kreativnog pisanja na svim nivoima i uzrastima, polaznici uče da se jasno i efektno izražavaju kroz pisanu reč. Uče da koriste različite mogućnosti jezika, književne postupke i sredstva i tako razvijaju svoje spisalačke veštine kroz praktično iskustvo i različite tehnike pisanja.

<sup>45</sup> Ponekad i mnogo šire, pa se na spisku radionica mogu naći i pisanje poslovnih tekstova, pisanje o hrani, pisanje za televiziju, pisanje skečeva... (prema Živković 2013: 25)

<sup>46</sup> Najčešći i najdominantniji oblik pismenog izražavanja u formalnom obrazovnom sistemu i dalje je sastav/sastavak – pismeni rad učenika koji nastaje na zadatu temu, u kom je gotovo uvek prisutna veza sa literarnim stilom, jer „Sastavak sjedinjuje postignutu zanatsku i stvaralačku razinu učenikova pisanja.“ (Visinko 96).

<sup>47</sup> Iako je kreativno pisanje dobilo status zvaničnog kursa na studijama književnosti, ono je „mlad“ izborni predmet. Studenti koji su imali priliku da ga tokom studija pohađaju tek se ostvaruju u ulogama nastavnika, pa će se o rezultatima ove promene moći govoriti u budućnosti.



## 2. Razumevanje književnih oblika i literarne tradicije

Ulaskom u svet pisanja, stiče se i razumevanje različitih oblika književnog izražavanja. Kursevi kreativnog pisanja mogu pružiti studentima dublje razumevanje literarne tradicije, tako što će ih upoznati sa različitim književnim formama i tehnikama.

## 3. Razvijanje kritičkog mišljenja

Na časovima kreativnog pisanja polaznici su izloženi širokom spektru literature iz različitih perioda i kultura. Kroz analizu različitih autora, stilova, epoha i pravaca, književnost se proučava (u cilju njenog stvaranja). Takav pristup pomaže razumevanju i razvijanju šire slike sveta i raznolikosti ljudskog iskustva, razvijanju veština kritičkog mišljenja. Baveći se analizom vlastitih i tuđih postupaka i rezultata pisanja kreativno pisanje pomaže studentima u razvoju kritičkog razmišljanja.

## 4. Podsticanje kreativnosti

Sticanjem novih saznanja o različitim vidovima pisanja, proučavanjem kreativnih postupaka drugih, otkrivajući tehnike i znanja koje omogućavaju izražavanje sopstvenih ideja u različitim oblicima, kreativno pisanje može pomoći polaznicima da razviju sopstveni kreativni potencijal.

## 5. Alternativni oblik terapije

Smatra se da kreativno pisanje pomaže u obradi i oslobađanju emocija i osećanja koja je teško izraziti drugim sredstvima. Pisanje je posebno korisno za one koji se suočavaju sa traumatskim iskustvima ili bore sa problemima mentalnog zdravlja, ali je dragoceno i kao proces samoosveščivanja, samospoznaje.<sup>48</sup>

## 6. Povezivanje sa drugim disciplinama

Kreativno pisanje takođe može pružiti priliku studentima da se bolje povežu sa drugim disciplinama, kao što su istorija, sociologija i filozofija, kako bi se bolje razumjele različite teme i koncepti.

## 7. Profesionalna prilika / mogućnost za (poslovno) napredovanje

Kreativno pisanje može biti važan korak ka karijeri u književnosti, medijima ili marketingu, jer se pisane veštine koriste u mnogim poslovima. Bavljenje kreativnim pisanjem vodi i ka poslovnom profilisanju: pisac, pesnik, scenarista, kopirajter, novinar, urednik i još mnogo toga.

Kursevi kreativnog pisanja mogu imati i neke mane:

### 1. Subjektivnost

Kreativno pisanje je u velikoj meri subjektivno i ne postoji jedno pravilo ili uputstvo koje se može primeniti na sve osobe i sve tipove

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<sup>48</sup> Videti više u: Peach; Jocić; Jarebić.

pisanja. To može dovesti do problema sa realnim sagledavanjem kvaliteta radova i kritikom, kao i sa definisanjem parametara za dalji rad i uspeh.

#### 2. Ograničenja u stilskim formama

Kursevi kreativnog pisanja često se fokusiraju na određene (poznate i uobičajene) forme ili žanrove, što nakon inicijalnog oslobađanja ideja i njihovog razrađivanja može ograničiti potencijale studenata da se slobodno razvijaju kao pisci.

#### 3. Problem 'izlaganja' (predstavljanja sopstvenog dela u javnosti)

Kreativno pisanje, zbog neophodne evaluacije u cilju napredovanja, podrazumeva i prikazivanje rezultata rada. No, ma koliko za neke podsticajno, to može biti odbojno za studente koji imaju ograničena iskustva sa pisanjem ili se bore sa kreativnošću. Ono takođe može biti kontraproduktivno jer otvaranje ka auditorijumu ponekad vodi ka udovoljavanju očekivanjima kako predavača, tako i publike, kritike, trendovima aktuelne književne scene...

#### 4. Poteškoće u ocenjivanju

Ocenjivanje radova studenata može biti problematično zbog subjektivnosti, vremenske ograničenosti samog kursa/predmeta i ocenjivanja isključivo finalnog rada. Ocena ne sme zanemariti razvoj studenta i njegovih veština. Teškoće nastupaju u nedostatku standarda i kriterijuma za ocenjivanje stvaralačkih procesa. U centru posmatranja je tekst, za koji je ponekad potrebno više vremena da bi dobio svoj konačni oblik.

#### 5. Ograničenja u oblasti poslova

Kreativno pisanje odnosi se na mali broj visoko kotiranih i dobro plaćenih poslova uspešnih pojedinaca, jer su ma kako slobodno i inspirativno delovale mogućnosti za zaposlenje ograničene u odnosu na druge vrste pisanja.

### 1.3. Status kreativnog pisanja u obrazovnim sistemima u svetu

Kursevi kreativnog pisanja na fakultetima i visokim školama u svetu variraju i mogu se naći na različitim nivoima studija, od preddiplomskih, preko diplomskih, do master studija. Pojavljuju se u najrazličitijim programima, ali nezaobilazni su u programima studija književnosti, umetnosti i komunikacija. Najčešći kursevi koji se nude su kreativno pisanje proze; poezije; dramskih vrsta; scenarija (za filmove, video-igre); biografskih vrsta; nonsensa; knjiga za decu i mlade.<sup>49</sup>

Postoji širok raspon istraživanja, studija i knjiga usmerenih na različite aspekte kreativnog pisanja. Neke se odnose na veštinu i tehniku,

<sup>49</sup> Videti više u: McCool 334–347; Earnshaw 12–15; Hergenrader; Jaillant.

književnu analizu, kreativni proces, pedagogiju pisanja, teorije pisanja, dok neke ispituju kreativno pisanje iz istorijske, kulturne ili sociopolitičke perspektive. Istražuje se i pozicija kreativnog pisanja u izdavaštvu, marketingu i ekonomiji književne industrije. Postoje udžbenici i priručnici (za predavače i polaznike), radne sveske, antologije kreativnog pisanja – zbirke kreativnih pisaca ili stavova pisaca o pisanju.

Osim istraživanja i studija koje pokazuju koliko je kreativno pisanje kao deo obrazovanja važno (Barton et al; Pawliczak) i koliko je prihvaćeno u svetskim okvirima, to pokazuju i različita svetska udruženja koja imaju za cilj promovisanje, umrežavanje, organizaciju međunarodnih događaja i razmenu studenata, nastavnika, naučnika, informacija, ideja i znanja iz oblasti kreativnog pisanja. Udruženja promovišu kreativno pisanje kao bitan element obrazovanja na svim nivoima, i u njih su uključene institucije visokog obrazovanja.

- 1) EACWP - European Association of Creative Writing Programmes (<http://www.eacwp.org>)
- 2) NAWÉ – National Association of Writers in Education (UK) (<https://www.nawe.co.uk>)
- 3) CCWWP – Canadian Creative Writers and Writing Programs (<http://ccwwp.ca/english/>)
- 4) AWP – The Association of Writers and Writing Programs (USA) (<http://www.awpwriter.org>)
- 5) AAWP – The Australasian Association of Writing Programs (<http://www.aawp.org.au>)
- 6) APWT – Asia-Pacific Writing Partnership (<http://apwriters.org>)

## 2. Kreativno pisanje u regionu

### 2.1. Priručnici/udžbenici kreativnog pisanja (iz pera regionalnih autora)

Kreativno pisanje za relativno kratko vreme prešlo je dug put na kom je od potpunog nepoverenja i statusa kvazinauke stiglo do faze preterane ekspanzije i pomodarstva. Naravno, reč je o negativnim krajnostima, pa na ovom mestu neće biti reči o celokupnom fenomenu kreativnog pisanja u regionu, već o njegovoj pojavi na naučnom, akademskom nivou čime je, uslovno rečeno, dobilo legitimitet. Antipatija i dalje postoji, otpor prema kreativnom pisanju nije u potpunosti nestao, ali je bar delimično potisnut. To je vidljivo i u nastanku priručnika<sup>50</sup> domaćih autora, najčešće predavača na kursovima

<sup>50</sup> Termin uslovno uzet, jer iako neka od objavljenih dela za temu imaju kreativno pisanje, ona nisu priručnici.

kreativnog pisanja. Osim istorijata i objašnjenja samog pojma, ova dela donose i neka načela i strategije pisanja, po kojima se kroz prihvatanje i razumevanje stvaralačkog čitanja i rekonstrukciju same aktivnosti pisanja može doći do primenljivih saznanja.

Treba imati na umu da su dela koja se bave kreativnim pisanjem često nastajala na akademskom nivou, ali ne nužno kao univerzitetski priručnici. Svako navedeno delo korisno je na svoj način za onoga ko se bavi pisanjem, ali različit pristup temi kreativnog pisanja (književno-istorijski, teorijski, poetski, praktičan...) određuje i mogućnosti primene usvojenog. Pregled koji sledi prati produkciju od 2005. do 2023. godine, a dela koja će biti hronološki navedena, mogu se pronaći u knjižarama ili bibliotekama:<sup>51</sup>

1) Iako nije reč o univerzitetskom priručniku, niti delu koje u naslovu nosi kreativno pisanje, u Sarajevu 2005. godine objavljena je zanimljiva knjiga Mustafe Čengića, *Vještina pisanja*. Pod ovim široko koncipiranim naslovom zaista se našlo gotovo sve ono što on može značiti. Knjiga u sebi sadrži više stručnih i naučnih oblasti: uvod u metodologiju naučnog rada; teorije i tehnike kreativnog pisanja; opštu i funkcionalnu stilistiku; kulturu izražavanja; tekstologiju; teoriju informacija; informatiku; komunikologiju; teoriju citatnosti; teoriju žurnalističkih žanrova i drugo. Knjiga je pretendovala da bude pouzdan vodič ljudima različitih profesija, obrazovnih i intelektualnih profila u onome što se u najširem smislu reči može podvesti pod pojmovima pisane i usmene komunikacije odnosno opšte kulture izražavanja. Kao dragocena literatura za studente koji tek savladavaju metodologiju tehnike naučnog rada i pisanja, delom je pokrivala i literaturu za metodiku nastave kulture izražavanja maternjeg jezika.<sup>52</sup>

Osim jednostavnog, razumljivog i pitkog stila i jasnih uputstava, knjigu krasi i duhovite ilustracije koje su uvek u direktnoj sprezi sa tekstem. Svojom strukturom, oblikom, stilom i ilustracijama ova knjiga podseća na *Pravi put i stranputice u pisanju* Dragiše Živkovića.

Iako u knjizi kreativno pisanje predstavlja samo jedan segment, praktični priručnik ovako široke upotrebne vrednosti ostaće retkost i u periodu nakon 2005. godine.<sup>53</sup>

2) *Pisac, delo, čitalac (o kreativnom pisanju, čitanju i interpretaciji)*, Radovana Vučkovića iz 2008. godine, pregled je istorijskog i teorijskog

<sup>51</sup> Sada već uz povećani trud i napor, jer su mnoga od njih objavljena u malim tiražima i pripadaju lokalnim bibliotečkim fondovima.

<sup>52</sup> Navodi prilagođeni prema recenziji prof. dr Muhidina Džanka.

<sup>53</sup> Tvrdnja se ne odnosi na priručnike za nastavnike i učenike mlađih i starijih razreda osnovne škole.

razvoja kompleksa pisac – delo – čitalac, tj. samog konteksta koji stvara problematiku kreativnog pisanja, čitanja i interpretacije. Nažalost, sadržaj knjige izneverio je podnaslov, jer kritičkog pristupa, primera i tehnika nema (bilo da je u pitanju čitanje, kritika ili pisanje).

3) *Kreativno pisanje*, Stojana Đorđića je 2009. godine sačinjeno kao udžbenik za istoimeni predmet na Megatrend univerzitetu. Njegovo prošireno i dopunjeno izdanje objavio je Filozofski fakultet u Nišu 2012. godine, na kome prof. Đorđić danas predaje. *Kreativno pisanje* je priručnik koji, nakon kratkog istorijata i objašnjenja pojma, razmatra važne aspekte stvaralačkog čina, daje primere, razotkriva čitavu problematiku pisanja, ali i poziciju koju ono ima u savremenom proučavanju književnosti<sup>54</sup>.

4) *Kreativno pisanje*, Gordane Vuković Nikolić objavljeno je 2010. godine. Autorka u predgovoru kaže da je ova knjiga namenjena studentima Arhitektonskog fakulteta u Beogradu za izborni predmet Kreativno pisanje, kao i čitaocima koji misle vizuelno. Iako ih jezikom vodi kroz brojne primere iz života, kulture, umetnosti, popularne kulture i estrade, cilj ove knjige nije toliko da podstakne studente na pisanje, koliko da im probudi kreativnost. Autorka je sintagmom kreativno pisanje zapravo pokrila niz vizuelnih rešenja koja, između ostalog, podrazumevaju i tekstualnu organizaciju. Dakle, priručnik (ako se tako može nazvati) *Kreativno pisanje* ne može se uzeti u razmatranje, jer zalazi u neknjiževni domen.

5) *Kreativno pisanje, naratološki pristup tekstu i kontekstu*, Miomira Petrovića objavljeno je 2011. godine kao udžbenik Megatrend univerziteta. Nažalost, do njega nije moguće doći.

6) *Pisac od gline (oblikovati u kreativnom pisanju)*, Zorana Živkovića izdvaja se kao najkompaktnija i najkorisnija knjiga. Pored razjašnjavanja pojma kreativnog pisanja, kratke istorije kreativnog pisanja u Americi i Evropi, ova knjiga donosi i dvostruko iskustvo pisca predavača. Živković predavač objašnjava strukturu i cilj svog kursa na Filološkom fakultetu u Beogradu, i način na koji radi. Glasom pisca on čitaocu otkriva i *Kako pisci pišu*<sup>55</sup>, a osim svojih navodi „savete” Orvela, Čehova i Haška. Pitko i duhovito, u prvom licu, bez suvišnih teorija, pravila i definicija Živković otkriva svoje iskustvo pisca i ukrštajući ga sa iskustvom predavača stvara univerzalna načela. Iako se tvrdnje u delu odnose na kurs kreativnog pisanja umetničke proze, one proziru suštinu čina pisanja.

<sup>54</sup> Prema podelama i pristupu koji sadrži, ovo delo je najbliže *Putevima i stranputicama u pisanju* Dragiše Živkovića, ali na akademskom nivou.

<sup>55</sup> Naziv knjige (antologije koju je priredio Slaviša Lekić) iz koje su preuzimana neka iskustva pisaca o pisanju.

O vrednosti ove knjige koja je objavljena 2013. godine, govori i činjenica da je 2019. godine publikovana na engleskom jeziku u izdanju Špringera, jednog od vodećih svetskih izdavača naučnih dela, pod naslovom *The Clay Writer: Shaping in Creative Writing*.

7) *Mali glosar kreativnog pisanja*, Milisava Savića, knjižare reklamiraju kao „Svojevrsan udžbenik kreativnog pisanja našeg poznatog pisca. U formi rečnika, *malog glosara*, Savić daje kratka uputstva i savete kako mladim, tako i iskusnijim piscima spremnim da svoj zanat razvijaju i bogate na zadovoljstvo radoznalih čitalaca”<sup>56</sup>. Iako se u glosaru nalaze termini koji pripadaju korpusu nauke o književnosti, oni su demistifikovani i iz pozicije pisca protumačeni lično, duhovito, ironično, često u formi aforizma. Uz njih postoji i niz „običnih reči” koje uz autorovo tumačenje dostižu rang autentičnih književnih termina. Stoga, ovo delo nikako nije udžbenik (kako u reklami stoji), već originalna autorska umetnička tvorevina iz koje se, u najneformalnijem mogućem obliku, može naučiti mnogo toga.

8) Darko Tadić, *Kreativno pisanje, priručnik za svakog uspešnog pisca* (2019). U uvodu, autor istražuje koncept kreativnog pisanja, naglašavajući njegovu primenu u različitim žanrovima, od beletristike do stručne literature. Poglavlje „Zašto pišemo?” otvara diskusiju o motivaciji za pisanje, a naredne delove knjige posvećuje konkretnim koracima za početak pisanja, generisanje ideja, tehnike narativne strukture i karakterizacije. Knjiga se takođe bavi različitim formama pisanja, kao što su kratke priče, romani i eseji. Tadić se dotiče problema blokade u pisanju i nudi vežbe za poboljšanje veština pisanja. Takođe, obrađuje čak i temu tržišta i izdavaštva, što je posebno korisno za mlade i neiskusne pisce. Tadić je autor knjiga neformalnog karaktera, namenjenih širokoj publici, a inspiraciju crpi iz svojih online kurseva i radionica. *Copywriting, Moć reči: pisanje kao samoterapija* i *Storytelling, mali saveti za velike priče* su još tri knjige koje je napisao. *Storytelling iz 2021. godine* je zbirka praktičnih saveta i tehnika iz online radionica kreativnog pisanja, u kojoj se nalazi deo sadržaja njegove prethodne knjige *Kreativno pisanje*. Iako korisne, ovo su knjige neformalnog stila, čija ciljna grupa je šira publika. Nažalost, uz prisutne gramatičke greške i stilske nedostatke, autorov, ponekad nonšalantan pristup, može dovesti u pitanje njegove edukatorske sposobnosti.

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<sup>56</sup> Navod preuzet sa sajta knjižare Delfi (20. 8. 2023.) iako ista formulacija postoji i na drugim sajtovima za prodaju knjiga:

[http://www.delfi.rs/knjige/68844\\_mali\\_glosar\\_kreativnog\\_pisanja\\_knjiga\\_delfi\\_knjizare.html](http://www.delfi.rs/knjige/68844_mali_glosar_kreativnog_pisanja_knjiga_delfi_knjizare.html)

9) Nađa Bobičić, *Kritikuj, priručnik za kreativno čitanje i kritičko pisanje* (2019). Ovaj priručnik je rezultat projekta pod nazivom Književna kritika u medijima. Prema autorki, cilj priručnika je da bude „neka vrsta vodiča kroz kreativni proces pisanja književnih kritika, te da ukratko predoči kako izazove, tako i nezaobilazne aspekte kritičarskog rada“ (str. 7). Dakle, cilj nije da se čitalac poduči jednom ili „dobrom“ obrascu kritičkog pisanja i mišljenja, nego da dobije podsticaj, predloge i da se kroz predložene vežbe zapravo da uvid u pluralnost interpretativnih pristupa. Shodno tome, priručnik je podeljen u dva dela. U prvom je u centru pažnje samo pisanje književne kritike, od pripreme beležaka i plana teksta, do njegovog uređivanja i objavljivanja. Drugi deo je vezan za tri nivoa konteksta – kontekst struke, kontekst scene i širi društveni kontekst, koji utiču na kritičarsku poziciju i produkciju. Priručnik je veoma dobro koncipiran, vežbe su u priličnoj meri konkretne i svrsishodne, a potkrepljuju ih i primeri dobro napisanih kritičkih tekstova. Iako nije reč o klasičnom udžbeniku kreativnog pisanja, ova knjiga se bazira na jednom njegovom rukavcu koji zadire u područje nauke o književnosti, te kao jedini objavljen priručnik za pisanje književne kritike u Srbiji predstavlja pravo osveženje.

10) *Veština pisanja, vežbanka 1*, knjiga je koju su objavile Ljiljana Marković i Kristina Mitić (2019). U pitanju je svojevrsni praktikum namenjen nastavi kreativnog pisanja na Filozofskom fakultetu u Nišu. Načinile su ga književnica i univerzitetska profesorka koristeći sopstvene perspektive u pristupu. Priručnik se sastoji od tri celine *Traženje teme*, *Priča* i *Pesma*, koje čitaoca mogu zavesti naslovima jer se u njima kriju zapravo svi rodovi i vrste, ali i neki pravci, stilski postupci i figure, elementi kompozicije. Ono što je zajedničko svim delovima knjige je isti pristup svakom navedenom obliku: nakon zadat(a)ka sledi teorijski okvir, a zatim konkretan književni obrazac, kreativni primer/model književnog dela. Tekstove ponekad prate i fotografije, ilustracije i dokumenti koji su vezani za temu o kojoj se govori. Nakon indeksa, pod naslovom *Izbor iz čitanog*, sledi neobičan spisak literature koja ne predstavlja izvore već (pretpostavićemo) neku vrstu preporuke, očigledno svega onoga što autorke smatraju korisnim i što im se dopada.

Prema navedenom sadržaju, vidljivo je da su autorke ovom knjigom želele da obuhvate sve, što je u određenoj meri dovelo do haotičnosti i ponekad površnog i nedovoljno jasnog pristupa pojedinim oblicima. Pretpostavka je da navedeni nedostaci nestaju kada se knjiga koristi kao vežbanka, u praktičnoj nastavi na fakultetu za koju je i namenjena, ali i da će doživeti svoj nastavak jer u podnaslovu ima broj jedan. Ovaj pionirski poduhvat koji prvenstveno odlikuju primeri konkretnih zadataka i vežbanja, ostao je gotovo neprimećen, jer je knjiga, kako je

izašla u malom tiražu u okviru izdavačke delatnosti nižkog fakulteta, čak i po bibliotečkim fondovima teško dostupna, a na internetu nevidljiva.

11) Knjiga *Čitanje pisanja* autora Duška Pevulje, iz 2021. godine, istražuje proces kreativnog pisanja kroz tri osnovne celine. Autor, univerzitetski profesor srpske književnosti, inspirisan je svojim iskustvom u vođenju kursa „Škola kreativnog pisanja” tokom *Gradiškog proljeća* 2020. i 2021. godine, objavio je ovu knjigu.

Prva celina, nazvana „Ka kreativnom pisanju”, obuhvata deset tekstova (lekcija) koji su prošireni u odnosu na one objavljivane na društvenim mrežama. Ovi tekstovi sadrže citate iz dela velikih srpskih pisaca, odabrane na osnovu autorovog čitalačkog iskustva. Autor ističe da pisanje treba učiti kroz samo pisanje i čitanje, te naglašava pouke iz citata i njihovu korisnost.

U drugoj celini celina „Stvaraoci o stvaranju” analiziraju se poetički stavovi istaknutih srpskih stvaralaca kao što su Gavril Stefanović Venclović, Jovan Rajić, Jovan Došenović, Savo Mrkalj, Vuk Karadžić, Jovan Sterija Popović, Laza Kostić, Đura Jakšić, Ivo Andrić i drugi. Ovi stvaraoci su se bavili sumnjom u mogućnost objašnjenja stvaralačkog čina i postupka, te je autor istražuje kroz njihove tekstove i autopoetičke iskaze.

Treća celina, pod nazivom „Čitanje i pisanje”, donosi tekstove domaćih i stranih autora (M. Crnjanski, I. Andrić, E. A. Po, T. S. Eliot, V. Vulf, M. Kapor i drugi) koji istovremeno stvaraju i tumače stvaralaštvo. Kroz ovu celinu, autor istražuje srodnost i isprepletenost pojmova čitanja i pisanja, ističući da je naslov knjige odraz te veze.

Knjiga pruža dublji uvid u proces kreativnog pisanja, istražujući različite aspekte kroz citate, analize poetičkih stavova i tumačenja stvaralaštva, naglašavajući važnost čitanja i pisanja kao međusobno povezanih procesa.

### **2.1.1. Stavovi i zaključak**

Iako ne možemo govoriti o jednom delu koje zadovoljava sve kriterijume, nekakvom idealnom priručniku kreativnog pisanja, vidljiva je potreba za literaturom ove vrste, raznolikost i napredak u koncepciji stvaranja priručnika kreativnog pisanja. Najveća dragocenost koja se dobija čitanjem ovih dela je svojevrsno „osveščivanje”, promena u mišljenju, a samim tim i u pristupu pisanju. Kada se sagledaju svi činioци pisanja, kao kompleksnog postupka, i njegova neraskidiva veza sa čitanjem, tada uloga učenja, modela, predavača i nastave dobija još jednu dimenziju. Svi priručnici imaju jedan zajednički element, a to je korišćenje književnih predložaka, tj. čitanje. Dakle, kursevi kreativnog pisanja nisu i ne mogu biti odvojeni od kreativnog čitanja.



## 2.2. Pregled kurikuluma

Analiza kurikuluma predmeta *Kreativno pisanje* u svrhu istraživanja ovog rada izvršena je prema sledećim parametrima:

- 1) Analizirani su isključivo studijski programi visokoškolskih ustanova akreditovanih od strane zvaničnih organa i ministarstava države u kojoj se nalaze.
- 2) Istraživanje je vršeno samo u sklopu studijskih programa institucija društveno-humanističke orijentacije.
- 3) Analizirani su studijski programi književnosti i jezika, jezika i književnosti, opšte književnosti, komparativne književnosti.<sup>57</sup>
- 4) U analizi nije navedena sva istraživana građa, već samo one visokoškolske institucije koje imaju predmet *Kreativno pisanje* prema programima koje studenti pohađaju.<sup>58</sup>

Tabela 1. Pregled kurikuluma

FAKULTET	STUDIJSKI PROGRAM	NIVO studija	VREME izvođenja nastave	NAZIV kursa	STATUS	FOND časova
Univerzitet Crne Gore, Filološki fakultet, Nikšić	Crnogorski jezik i južnoslovenske književnosti	osnovne studije <sup>59</sup> (do 2017.)	5. semestar	<i>Kreativno pisanje</i>	obavezni	1+2
	Srpski jezik i južnoslovenske književnosti					
Filozofski fakultet Univerziteta u Sarajevu	Bosanski, hrvatski i srpski jezik	prvi <sup>60</sup> ciklus	4. semestar	<i>Osnove kreativnog pisanja</i>	izborni	1+1
		drugi ciklus	2. semestar			

<sup>57</sup> U istraživanje nisu ušli učiteljski fakulteti i visoke škole strukovnih studija za obrazovanje vaspitača. Time bi se lista proširila predmetima koji vrlo često samo u nazivu imaju kreativno pisanje, ali se najčešće zapravo odnose na tipove rada u drugim poljima (teorija književnosti, akademsko pisanje).

<sup>58</sup> Navedene su i neke ustanove koje su novim akreditacijama ukinule ili preimenovala predmet, stoga što nastavu još uvek pohađaju studenti koji ga prema starom programu imaju.

<sup>59</sup> Na Filološkom fakultetu Univerziteta Crne Gore, kreativno pisanje uvedeno je početkom prve decenije XXI veka, ali je reakreditacijom 2017. godine predmet ukinut.

<sup>60</sup> Struktura studija: *prvi ciklus* – tri godine, 180 esp, bechelor; *drugi ciklus* – dve godine, 120 esp, magistar.

	Komparativna književnost i bibliotekarstvo	drugi ciklus	2. semestar	<i>Kreativno pisanje</i>	izborni	2+1
Univerzitet u Beogradu, Filološki fakultet	Srpska književnost sa južnoslovenskim književnostima	osnovne studije	8. semestar	<i>Kreativno pisanje</i>	izborni	nije navedeno
Univerzitet u Novom Sadu, Filozofski fakultet	Jezik, književnost i kultura, modul – srpska književnost i jezik	osnovne studije	5. semestar	<i>Kreativno pisanje nefikcionalnih žanrova</i>	izborni	2+1
			5. i 8. semestar	<i>Kreativno pisanje interaktivne fikcije</i>	izborni	2+1
			6. semestar	<i>Kreativno pisanje romana</i>	izborni	0+2
			6. semestar	<i>Kreativno pisanje scenarija</i>	izborni	0+2
			7. semestar	<i>Kreativno pisanje proze</i>	izborni	1+2
			7. semestar	<i>Kreativno pisanje poezije</i>	izborni	1+2
			7. semestar	<i>Kreativno pisanje digitalnih žanrova i kopirajtinga</i>	izborni	1+1
Univerzitet u Nišu, Filozofski fakultet	Srbistika	osnovne studije	5. semestar	<i>Veština pisanja (Kreativno pisanje)<sup>61</sup></i>	izborni	2+2
Univerzitet u Kragujevcu, Filološko-umetnički fakultet	Srpski jezik i književnost	osnovne studije	7. semestar	<i>Kreativno pisanje, kreativna nepismenost</i>	izborni	2+0

<sup>61</sup> Prema novom programu iz 2021. godine, predmet je jednim delom promenio sadržaj i ime u Veštinu pisanja.

Državni univerzitet u Novom Pazaru	Srpska književnost i jezik (IAS)	osnovne studije	8. semestar	<i>Kreativno pisanje</i>	izborni	1+2
Univerzitet u Prištini sa privremenim sedištem u Kosovskoj Mitrovici, Filozofski fakultet	Srpska književnost i jezik	osnovne studije	6. semestar	<i>Kreativno pisanje</i> <sup>62</sup>	izborni	2+0

Istraživanje pokazuje da je tokom poslednje decenije predmet *Kreativno pisanje* pronašao svoje mesto na fakultetima, najčešće kao izborni predmet osnovnih studija. Zanimljivo je da, čak iako je vidljiv u programima studija, kurikulum ovog predmeta nije uvek moguće pronaći<sup>63</sup> ili on nije dat u onom obliku u kom su ostali predmeti.

### 2.2.1. Ishodi predmeta

Oni programi koji su bili dostupni<sup>64</sup> svedoče o jedinstvu u nazivu predmeta, njegovom izbornom statusu i ishodu. Gotovo svi<sup>65</sup> ishodi predmeta su – osposobljavanje za pisanje određenih oblika koji su

<sup>62</sup> Prema novom programu iz 2022. godine, predmet *Kreativno pisanje* više ne postoji.

<sup>63</sup> Na primer, *Kreativno pisanje* na Državnom univerzitetu u Novom Pazaru postoji samo u studijskom programu, ali specifikacije predmeta nema. Na Filološkom fakultetu Univerziteta u Beogradu kao izborni predmet na osnovnim studijama postoji *Kreativno pisanje*, ali se do sadržaja predmeta ne može doći. Umesto silabusa pojavljuje se tekst sledeće sadržine čiji ćemo deo navesti: „Kurs kreativnog pisanja, isključivo za studente četvrte godine, vodi prof. dr Mihajlo Pantić. Kurs mogu pohađati studenti svih studijskih grupa Filološkog fakulteta, kao i svih fakulteta Beogradskog univerziteta (takođe sa upisanom četvrtom godinom studija). Studijska grupa ne može imati više od 15 polaznika...”

<http://www.fil.bg.ac.rs/wpcontent/uploads/studProg/srpskaKnjizevnost/kurskreativnogpisanja.pdf>

<sup>64</sup> Koji su prikazani u studijskim programima i u okviru specifikacije predmeta.

<sup>65</sup> Izuzetak je Filozofski fakultet u Nišu gde se u sklopu prvobitnog predmeta *Kreativno pisanje* nije navodilo unapređivanje veštine pisanja već „Upoznavanje postupaka i formi u svim fazama stvaralačkog procesa od nadahnuća do autorskog dela i njegovog predstavljanja javnosti.“, dok je u okviru cilja to bilo „Sticanje osnovnih teorijskih saznanja o kreativnom pisanju.“ Sve to je očigledno i vodilo ka promeni predmeta u Veštinu pisanja koja sada za ishod ima „Razvijanje kompetencija za prenošenje znanja o veštini pisanja.“ i čiji je cilj „Sticanje znanja o veštini pisanja.“

kurikulumom navedeni i podizanje stvaralačkog nivoa polaznika na viši nivo. Razlika koja se pojavljuje u okviru ishoda vidljiva je u dodatnim iskazima, kao što su oni u okviru novosadskih programa u kojima se kao ishod očekuje i da polaznici podignu na viši nivo autopoetičku svest, da u paksi primenjuju žanrovske konvencije ili pak zauzimaju polemički stav prema njima (što uključuje upoznavanje sa starijim i novijim reprezentativnim modelima iz domaće i svetske književnosti).

### **2.2.2. Cilj predmeta**

U formulisanju ciljeva vlada jedinstvo, pa se gotovo svi kurikulumi slažu da je cilj kreativnog pisanja da osposobi studente za samostalan kreativan rad putem kog bi mogli da pokažu svoje književno-umetničke sposobnosti, da je to osposobljavanje da pišu u predviđenim formama, kao i da promišljaju o relevantnim poetičkim pitanjima vezanim za njih.

### **2.2.3. Sadržaj predmeta**

U okviru sadržaja predmeta uvek postoji podela na teorijski i praktični deo. U teorijskom delu dolazi do razilaženja u pristupu, jer postavke variraju od naratologije i poetičkih pitanja, preko teorijskih znanja o istorijatu i različitim modelima kreativnog pisanja, sve do književne produkcije, medija i tržišta. Postoje programi gde je teorijski deo gotovo ili potpuno odsutan. Npr. specifikacija predmeta Odseka za srpsku književnost Filozofskog fakulteta u Novom Sadu, pokazuje da se podrazumevaju neka teorijska znanja studenata, te akcenat stavlja na praktični rad: „Studenti treba da razvijaju svest o teorijskim aspektima pesništva, a to su znanja koja su uglavnom već stekli. Stoga na ovom kursu dominiraju praktični aspekti nastave.” (Kreativno pisanje poezije). Praktični deo odnosi se uvek na konkretno pisanje koje se često razlaže po fazama od početnog koncepta do izlaganja i vrednovanja.

### **2.2.4. Način izvođenja nastave**

Osim na Filološkom fakultetu Univerziteta Crne Gore u Nikšiću gde je do reakreditacije 2017. godine bio obavezan, u okviru svih studijskih programa kreativno pisanje je izborni predmet. Broj časova po semestu varira od dva do četiri, a distribucija časova na predavanja i vežbe je različita u zavisnosti od koncepta samog predmeta. Tako je npr. za *Kreativno pisanje* na Filozofskom fakultetu u Nikšiću, kao i *Kreativno pisanje poezije* i *Kreativno pisanje proze* na Filozofskom fakultetu u N. Sadu predviđeno da nakon jednog časa predavanja slede dva časa vežbanja, dok npr. za *Kreativno pisanje romana* i *Kreativno pisanje scenarija*, nisu upšte predviđena predavanja, već samo časovi praktičnog rada, tj. vežbanja. Na Odseku za srpsku književnost Filozofskog fakulteta

u Novom Sadu praktični deo nastave odvija i se i van učionice – svi pristigli radovi objavljuju se na sajtu <http://zing.ff.uns.ac.rs/> kako bi polaznici mogli da čitaju radove jedni drugih u periodu između dva predavanja.

### 2.2.5. Literatura

Literatura za predmet *Kreativno pisanje* pokazuje najviši stepen heterogenosti. Ovaj regionalno mlad kurs u akademskom okruženju, usvojio je ogroman broj različitih publikacija domaćih i stranih autora kao priručnike ili njihovu zamenu. Na listama se nalaze i ona ostvarenja koja se bave samom kreativnošću, autopoetički tekstovi eminentnih pisaca, dela iz oblasti metodologije proučavanja književnosti, književna dela koja se po kršenju norme smatraju revolucionarnim ili naprosto književna dela vanrednog kvaliteta.

Naslovi koje možemo smatrati frekventnim su:<sup>66</sup> dva priručnika pod nazivom *Kreativno pisanje* Doroteje Brend i Stojana Đorđića; knjiga Radovana Vučkovića *Pisac, delo, čitalac*; Kenoove *Stilske vežbe*; *Šest šetnji po narativnoj šumi* Umberta Eka; Bartova *Književnost, mitologija, semiologija*; *Filozofija kompozicije* E. A. Poa; pa sve do knjige Dragiša Živkovića iz davne 1978. godine *Pravi put i stranputice u pisanju. O kompoziciji i stilu pisanih sastava*.

### 2.2.6. Osobnosti

O velikom interesovanju za kreativno pisanje svedoče i studijski programi koji nisu ušli u analizirani korpus jer bi po raznovrsnosti i brojnosti sami mogli biti polje novog istraživanja koje bi vodilo ka novim saznanjima. Kreativno pisanje pojavljuje se na studijama komunikologije, političkih nauka, žurnalistike, stranih jezika...<sup>67</sup> ali je u tim slučajevima usko profilisano spram svrhe studija na one oblike koji su studentima u okviru budućih zanimanja potrebni. Kada se kreativno pisanje pojavljivalo na učiteljskim fakultetima ili visokim školama strukovnih studija za obrazovanje vaspitača, najčešće je u pitanju bilo samo ime kursa, pod kojim se zapravo podrazumevala neka vrsta teorije književnosti i pravopisa u kombinaciji sa akademskim pisanjem<sup>68</sup>.

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<sup>66</sup> Parametar izbora pri navođenju je da se navedeno delo pojavljuje u različitim programima više, a minimalno dva puta.

<sup>67</sup> Npr. na Filozofskom fakultetu Univerziteta u Istočnom Sarajevu kurs je u okviru komunikologije i novinarstva.

<sup>68</sup> Takav je npr. delimično još uvek kurikulum akreditovanog Učiteljskog fakulteta Univerziteta Educons u Sremskoj Kamenici koji kao ishod Kreativnog pisanja navodi osposobljavanje studenata za uspešno obavljanje učiteljske

Iako mnogi fakulteti nisu navedeni na ovoj listi, jer na njima kreativno pisanje u okviru studijskih programa književnosti i jezika nema status predmeta, to ne znači da kreativno pisanje na njima uopšte ne postoji. Institucije često promovisu književne događaje, čitanja, književne festivale i takmičenja kako bi podržale kreativno pisanje i podstakle interakciju između studenata i profesionalnih pisaca. Visokoškolske ustanove često organizuju radionice i seminare o kreativnom pisanju gde studenti mogu raditi na unapređivanju svog pisanja i dobiti povratne informacije od kolega i predavača. U nekim slučajevima, poznati pisci mogu biti uključeni kao instruktori ili gostujući predavači u programima, pružajući tako studentima priliku da uče od onih koji su se kao autori književnih dela ostvarili. Radionički vid rada se pojavljuje na Fakultetu za crnogorski jezik i književnost na Cetinju, na Filološkom fakultetu Univerziteta u Banjoj Luci i drugim.

Svaki univerzitetski program Kreativnog pisanja ima neku osobenost, kojom se izdvaja iz mnoštva. Kada se kursevi kreativnog pisanja održavaju kroz duži vremenski period i postižu odlične rezultate, kao što je slučaj na Odseku za srpsku književnost Filozofskog fakulteta u Novom Sadu, gde su kursevi Kreativnog pisanja poezije, Kreativnog pisanja proze i Kreativnog pisanja interaktivne fikcije integralni deo studijskog programa od 2015. godine, taj napredak se širi i utiče na širu zajednicu. O tome, osim objavljivanih književnih dela, svedoči i kontinuirano angažovanje studenata u oblasti kreativnog pisanja tokom i nakon završenih master studija na projektima poput Blogerame (<http://bloggerama.ff.uns.ac.rs/>) i Fusnote (<https://fusnota.rs/>). Blogerama je višemesečni kurs kreativnog pisanja koji se odvija na Filozofskom fakultetu u Novom Sadu, namenjen srednjoškolcima koje zanima pisanje priča, pesama, scenarija, blogova, stripova, eseja i drugih oblika pisanog izražavanja. Fusnota je sajt/interaktivna platforma koju je osmislilo nekoliko bivših i sadašnjih studenata Odseka za srpsku književnost na Filozofskom fakultetu u Novom Sadu. Namenjena je studentima, srenjoškolcima i svima onima koje zanima pisanje i čitanje poezije, priča ili romana, kao i film, pozorište ili dobra muzika.

Ovi primeri pokazuju da se kreativno pisanje na akademskom nivou može pretočiti u dostupne resurse i platforme. Postojanje ovakvih programa ukazuje na prepoznavanje potrebe da se podstiče i podržava

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profesije, kao i rad u srodnim obrazovnim ustanovama, odnosno institucijama kulture i medija. Ovaj kurikulum, takođe, napominje da stečena znanja studenti primenjuju u analizi svakog teksta i prepoznavanju njegovih žanrovskih i stilsko-jezičkih osobenosti, kao i u samostalnom pisanju eseja, vesti, reportaže i sl.

kreativnost mladih, obezbeđujući im platforme za izražavanje, rast i deljenje sopstvene literarne strasti sa širom zajednicom.

### **3. Zaključak**

Razvoj Kreativnog pisanja kao akademske discipline u regionu (Srbija, Crna Gora, Republika Srpska, Federacija Bosne i Hercegovine) označava izuzetno važan korak ka promociji književne kreativnosti, umetničkog izražavanja i literarnog stvaralaštva među studentima. Ova disciplina postaje sve prisutnija na univerzitetima širom regiona, svedočeći o rastućem interesovanju kako za sam predmet, tako i za književno-umetničko izražavanje uopšte.

Na većini univerziteta, Kreativno pisanje je postalo deo akademskih programa, odražavajući shvatanje da književno stvaralaštvo zaslužuje sistematski pristup i teorijsko utemeljenje. Značajno je da se interesovanje za ovu disciplinu konstantno povećava, a sve veći broj studenata bira Kreativno pisanje kao izborni predmet. Ključna karakteristika svih kurseva je njihovo zajedničko ime – Kreativno pisanje, što pruža jasnu identifikaciju predmeta i njegovih ciljeva.

Ciljevi Kreativnog pisanja kao akademske discipline su mnogobrojni. Prvenstveno, predmet ima za cilj osposobljavanje studenata za pisanje u različitim književnim formama, kao što su pripovetke, kratke priče, eseji, poezija i druge. Kurikulumi su pažljivo osmišljeni kako bi podigli stvaralački nivo polaznika na viši stepen, podstičući ih da istražuju različite stilove, teme i tehniku pisanja.

Svi kurikulumi se usaglašavaju u mišljenju da je suština Kreativnog pisanja osnažiti studente da se upuste u samostalan kreativni rad. Kroz ovaj proces, studenti imaju priliku da pokažu svoje književno-umetničke sposobnosti i da izraze svoju autentičnu kreativnost. Osim toga, osposobljavaju se da pišu u različitim književnim formama, istražuju poetička pitanja vezana za njih i dublje razumeju proces stvaranja književnih dela.

Kursevi Kreativnog pisanja često variraju u svom fokusu. Iako neki mogu preambiciozno obuhvatiti sve književne forme i žanrove, većina se usredsređuje na pisanje pripovedaka ili kratkih priča. To je često posledica ograničenja dužine kurseva i potrebe za ocenjivanjem radova studenata. Ponekad se kursevi Kreativnog pisanja mogu mešati sa akademskim pristupom, nudeći studentima šansu da istražuju teorijske aspekte književnosti uz praktično pisanje.

Različitost u pristupu kursevima Kreativnog pisanja takođe vodi do bogatstva literarnih perspektiva. Studenti imaju priliku da se upoznaju sa raznovrsnim književnim tradicijama, žanrovima i tehnikama pisanja, što doprinosi širenju njihovog literarnog horizonta. Takođe, postojanje

kurseva vodi ka pojavi sve većeg broja priručnika domaćih autora ili prevedenih izdanja.

Institucije koje su već u prethodnim studijskim programima uvele predmet Kreativno pisanje pokazuju napredak u pristupu i načinu izvođenja nastave. To ukazuje na kontinuiranu evoluciju ove discipline i svestranu podršku književnom stvaralaštvu među mladim piscima. Tako, Kreativno pisanje kao akademska disciplina doprinosi oblikovanju budućih književnih talenata i oplemenjuje kulturni pejzaž regiona, čineći ga još raznolikijim i inspirativnijim.

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### CREATIVE WRITING AS AN ACADEMIC DISCIPLINE

Teaching writing is complex, and research related to its approaches is extensive. Aspects of writing such as forms, text structure, language conventions, purpose, outcomes, and other explicit elements are explained and described and the teaching staff is familiar with the teaching methods. Within university studies, preference is given to writing methods grounded in literary theories. Unlike established norms in the realm of academic writing, the field of creative writing has long

been considered an emerging field of scientific investigation and research, resisting the creation of histories and theories that shape its practice. Although present in Anglo-American universities since the 1930s, one component still renders it non-canonical and opposed to university practice even today – creativity. The fact that academic community requires a creative discourse is evidenced by the proliferation of new creative writing programs within literature and language studies, accompanied by growing student interest. All of this contributes to equalizing the status of creative writing with other disciplines. This work aims to present the position of creative writing programs at the university level in the region.

Creative writing is the type of writing that carries the hallmark of a creative act, representing the shaping of an author's work through linguistic means. It is a form of writing based on imagination and originality, relating to the creation of fiction and poetry. It is a form of self-expression that enables writers to explore their thoughts, emotions, and experiences through the written word. Creative writing often differs from other forms of writing, such as academic or technical writing, in that it features a more personal and imaginative style, and places emphasis on emotion. The goal of creative writing is not necessarily conveying information, but influencing the readers' emotions and imagination.

The nature of creative writing makes its categorization or definition in an absolute sense difficult, as it's an intensely individual, subjective, and personal form of expression that can manifest in various forms. However, it is the flexibility and subjectivity that make it a rich and valuable mode of expression for both the writer and the reader.

Creation (Latin: *creatio*) is the act of bringing something into existence; therefore, creative writing is a form of creation, in a way. Creative writing existed even before the emergence of the discipline we now call creative writing; it's a familiar concept in regional educational and methodological systems. Creative writing is a broad term, given that in its original form, as a subject, it is meant to bridge and unify the understanding and creation of literature.

At the beginning of the twenty-first century, there is a significant diversity in the understanding of creative writing, depending on whether it is studied within a university or outside of it. Although mastering writing techniques is a common factor, the university model pertains to literary creation, while the non-university model includes both literary and non-literary genres (journalism, essays, academic writing).

Courses in creative writing offered at colleges and universities worldwide vary and can be found at different levels of study, ranging

from undergraduate to graduate and master's programs. They appear in a wide array of academic programs, but they are integral to literature, arts, and communications programs. The most common courses offered encompass creative writing for prose, poetry, dramatic forms, scripts (for films, video games), biographical genres, nonsense literature, children's and young adult books.

A broad spectrum of research, studies, and books focuses on various aspects of creative writing. Some delve into skill and technique, literary analysis, the creative process, writing pedagogy, writing theories, while others examine creative writing from historical, cultural, or socio-political perspectives. The position of creative writing within publishing, marketing, and the economics of the literary industry is also explored. Textbooks, guides (for instructors and participants), workbooks, anthologies of creative writing – collections of creative writers' works or their perspectives on writing – are all available.

Apart from research and studies showcasing the importance of creative writing as part of education and its global acceptance, this is also demonstrated by associations such as: EACWP - European Association of Creative Writing Programmes; NAWÉ – National Association of Writers in Education (UK); CCWWP – Canadian Creative Writers and Writing Programs; AWP – The Association of Writers and Writing Programs (USA); AAWP – The Australasian Association of Writing Programs; APWT – Asia-Pacific Writing Partnership.

Creative writing has come a long way in a relatively short time, evolving from a state of complete mistrust and quasi-science status to a phase of excessive expansion and trendiness. Of course, these are negative extremes, so this discussion won't cover the entire phenomenon of creative writing in the region, but rather its emergence in the scientific and academic sphere, which has granted it a certain legitimacy. Antipathy still exists, resistance to creative writing hasn't entirely vanished, but it has at least been partially suppressed. This is evident in the creation of manuals by local authors, often instructors in creative writing courses. Apart from historical context and an explanation of the concept itself, these works provide principles and writing strategies. By embracing and understanding creative reading and reconstructing the writing process, applicable insights can be obtained.

It should be noted that works on creative writing often emerged at an academic level, although not necessarily as university-level manuals. Each mentioned work is useful in its own way for someone engaged in writing, but the varied approach to the topic of creative writing (literary-historical, theoretical, poetic, practical, etc.) also determines the potential applications of the acquired knowledge. The overview

presented in this study spans from 2005 to 2023, and the mentioned works can be found in bookstores or libraries. Although there is no single work that satisfies all criteria, i.e. an ideal creative writing manual, there is a clear need for literature of this kind, showcasing diversity and progress in the conception of creative writing manuals.

The greatest value gained from reading these works is a sort of "awareness," a change in mindset, and consequently, in the approach to writing. When considering all the factors of writing as a complex process and its inseparable connection to reading, the role of learning, models, instructors, and education gains another dimension. All manuals share one common element – the use of literary templates, in other words, reading.

*The Creative Writing* course curriculum analysis is presented in the paper. Only study programs of higher education institutions accredited by official bodies and ministries of the respective countries were analyzed. The research was conducted solely within the framework of study programs oriented towards social and humanities disciplines. Study programs in literature and language, language and literature, general literature, and comparative literature were analyzed. Not all researched materials are listed in the analysis; only those higher education institutions that offer the Creative Writing course as part of the programs attended by students are mentioned. The research indicates that over the past decade, the Creative Writing course has found its place in colleges and universities, often as an elective course in undergraduate studies. Interestingly, even though it's visible in the study programs, the curriculum for this course is not always readily available, or it is presented in a different format compared to other subjects. The available programs demonstrate consistency in the course's name, its elective status, and its outcomes. Almost all course outcomes focus on equipping students for writing specific forms as outlined in the curriculum and elevating the creative level of participants to a higher standard. The differences within outcomes are observed in additional statements, such as those within programs in Novi Sad, where an outcome also expects participants to elevate their self-awareness, apply genre conventions in practice, or take a polemical stance towards them (which involves becoming familiar with older and newer representative models from both domestic and world literature).

In formulating objectives there is unity, as almost all curricula agree that the goal of creative writing is to empower students for independent creative work, allowing them to showcase their literary and artistic abilities. This involves training to write in predetermined forms, as well as to contemplate relevant poetic questions associated with them.

Within the course content, there is always a division into theoretical and practical segments. In the theoretical part, there is divergence in approach, as perspectives range from narratology and poetic inquiries, to theoretical knowledge about the history and various models of creative writing, extending to literary production, media, and the market. There are programs where the theoretical aspect is almost or entirely absent.

In nearly all study programs, creative writing is an elective course. The number of hours per semester varies from two to four, and the distribution of hours for lectures and exercises varies depending on the subject's concept. Practical instruction sometimes occurs beyond the classroom – on websites, blogs, platforms – so that participants can read each other's works between lectures.

The literature for the Creative Writing course exhibits a high degree of heterogeneity. This relatively young regional course within an academic environment has adopted a considerable number of diverse publications from domestic and foreign authors as manuals or equivalents. The reading lists include works that address creativity itself, auto-poetic texts by eminent writers, texts from the field of literary study methodology, literary works that challenge norms and are considered revolutionary, or simply works of exceptional quality.

The significant interest in creative writing is evidenced by study programs not included in the analyzed corpus, as their diversity and abundance could constitute a new research field leading to fresh insights. Creative writing appears in communication studies, political science, journalism, foreign language studies, among others, but in those cases, it's specifically tailored to the needs of students' future professions. When creative writing appeared in teacher education colleges or vocational colleges for training educators, it often referred to a course name implying some form of literature theory and spelling combined with academic writing.

While the names of many faculties do not appear in this analysis because creative writing is not formally a subject within literature and language study programs at those institutions, it does not mean that creative writing is entirely absent from them. Institutions often promote literary events, readings, literary festivals, and competitions to support creative writing and encourage interaction between students and professional writers. Higher education institutions frequently organize workshops and seminars on creative writing where students can refine their writing and receive feedback from peers and instructors. In some cases, renowned authors may be involved as instructors or visiting lecturers in programs, providing students the opportunity to learn from

accomplished literary figures.

Each university's Creative Writing program carries its own uniqueness, shaping itself into a distinct discipline. When creative writing courses are conducted over an extended period and achieve exceptional outcomes, their progress spreads and impacts the broader community. The examples provided in this study demonstrate that academic-level creative writing can be translated into accessible resources and platforms. The existence of such programs signifies the recognition of the need to foster and support the creativity of the youth, offering them platforms for expression, growth, and sharing their literary passion with the wider community.

The development of Creative Writing as an academic discipline in the region (Serbia, Montenegro, Republika Srpska, Federation of Bosnia and Herzegovina) marks a crucial step towards promoting literary creativity, artistic expression, and literary creation among students. This discipline is becoming increasingly prevalent at universities across the region, attesting to the growing interest in both the subject itself and literary-artistic expression in general.

On most campuses, Creative Writing has become part of academic programs, reflecting the understanding that literary creation deserves a systematic approach and theoretical foundation. Notably, the interest in this discipline is consistently rising, with a growing number of students choosing Creative Writing as an elective. A key characteristic of all these courses is their shared name – Creative Writing – providing clear subject identification and its goals.

The objectives of Creative Writing as an academic discipline are diverse. Primarily, the subject aims to equip students with the ability to write in various literary forms, such as narratives, short stories, essays, poetry, and others. Curricula are carefully designed to elevate the creative level of participants to a higher degree, encouraging them to explore different styles, themes, and writing techniques.

All curricula concur that the essence of Creative Writing is to empower students to engage in independent creative work. Through this process, students have the opportunity to showcase their literary and artistic abilities and express their authentic creativity. Furthermore, they are trained to write in various literary forms, explore poetic questions related to them, and gain a deeper understanding of the process of creating literary works.

Creative Writing courses often vary in focus. While some may ambitiously encompass all literary forms and genres, most concentrate on narrative or short story writing. This is often due to the length constraints of courses and the need for student work assessment. At

times, Creative Writing courses may blend with an academic approach, offering students the chance to explore theoretical aspects of literature alongside practical writing.

The diversity in approaches to Creative Writing courses also leads to a wealth of literary perspectives. Students have the opportunity to familiarize themselves with diverse literary traditions, genres, and writing techniques, contributing to the expansion of their literary horizons. Additionally, the existence of these courses leads to an increasing number of domestically authored manuals or translated editions.

Institutions that have already introduced the Creative Writing subject in previous study programs demonstrate progress in their approach and teaching methods. This indicates the continuous evolution of this discipline and comprehensive support for literary creation among young writers. Thus, Creative Writing as an academic discipline contributes to shaping future literary talents and enriches the cultural landscape of the region, making it even more diverse and inspiring.

**Keywords:** creative writing, teaching, instruction, curriculum, text, writer, handbook





## **Методическое содержание теоретико-познавательных текстов в учебниках русского языка для 5, 6, 7 и 8 классов начальной школы «Орбита»**

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**Анотация:** В данной работе мы в первую очередь занимались акцентированием внимания на актуальности текста как единицы представления учебного процесса, затем указали на важность типологии учебных текстов, предложив схему их классификации, а после этого обратили внимание на особое место и значение теоретико-познавательных текстов. Цель нашей работы как раз и выражается в стремлении посредством проведенной экспертизы четырех учебников русского языка для начальной школы из комплекта учебников «Орбита» как можно реалистичнее взглянуть на методическое содержание теоретико-познавательных текстов в них, определить степень реализации упомянутых текстовых структур в анализируемых учебниках, а также предложить ряд конструктивных решений и различные стратегии, которые способствовали бы лучшему и более качественному замыслу, концепции и реализации методического содержания теоретико-познавательных текстов за счет построения и оформления всех последующих учебников русского (иностранного) языка для начальной школы. В рамках статьи также изложены результаты проведенного количественного исследования, что подтверждает высокую степень реализации теоретико-познавательных текстов в упомянутых учебниках русского языка, ставших предметом нашей экспертизы, и в связи с этим мы подчеркиваем, что анализируемые структуры учебников вполне полноценны с точки зрения разнообразия и степени присутствия в них теоретико-познавательных текстов.

**Ключевые слова:** теоретико-познавательный текст, учебник русского языка для начальной школы, методическое содержание, обучение иностранному (русскому) языку

## 1. Введение

В современном обучении иностранным языкам текст занимает уникальное и незаменимое место. Он включает в себя богатое и разнообразное содержание, обеспечивающее практическое и теоретическое овладение структурой иностранного языка, приобретение знаний, умений и навыков в области лексики и грамматики, формирование разговорной компетентности ученика. Помимо вышеперечисленного, текст призван достичь общеобразовательных целей и задач, представить лингвистический материал, который будет способствовать формированию интеллигентности, даст возможность познакомиться с культурой, бытом страны, народа, язык которых изучается. По этой причине особенно важно, чтобы каждый учебник имел в своей структуре соответствующую учебную текстотечку, а это означает, что при построении концепции учебника необходимо учитывать тип, т.е. вид, содержание текста, а также язык, на котором данный текст написан (Брајковић 2011).

В данной работе наши намерения отражены в стремлении как можно более адекватно и обоснованно взглянуть на методическое содержание теоретико-познавательных текстов в анализируемых учебниках русского языка для начальной школы, а также обратить внимание на важность и значимость их применения в структурах учебников. Основным направлением анализа в данном исследовании является определение степени реализации теоретико-познавательных текстов в анализируемых учебниках русского языка для начальной школы.

При подготовке данной работы мы использовали следующий научный аппарат и методологию: анализ, синтез, наблюдение, обобщение, сопоставительный метод и сравнение. Работая над анализом вышеуказанной проблемы, мы сделали подборку серии когнитивно-коммуникативных учебников русского языка как иностранного для начальной школы, которые длительное время использовались в черногорскоязычной среде.

## 2. Текст как единица представления учебного процесса

В научных исследованиях, а также в педагогической практике текст предлагает возможность понимания, рассмотрения и интерпретации с разных аспектов. Здесь можно говорить прежде всего о функциях, в которых текст является средством обучения языку, а также о функциях, в которых текст является самостоятельным объектом и целью обучения. Какая функция будет доминировать, зависит, прежде всего, от целей обучения на

данном этапе или профиле. Поэтому основным при отборе и обработке текстов считается принцип целесообразности, согласно которому в процесс обучения включаются те тексты, которые в наибольшей степени соответствуют поставленным целям и задачам (Кончаревич 2004).

При обучении иностранному языку языковой материал традиционно подается и излагается в тексте, а в дальнейшем усваивается и закрепляется через систему упражнений. Текст должен включать в свою структуру языковые явления и элементы, которые изучаются, и как таковые они присутствуют в определенном объеме в зависимости от целей обучения. Поэтому изучение языка начинают с помощью сконструированных (специально составленных), а затем и адаптированных текстов. Эти тексты изобилуют примерами рассматриваемых явлений и как таковые лишены других трудностей. В процессе овладения иностранным языком происходит переход от сконструированных текстов к адаптированным, но на всем начальном и базовом этапе доминирует требование ориентации текста на конкретный языковой материал. Это требование присутствует в «нейтральных», но также и в профессиональных, литературных и информативных текстах (Кончаревич 2004).

### 3. Типология учебных текстов

Работая над трактовкой вопроса типологии учебных текстов, мы прежде всего обратим внимание на классификацию, предложенную А. Метса и К. Алликметс (1988, 59). Учитывая общий функциональный потенциал содержания учебных текстов в учебниках иностранного языка, они выделили следующие шесть групп:

- 1) тексты с доминирующей мотивационной функцией;
- 2) тексты с доминирующей информационно-познавательной функцией;
- 3) тексты с доминирующей коммуникативной функцией;
- 4) тексты с доминирующей побудительной функцией;
- 5) тексты с доминирующей эстетической функцией;
- 6) тексты с доминирующей воспитательной функцией.

К. Кончаревич (1997, 174-175) указывает, что если, исходя из упомянутой выше типологии учебных текстов в учебниках иностранного языка, заложить *ориентацию на определенную цель обучения*, то мы получим следующую схему классификации:

- 1) тексты с доминирующей коммуникативной функцией - *инструментально-практические тексты* (в них представлены

систематизированные, дидактически оформленные факты и представления, связанные с функционированием иностранного языка);

2) тексты с доминирующей образовательной функцией – *теоретико-познавательные тексты* (способствуют формированию коммуникативных способностей во всех формах речевой деятельности);

3) тексты с доминирующей развивающей функцией – *инструктивные тексты*.

*Инструментально-практические* тексты выполняют функцию единицы, представляющей языковой и речевой материал, и служат инструментом формирования коммуникативных способностей во всех формах речевой деятельности. Эти тексты имеют информативную и лингвокультурологическую ценность, а также обладают определенным образовательным потенциалом.

*Теоретико-познавательные* тексты учебника иностранного языка представляют собой ключевые понятия науки о языке, а их определения отражают систематизированные, дидактически оформленные факты и представления, связанные с функционированием системы иностранного языка.

*Инструктивные* тексты формируют алгоритм речевой и мыслительной деятельности и практических операций, направленных на формирование у учащихся навыков самостоятельной работы с материалом или самоконтроля своих знаний и умений. Тексты были разделены Е. И. Пассовым (1989, 106) на инструкции типа алгоритма, инструкцию, совет, демонстрацию и стимул. В связи с этим можно констатировать, что упомянутые тексты отсутствуют в наших учебниках русского языка для начальной школы (Кончаревић 1997; Брајковић 2011).

#### **4. Исследование**

##### **4.1. Цель исследования**

Основная цель работы – проанализировать и описать четыре учебника русского языка для начальной школы из комплекта учебников «Орбита», которые (кроме корпуса учебников «Давай дружить!» и «Диалог») используются в начальных школах Черногории в последние двадцать лет, т.е. представить и рассмотреть как можно более реалистично *методическое содержание теоретико-познавательных текстов*, присутствующих в упомянутых учебниках русского языка для 5, 6, 7 и 8 классов начальной школы. Одной из целей нашего исследования является определение степени реализации в них

теоретико- познавательных текстов наиболее валидным способом на основе упомянутой выше экспертизы анализируемого корпуса учебников. Анализируя вышеупомянутые учебники русского языка для начальной школы, мы в первую очередь сосредоточились на реконструкции и анализе шести актуальных сегментов, посредством которых были представлены *теоретико-познавательные тексты*: Грамматика (Повторяем грамматику); Звуки и буквы; Обрати внимание, Внимание, Не забудь; Посмотри, как переводится; Запомни, Вспомни, Запомнили ли вы, Это неплохо запомнить, Это полезно запомнить; Смотри, не ошибись!

#### 4.2. Контекст исследования

##### Методология

В этой части нашей презентации мы, прежде всего, займемся определением степени присутствия теоретико-познавательных текстов в анализируемых учебниках русского языка для начальной школы. После этого мы предложим ряд возможных конструктивных решений относительно более высокой степени присутствия указанного типа текстотеки учебников, что как таковое при активном применении способствовало бы все лучшей и более качественной концепции всех будущих структур учебников и более устойчивому и легкому приобретению знаний в области русского языка как иностранного. Таким образом, корпус учебников русского языка, прошедший экспертизу и оценку в данной работе, включает 4 учебника русского языка, предназначенных для учащихся младшего школьного возраста («Орбита» для 5, 6, 7 и 8 классов), которые как таковые образуют своего рода «синтез учебника» с аудиокассетой, рабочей тетрадью и пособием для учителей. В ходе исследования системы структур учебника мы решили интерпретировать и анализировать языковой материал постепенно, в порядке, согласно урокам, изложенным в учебнике. Следует подчеркнуть, что при работе над указанной валоризацией после названий анализируемых структур учебника из корпуса «Орбита» в нашей работе часто использовались следующие сокращения: О-5, О-6, О-7, О-8.

Итак, в работе мы использовали следующий научный аппарат и методологию: анализ, синтез, наблюдение, обобщение, сопоставительный метод и сравнение.

Учебники русского языка для начальной школы (5, 6, 7 и 8 классы) «Орбита» (авторы П. Пипер, М. Петковић, и С. Мирковић), которые используются в черногорской языковой и социокультурной среде, разработаны в соответствии с принципами современного

осознанно-практического, когнитивного и коммуникативного подхода в преподавании русского языка и по современным дидактико-методическим критериям. Авторы указанных учебников стремились подать учебный материал, сохраняя тематико-лексическую лингвокультурологическую преемственность от класса к классу по принципу «маленьких» шагов, т.е. от более легкого к более сложному. При разработке вышеупомянутых структур учебников они затрагивали многие темы из повседневной жизни, а представленная и интерпретированная в них лексика полезна для практической жизни. Грамматика грамотно и умело переплетается с заданиями и фразеологией, близкой и интересной учащимся. Тексты обогащены содержательными и насыщенными рисунками, картинками, фотографиями. Они представляют современное состояние русского языка и российскую социокультурную и социальную реальность (Брајковић).

#### **4.2.1. Инструменты и сбор данных**

Тексты с доминирующей учебной функцией (теоретико-познавательные тексты) способствуют формированию коммуникативных способностей во всех формах речевой деятельности. В учебниках русского языка «Орбита» для 5, 6, 7 и 8 классов начальной школы наблюдается высокий уровень текстов с доминирующей учебной функцией (теоретико-познавательные тексты).

Таким образом, на основании экспертизы упомянутых 4-х структур учебников мы пришли к выводу, что общее количество теоретико-познавательных текстов в них составляет 269, и что в О-5 мы встречаем 58 текстов этого типа, в О-6 мы встречаем 58 текстов этого типа, в О-7 93, в О-8 64 и в О-9 54 текста.

Теперь мы в первую очередь займемся учебником русского языка для 5-го класса начальной школы упомянутой серии учебников («Орбита» - 5, упомянутый авторский коллектив, Завод за уџбенике Београд, 2007), рассматривая в нем теоретико-познавательные тексты, содержащиеся в следующих сегментах:

а) *Грамматика*, толкование которой начинают с 7-го урока упомянутого учебника. ученикам разъясняется на русском языке, а название предполагаемой грамматической единицы дается как на русском, так и на сербском языках. Грамматические пояснения часто сопровождаются схемами, таблицами, иллюстрациями, образцами. Таким образом, *Грамматика (Повторяем грамматику)* как форма теоретико-познавательного текста

присутствует в анализируемом учебнике в виде 17 текстовых приложений.

б) *Звуки и буквы* - указанные теоретико-познавательные тексты данного учебника включены в пятый параграф, который сам носит название «Звуки и буквы» (стр. 14-19). Кроме того, отметим, что эти тексты сопровождаются интерпретацией на русском языке (а во второй части учебника на сербском и русском языках), большим количеством иллюстраций, жирным шрифтом, что обращает внимание учащихся на специфическую русскую лексику. Авторы данного учебника в обращении к учащимся использовали *2-е лицо единственного числа* (используя вариант как на сербском, так и на русском языках), предполагая тем самым межличностные отношения сотрудничества и непосредственности, а также достижение самостоятельного обучения и работы учеников.

Например. стр. 88.

*Произнеси – (Изговори):*

*Пиши в тетрадь предложение:*

*(Препиши у свеску реченицу):*

Итак, сегмент *Звуки и буквы* мы встречаем в учебнике О-5 в виде 19 текстовых приложений.

в) *Обрати внимание* - указанные фрагменты присутствуют в данном учебнике (О-5) в 12 текстовых приложениях. Они отделены от остальных сегментов жирным шрифтом, а изложения и пояснения в них даны исключительно на русском языке и часто сопровождаются богатыми, разнообразными и красочными иллюстрациями.

г) *Посмотри как переводится* - сегмент, в котором поясняется значение неизвестной и более сложной для учащихся русской лексики, присутствует в анализируемом учебнике посредством 9 форм (текстовых приложений). В анализируемую структуру учебника он включен только со стр. 71 (параграф 14). Данный сегмент выделен жирным шрифтом, что обращает особое внимание на его значимость и важность. Отметим, что в этот учебник включен также «Русско-сербский словарь» (стр. 112-120).

д) *Запомни* – сегмент, который присутствует только в одном (1) текстовом приложении в анализируемом учебнике (стр. 33).

е) Сегмент *Смотри, не ошибись!* в анализируемой структуре учебника мы не встречаем ни в одном месте.

Учебник «Орбита» - 6, соответствующий требованиям и содержанию программы начальной школы по данному предмету, является логическим продолжением учебника и комплекта учебников для 5 класса (Орбита 5, тот же авторский коллектив,

Завод за учебнике Београд, 2008). В нем выделяются следующие теоретико-познавательные тексты, содержащиеся в:

а) *Грамматика*, которая интерпретирована исключительно на русском языке. Ее содержание сопровождается различными иллюстрациями и визуально оформленной структурой текста (использование нескольких цветов для выделения окончаний в языковых формах). Таким образом, *Грамматика (Повторяем грамматику)* как форма теоретико-познавательного текста присутствует в указанном учебнике посредством 26 текстовых приложений.

б) По сравнению с другими проанализированными учебниками мы могли заметить, что сегмент *Звуки и буквы* не включен в данную проанализированную структуру учебника, что мы можем рассматривать как вид упущения и недостатка, учитывая, что мы знаем, сколько положительных эффектов он производит и, как таковой, способствует более быстрому, легкому и устойчивому усвоению учащимися иностранного языка, а также формированию навыка самообучения и самостоятельной работы.

в) *Внимание* - данный сегмент теоретико-познавательных текстов представлен в 10 формах и его содержание дано на русском языке, причем важные языковые формы и специфические и актуальные окончания выделены жирным шрифтом и выделены другим цветом шрифта и букв (большие - меньшие буквы, заглавные печатные буквы...). Текст в этом сегменте часто сопровождается множеством богатых и красиво оформленных иллюстраций.

г) *Посмотри, как переводится* (выделено жирным шрифтом) – языковой сегмент, очень часто присутствующий в анализируемом учебнике (29 текстовых приложений). В анализируемый учебник также включены: «Русско-сербский словарь» (стр. 126-131), «Список коммуникативных функций, содержащихся в учебнике» (стр. 132-134) и «Важные грамматические термины в учебнике».

д) *Запомни, Вспомни, Запомнили ли вы* - сегменты, представляющие соответствующий языковой материал на русском языке, оформленные в очень интересной, привлекательной и провокационной форме, которые своей насыщенностью колорита, иллюстративным содержанием и обоснованной визуальной оформленной структурой текста привлекает учащегося, обращают его внимание на все необходимое и важное, а также напоминают и отмечают формы, выражения, словосочетания и предложения, которые важны и необходимы на пути к правильному овладению русским языком как иностранным. Данный тип теоретико-



познавательных текстов в структуре анализируемого учебника присутствует в 28 текстовых приложениях.

е) Сегмент *Смотри, не ошибись!* мы не встречаем ни в одном месте в анализируемой структуре учебника.

Итак, в анализируемый учебник включены те грамматические категории, которые типичны и необходимы для повседневной речи и процесса взаимного общения. Поэтому совершенно правильно усваивать грамматику продуктивно, посредством всех видов речевой деятельности (аудирование, чтение, говорение и письмо), с соблюдением в методике общепринятого и уникального принципа *одной трудности*. Грамматические правила и пояснения краткие, лаконичные, прозрачные и понятные. Обычно используются *правила – инструкции* и *правила – обобщения*. Кроме того, укажем, что в этом учебнике учтены предупреждения составителей учебника о формальном сходстве русского и сербского языков с точки зрения межъязыковой (русско-сербской) омонимии и паронимии, как на фонетико-фонологическом и на просодическом, так и на лексико-семантическом уровне, имеют особое значение и вообще, противопоставляя определенные русско-сербские лексические и грамматические значения и реалии, чтобы увидеть дифференциацию и предотвратить интерференцию родного языка и культуры учеников. Каждый урок учебника в целом имеет единую структуру, состоящую из текстов (основного и дополнительных), грамматического содержания, предусмотренного программой, коммуникативных единиц с элементами русского речевого этикета и узуса, культурных данных и комментариев, различных типов заданий, упражнений, различных инструкций, относящихся практически ко всем языковым уровням и т. д.

Кроме того, в связи с этим отметим, что мы смогли увидеть, что благодаря дизайну и структурированию упомянутого учебника была достигнута высокая степень *вертикальной интеграции* с предыдущим учебником русского языка для 5 класса начальной школы (О-5), благодаря чему реализован принцип кумулятивного линейно-спирального расположения тематического, фонетического, лексико-грамматического и лингвокультурологического материала, его постепенной и логической интеграции.

Отметим, что к учебнику прилагается двуязычный «Русско-Сербский словарь», который, помимо частичных словарей к текстам, дает возможность учащимся пользоваться им самостоятельно, что формирует и развивает их самостоятельную

работу и формирует навык самостоятельного обучения и выполнения самостоятельной деятельности. Вышеупомянутый анализируемый учебник был задуман в соответствии с установками современного осознанно-практического, когнитивного и коммуникативного подходов в обучении русскому языку как иностранному. Это дает возможность реализации важных методических категорий обучения: цели, содержания, видов и форм работы, а также использования разнообразных и многочисленных средств обучения и современных технологий.

«Орбита» - 7 (русский язык для 7 класса начальной школы, упомянутый авторский коллектив, Завод за уџбенике Београд, 2005) содержит теоретико-познавательные тексты, созданные по следующим сегментам:

а) *Грамматика* – этот сегмент теоретико-познавательных текстов интерпретируется и разъясняется учащимся на русском языке, с множеством схем, различных цветных иллюстраций, образцов). Она (как и сегмент *Повторяем грамматику*) присутствует в анализируемом учебнике как форма теоретико-познавательного текста в виде 24 текстовых приложений. Отметим также, что в сегменте *Повторяем грамматику* авторы учебников напрямую обращаются к учащимся, используя *2-е лицо единственного числа и 1-е лицо множественного числа*. «Ты уже хорошо знаешь, (...)». «А теперь я посмотрим, как выразить (...)».

*Примечание:*

Вследствие обработки грамматических единиц мы заметили, что только со стр. 42 и текста, в котором интерпретируется необходимое грамматическое содержание, непосредственно обращаются к учащимся, используя *1-е лицо множественного числа* (Давайте поговорим...; Вспомним...).

В этом учебнике (О-7) в сегменте *Грамматика* учащимся в нескольких местах упоминают об употреблении «Грамматики русского языка для начальной школы» авторов Б.Станковича и Л. Несторова, которая поощряет и формирует у учащихся технику обучения, интеллектуальную и самостоятельную работу. Например. содержание сегмента на стр. 94, 117 предписывает учащемуся использовать указанную грамматику русского языка для начальной школы (упомянутый авторский коллектив).

б) *Звуки и буквы* – сегмент, представленный в анализируемом учебнике в виде 7 текстовых приложений, интерпретированных на русском языке. Авторы анализируемого учебника, используя *2-е лицо единственного числа* при обращении к учащимся, предполагают, с одной стороны, прямое и сотрудничество с ними, а

с другой, сами опосредованно и спонтанно способствуют реализации процесса их самообучения и самостоятельной работе.

в) *Обрати внимание, Внимание, Не забудь* - указанные фрагменты присутствуют в данном учебнике через 11 текстовых приложений, в них текст интерпретирован на русском языке, сопровождается многочисленными и разнообразными красочными иллюстрациями, а некоторые окончания форм подчеркнуты в них другим шрифтом и цветом букв.

г) Мы не встречаем сегмент *Посмотри как переводится* ни в каком месте анализируемой структуры учебника.

д) Сегменты теоретико-познавательных текстов *Запомни* (в которых дан текст на русском языке и многочисленные содержательные иллюстрации), *Запомнили ли вы* (задуман в виде вопросов, связанных с содержанием ранее обработанного текста), *Это полезно запомнить* (в которых текст дан на русском языке со множеством иллюстраций, а соответствующие грамматические правила выделены другим типом букв, а выделение некоторых окончаний форм выполнено другим шрифтом и цветом букв, курсивом и жирным шрифтом), *Это неплохо запомнить* – присутствуют в анализируемом учебнике посредством 15 текстовых приложений.

е) *Смотри, не ошибись!* - данный сегмент теоретико-познавательных текстов представлен в анализируемом учебнике посредством 7 форм, они выделяют те специфические и проблемные языковые формы, которые мешают учащимся на пути к правильному овладению русским языком. Там часто объясняются омонимно-паронимные лексические пары, лексические единицы разного рода в сербском и русском языках. Поэтому авторы упомянутого учебника в этом сегменте предупреждают учащихся о формальном сходстве русского и сербского языков с точки зрения межъязыковой (русско-сербской) омонимии и паронимии, с установлением оппозиции определенных русско-сербских лексических и грамматических значений с целью узнать различия и предотвратить интерференцию родного (сербского) языка и культуры.

В учебник также включены сегменты: «Тексты для дополнительного чтения» (стр. 192-205), двуязычный русско-сербский словарь («Русско-сербский словарь», стр. 206-216), приложение с транслитерацией русского алфавита на латиницу по международному стандарту «Транслитерация букв русского алфавита» (стр. 216); словарь «ложных эквивалентов» (Словарик ложных эквивалентов, с 23 словарными статьями), стр. 217, с

графически выделенным местом для самостоятельной работы учащегося над упражнением, в котором ему следует заполнить данный словарь ложных эквивалентов; широкий перечень коммуникативных функций с наиболее часто встречающимися единицами, используемыми в текстах учебника «Список коммуникативных функций, содержащихся в учебнике» (стр. 218-219) и список наиболее важных грамматических терминов, которые использовались в учебнике («Важные грамматические термины в учебнике», с 32-ого определителя, стр. 220).

Таким образом, учебник русского языка для 7 класса начальной школы является логическим продолжением учебника и комплекта учебников для 6 класса («Орбита» - 7) того же авторского коллектива. По своему содержанию учебник в целом отвечает не только минимальным программным требованиям, но и предоставляет гораздо больше, чтобы обеспечить учителю большой выбор различного тематического и подтематического, лингвистического и культурологического содержания, способствующего более эффективной реализации образовательных, воспитательных и развивающих целей и задач данного учебного процесса. При подборе текстов авторы в первую очередь имели в виду их функциональность. Как и в предыдущей структуре учебника, здесь чрезвычайно значимы и полезны предупреждения авторов данного учебника о формальном сходстве сербского и русского языков на уровне межъязыковой (русско-сербской) омонимии. Авторы не преминули указать на отдельные моменты внутриязыковой (русско-русской) омонимии и паронимии, прежде всего на фонетическом и морфологическом уровне, чтобы предотвратить различные потенциальные ошибки вследствие возникновения внутриязыковой интерференции, затрудняющей процесс точного и правильного овладения русским языком. Поэтому учебник «Орбита» - 7 построен в соответствии с принципами современного коммуникативного подхода в преподавании русского языка, а также с общими стандартами изучения иностранного языка в современной школе. Он включает в себя большое количество предкоммуникативных и коммуникативных заданий и упражнений. В нем авторы в большой степени учли дифференциацию индивидуальных особенностей учащихся данного возрастного уровня, их интересов и потребностей. Данный учебник построен в соответствии с принципами современного осознанно-практического, коммуникативного подхода в обучении русскому языку. Его высокая содержательность говорит нам о завидном уровне научно-

профессиональной компетентности и опыте выдающегося авторского коллектива, вследствие замысла столь современного учебника русского языка в сербской/черногорской языковой и социокультурной среде.

В учебнике русского языка для 8-го класса начальной школы «Орбита» - 8 (упомянутый авторский коллектив, Завод за уџбенике Београд, 2010) теоретико-познавательные тексты содержатся в следующих сегментах:

а) *Грамматика (Повторяем грамматику)*, которая объясняется учащимся исключительно на русском языке, представлена в анализируемом учебнике 24 текстовыми приложениями. В ней новые грамматические единицы интерпретируются с помощью визуально оформленной структуры текста (используется другой шрифт и тип букв для выделения окончаний в разнообразных и многочисленных формах). В рамках сегмента *Повторяем грамматику* содержание представлено исключительно на русском языке, с процедурой выделения жирным шрифтом, использования другого шрифта для выделения специфических окончаний или форм. В нем авторы учебника напрямую обращаются к учащимся, используя *1-е лицо множественного числа*, тем самым добиваясь подходящих отношений взаимного сотрудничества и поощряя самообучение и самостоятельную работу учащихся. Что хотелось бы отметить по этому поводу, так это то, что в данной структуре учебника на стр. 66 мы заметили указание учащимся использовать грамматику русского языка для начальной школы (авторы Б. Станкович, Л. Несторов), с целью повторения определенной грамматической единицы, что формирует у них самостоятельную работу и самообучение и формирует навык самостоятельного пользования учебником. Далее выделим сегмент «Давайте повторим» (67-68), в котором учащемуся предлагается повторить данную грамматическую единицу. Отметим, что на стр. 90 и 153-154, включен и сегмент «Синтаксис», в котором материал представлен на русском языке. Сопровождается различными иллюстрациями и визуальной оформленной структурой текста.

б) Сегмент *Звуки и буквы* нигде в анализируемой структуре учебника не встречается.

в) Теоретико-познавательные тексты через сегмент *Обрати внимание. Внимание.* в анализируемом учебнике присутствуют в 4 формах.

г) Сегмент *Посмотри, как переводится* мы встречаем посредством 6 теоретико-познавательных текстовых приложений.

д) Сегменты *Запомни, Вспомни, Это надо запомнить; Запомнили ли вы; Давай еще раз вспомним!; Давай вспомним!, Давайте вспомним и запомним, как это сказать по-русски* - мы встречаем посредством 18 текстовых приложений на русском языке со множеством разнообразных и богатых иллюстраций).

е) *Смотри, не ошибись!* - сегмент, в котором внимание обращено на актуальные аспекты из области русского языка и присутствует в структуре анализируемого учебника через 2 текстовых приложения. (стр. 15, 56).

В учебнике также приведены пояснения значений неизвестных и более сложных лексических единиц русского языка в следующих сегментах: «Слова и выражения» (стр. 93) (в обоих этих сегментах даны однозначные русские и сербские лексические единицы) и «Ключевые слова раздела», сегмент, в котором учащемуся предъявляются наиболее важные лексические единицы ранее интерпретированного текста (стр: 29, 47, 69, 93, 117, 135, 155) и представлены они только на русском языке. Отметим, что в данный учебник включен также «Русско-сербский словарь», включающий в себя основной корпус слов, используемых во всех текстах учебника, и который, помимо частичного словаря к текстам, дает учащимся более широкое представление о семантике слов и выражений, но и формирует навык самостоятельной работы с учебником (стр. 156-161). В анализируемой структуре учебника на стр. 163-165 мы встречаем «Список коммуникативных функций, содержащихся в учебнике», а также приложение-таблицу «Важные грамматические термины в учебнике», содержащую 28 словарных статей (стр. 167).

В завершение анализа данного учебника (О-8) выделим следующее: этот последний учебник из упомянутой инновационной серии учебников является логическим продолжением учебника и комплекта учебников для предыдущих классов (О-5, О-6, О-7) того же коллектива авторов. Он содержит основные педагогические, психологические и методические принципы, которые составляют ее важнейшую структурную детерминанту. Тексты в нем представляют собой вполне репрезентативное, лингвистическое, лингвокультурологическое и культурологическое содержание, они актуальны и как таковые отражают современное состояние русского языка и российскую социальную реальность. Каждый текст отражает высокую степень функциональности и практического удобства использования. Вышеупомянутый учебник имеет учебно-воспитательную и коммуникативную направленность. В результате его концепции была достигнута высокая степень вертикальной интеграции с предыдущим учебником русского языка для 7-го

класса начальной школы. Структурированный и оформленный таким образом, этот учебник сможет выполнять все основные дидактико-методические функции, которые обычно возлагаются на каждый современный и новейший учебник иностранного языка.

Далее, оглядываясь на рассмотренную выше анализируемую серию учебников (О), в связи с рассмотрением вопроса ориентации учащихся на использование «Грамматики русского языка для начальной школы» (авторы Б. Станкович, Л. Несторов) , констатируем, что мы могли видеть, как в корпусе учебника «Орбита», в О-5 нигде ученику не указывается на употребление упомянутой грамматики русского языка (как и в рабочей тетради, и в словаре). Что мы могли заметить в анализируемом учебнике (О-5), так это то, что благодаря заданию грамматических задач и общей конструкции упражнений учащимся даны конструкции, объясняющие, что им следует делать, как на русском, так и на сербском языке, таким образом, авторский коллектив способствует формированию степени самостоятельности учащихся в их трудовой, учебной и языковой деятельности, поскольку с помощью этого сегмента они смогут легче использовать содержание учебника дома при выполнении собственной автономной деятельности.

Кроме того, мы могли видеть, как в учебнике О-6 ученик ни в одном месте не ориентирован на расширение собственных языковых знаний за счет использования грамматики. Однако несколько иную ситуацию мы обнаруживаем в 7 классе, где учащийся ориентируется в нескольких местах на «Граматику русского языка для начальной школы» (вышеупомянутого авторского коллектива), стр.: 15, 35, 44, 94, 109, 117, 177. В учебнике русского языка для 8 класса упомянутой серии учебников (О-8) мы находим указание на грамматику русского языка для начальной школы только на стр. 61.

## **5. Результаты**

В этой части нашей работы мы обобщили результаты проведенной экспертизы указанного корпуса учебников русского языка для начальной школы с точки зрения определения степени реализации и частотности теоретико-познавательных текстов в них.

**5.1. Табличное и линейно-графическое представление данных об общем фонде, степени реализации и частотности всех записанных теоретико-познавательных текстов в анализируемом корпусе учебников русского языка для начальной школы («Орбита» - русский язык для 5, 6, 7 и 8 классов начальной школы)**

Таблица 1 Частотность *теоретико-познавательных текстов* в анализируемых учебниках русского языка для начальной школы («Орбита» - для 5, 6, 7 и 8 классов начальной школы)

	Орбита 5	Орбита 6	Орбита 7	Орбита 8	Итого	%
Грамматика (Повторяем грамматику)	17	26	24	24	91	33, 83
Звуки и буквы	19	0	7	0	26	9,6 7
Обрати внимание, Внимание, Не забудь	12	10	11	4	37	13, 75
Посмотри как переводится	9	29	0	6	44	16, 36
Запомни, Вспомни, Запомнили ли вы, Это неплохо запомнить, Это полезно запомнить	1	28	15	18	62	23, 05
Смотри, не ошибись!	0	0	7	2	9	3,3 4
<b>Итого:</b>					<b>269</b>	<b>100</b>

График 1 Линейное графическое изображение частотности *теоретико-познавательных текстов* в учебниках «Орбита» (русский язык для 5, 6, 7 и 8 классов начальной школы) (отдельные значения категорий)



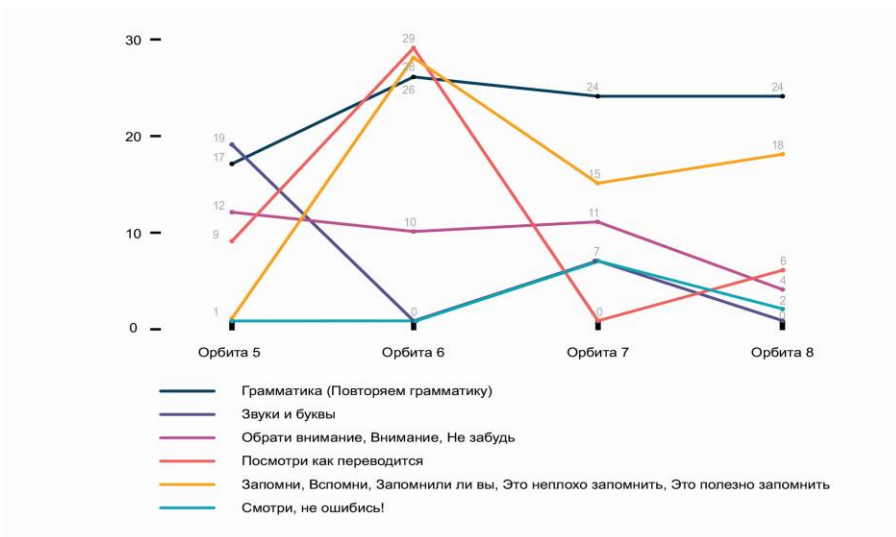
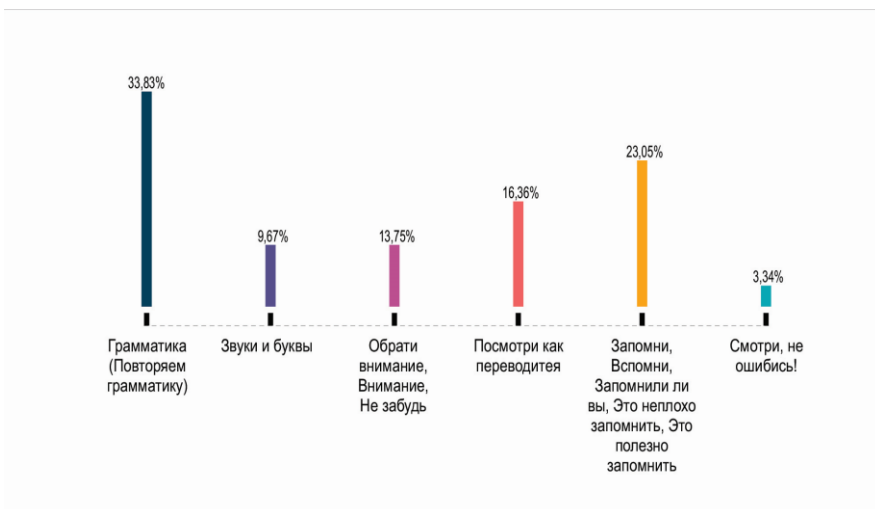


График 2 Линейное графическое изображение частотности теоретико-познавательных текстов в учебниках «Орбита» (русский язык для 5, 6, 7 и 8 классов начальной школы) (суммарные значения категорий)



Глядя на полученные результаты, которые мы представили в прилагаемых таблице и графике (Таблица 1, График 1 и График 2), выделим следующее:

- Путем окончательной обработки и обобщения теоретико-познавательных текстов в анализируемых учебниках русского языка для начальной школы мы пришли к выводу, что наиболее многочисленными среди них являются так называемые Грамматика (Повторяем грамматику) (их общее количество 91 или 33,83%), затем по своей численности выделяются теоретико-познавательные тексты под названием Запомни, Вспомни, Запомнили ли вы, Это неплохо запомнить, Это полезно запомнить (их суммарный показатель частотности 62 или 23,05 %), за которыми следуют «Посмотри как переводится» (44 или 16,36 %), Обрати внимание, Внимание, Не забудь (37 или 13,75%), Звуки и буквы (26 или 9,67%) и, наконец, наименьшая степень реализации теоретико-познавательных текстов «Смотри, не ошибись!» (9 или 3,34%).

- Общий фонд всех записанных теоретико-познавательных текстов в анализируемых учебниках русского языка «Орбита» (для 5, 6, 7 и 8 классов начальной школы) составляет 269.

## **6. Обсуждение и заключение**

Интерпретируя сегменты, посредством которых представлены *теоретико-познавательные тексты* в учебниках русского языка для 5, 6, 7 и 8 классов начальной школы «Орбита», придем к следующему:

- На основании проведенной экспертизы мы определили, что проанализированные нами по этому поводу учебники вполне ценны с точки зрения разнообразия и степени присутствия в них *теоретико-познавательных текстов*. Общий фонд записанных теоретико-познавательных текстов в анализируемых учебниках русского языка для начальной школы составляет 269. Наибольшую степень частотности достигают озаглавленные *Грамматика* (Повторяем грамматику) (их общее количество в анализируемых учебниках русского языка 91 или 33,83). %), а теоретико-познавательные тексты под названием *Запомни, Вспомни, Это надо запомнить; Запомнили ли вы* представлены в несколько меньшем количестве (их суммарный показатель частотности в анализируемых структурах учебников составляет 62 или 23,05%), далее по степени присутствия следуют сегменты *Посмотри, как переводится* (44 или 16,36%), затем под названием *Обрати внимание, Внимание, Не забудь* (37 или 13,75%), тексты под названием *Звуки и буквы* встречаются в несколько меньшем количестве (26 или 9,67%), и, наконец, наименьшая степень реализации теоретико-познавательных текстов под названием *Смотри, не ошибись!* (9 или 3,34%).

- *Грамматика* в анализируемых учебниках (5, 6, 7 и 8 классы) написана исключительно на русском языке (часто авторы наряду с объяснением той или иной грамматической единицы предлагали учащимся иллюстрацию, схему, таблицу, наглядное представление структуры текста (использование нескольких цветов в целях выделения окончаний в языковых формах...)) В анализируемом учебнике О-8 учащийся также получает определенные объяснения в области синтаксиса в сегменте теоретико-познавательных тексты под названием «Синтаксис».

- Теоретико-познавательные тексты *Звуки и буквы* наиболее представлены в учебнике О-5 (19 определителей), затем в О-7 (7 определителей), а в учебниках О-6 и О-8 они не присутствуют ни в одном месте. Упомянутые тексты в данных учебниках сопровождаются интерпретацией на русском и сербском языках, большим количеством иллюстраций и жирным шрифтом, что обращает внимание учащихся на специфическую русскую лексику. Отметим, что в вышеупомянутых текстовых приложениях, обращаясь к ученикам, упомянутый авторский коллектив употреблял *2-е лицо единственного числа* (используя вариант как в сербском, так и в русском языках), предполагая тем самым межличностные отношения сотрудничества и непосредственности, а также достижение реализации самостоятельного обучения и работы учащихся. Следует подчеркнуть, что сегмент *Звуки и Буквы* не включен в две анализируемые структуры учебника (О-6 и О-8), что мы можем рассматривать как форму упущения и недостатка, учитывая, что мы знаем, сколько положительных эффектов этот тип теоретико-познавательных текстов производит и как таковой способствует более быстрому, легкому и устойчивому овладению учащимися иностранным языком, формированию навыка самообучения и самостоятельной работы.

- *Обрати внимание, Внимание, Не забудь* - в вышеупомянутых теоретико-познавательных текстах важные языковые формы и специфические и соответствующие окончания выделены жирным шрифтом и колоритом букв (большие-маленькие буквы, заглавные печатные буквы...). Текстовое содержание в этом сегменте дано на русском языке и часто сопровождается множеством насыщенных и красиво оформленных иллюстраций. Этот тип текста больше всего присутствует в учебнике О-5 (12 определителей), тогда как в учебнике О-8 он присутствует только в 4 местах.

- *Посмотри, как переводится* - сегмент, в котором уточняется значение неизвестной и более сложной для изучающих русской лексики. Его содержание выделено жирным шрифтом, что

обращает внимание на его значимость и важность. Особенно оно присутствует в О-6 (29 определителей), тогда как в учебнике О-7 мы не встречаем ни одного упомянутого теоретико-познавательного текста.

- *Запомни, Вспомни, Это надо запомнить; Запомнили ли вы; Давай еще раз вспомним!; Давай вспомним! Давайте вспомним и запомним, как это сказать по-русски* - сегменты, представляющие актуальный языковой материал на русском языке, оформленные в очень интересной, привлекательной и провокационной форме, которая отличается насыщенным колоритом, иллюстративным содержанием и достоверной визуально оформленной структурой текста привлекает обучающегося, обращает его внимание на все необходимое и важное, а также напоминает и отмечает формы, выражения, синтагмы и предложения, важные и необходимые на пути правильного овладения русским языком как иностранным. Данный тип теоретико-познавательных текстов в анализируемой структуре учебника О-5 присутствует только в одном (1) текстовом приложении, что мы считаем определенным упущением и недостатком в силу ранее упомянутой значимости и важности, тогда как в остальных трех учебниках он присутствует в значительно большем количестве (О-6 28; О-7 15; О-8 18).

- *Смотри, не ошибись!* - в этом сегменте теоретико-познавательных текстов освещаются те специфические и проблемные языковые формы, которые мешают учащимся на пути к правильному овладению русским языком. Там часто объясняются омонимно-паронимные лексические пары, лексические единицы разного рода в сербском и русском языках. Поэтому авторы в этом сегменте предупреждают учащихся о формальном сходстве русского и сербского языков с точки зрения межъязыковой (русско-сербской) омонимии и паронимии, с установлением противопоставления отдельных русско-сербских лексических и грамматических значений, с целью ознакомления с различиями и предотвращения интерференции родного (сербского) языка и культуры. В учебниках русского языка для 5 и 6 классов эти актуальные аспекты теоретико-познавательных текстов нигде не представлены, а в остальных 2 учебниках (О-7 и О-8) они присутствуют, но в достаточно ограниченном количестве (7 и 2 текстовых приложения).

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#### **METHODOLOGICAL CONTENT OF THEORETICAL-COGNITIVE TEXTS IN RUSSIAN LANGUAGE TEXTBOOKS “ОРБИТА” FOR 5<sup>TH</sup>, 6<sup>TH</sup>, 7<sup>TH</sup> AND 8<sup>TH</sup> GRADE OF PRIMARY SCHOOL**

In modern foreign language teaching, the text has a unique and irreplaceable role. It comprises rich and varied content that ensures practical and theoretical mastery of foreign language structure, acquisition of knowledge, skills and habits in the spheres of vocabulary and grammar, building the student's speaking competence. In addition to the above, the text also strives to achieve general educational goals and objectives, to present language material that will encourage the development of intellectualization, provide the opportunity to get to know the culture and the way of life of the nation whose language is studied. For this reason, it is especially important for any textbook to have an appropriate library of texts in its structure, and this means that it is necessary

to take into account the type, i.e. sort, content of the text, as well as the language in which the given text was written (Brajković 2011).

In foreign language teaching, language material is traditionally given and presented through the text, and it is further adopted and established through a system of exercises. The text structure should include linguistic phenomena and elements that are studied, and as such they are present to a certain extent, depending on the objectives of the lesson. Therefore, the language is initially learned with the help of constructed (specially composed) and later adapted texts as well. These texts abound with examples of the phenomena being treated, and as such, are devoid of other difficulties. During the process of acquiring a foreign language, there is a transition from constructed to adapted texts, but during the entire initial and basic stage, the requirement that the text be oriented to specific linguistic material dominates. This requirement is present in "neutral", but also professional, literary and informative texts (Končarević 2004).

Dealing with the issue of relevance of the typology of teaching texts, we will primarily refer to the classification presented to us representatively by K. Končarević (2004), distinguishing: a) texts with a dominant communicative function, i.e. *instrumental-practical texts* (they present systematized, didactically shaped facts and representations related to the functioning of a foreign language and as such perform the function of a unit that presents language and speech material and serve as a means of building communicative abilities in all forms of speech activity. These texts possess informative and linguoculturological value, and also have certain educational potentials), b) texts with a dominant educational function, i.e. *theoretical-cognitive texts* (they contribute to building communicative abilities in all forms of speech activity) and c) texts with a dominant developing function, i.e. *instructional texts* (they form an algorithm of speaking and thinking activities and practical operations aimed at building students' habits for independent work with the material or for self-control of knowledge and abilities).

In the aforementioned rich and varied library of texts, a special place and significance belongs to texts with a dominant educational function, i.e. *theoretical-cognitive texts*. In a foreign language textbook, these textual structures represent the key concepts of the science of language and their definitions show systematized, didactically shaped facts and representations related to the functioning of the foreign language system.

In this paper, our intentions are reflected in the aspiration to look at the methodological content of the *theoretical-cognitive texts* in the analysed Russian language textbooks for primary school as adequately and validly as possible, as well as to draw attention to the importance and significance of their application in textbook structures. The main focus of the analysis in this research is to determine the degree of implementation of theoretical-cognitive texts in the analysed Russian language textbooks for primary school. Working to analyse the aforementioned issue, we made a selection of a series of cognitive and communicative textbooks of Russian as a foreign language for

primary school that were used for a long period of time in the Montenegrin speaking environment.

Therefore, the main goal of this paper is to perform an analysis and description of four Russian language textbooks for primary school from the textbook set "Орбита" (authors P. Piper, M. Petković, and S. Mirković), which (along with the textbook corpus "Давайте дружить!" and "Диалог") have been used in primary schools of Montenegro in the last twenty years, i.e. to present and review the methodological content of the *theoretical-cognitive texts* present in the mentioned textbooks of the Russian language for the 5th, 6th, 7th and 8th grade of primary school as objectively as possible, as well as to determine the level of implementation of these texts in them as validly as possible. After that, we will offer a number of possible structural solutions regarding the higher degree of presence of the mentioned type of library of texts, which as such, with active use, would contribute to a better and higher quality design of all future textbook structures and a more permanent and easier acquisition of knowledge in the domain of Russian as a foreign language.

Analysing the aforementioned Russian language textbooks for primary school, we primarily focused on reconstructing and analysing six relevant segments through which the *theoretical-cognitive texts* were presented: *Грамматика (Повторяем грамматику); Звуки и буквы; Обрати внимание, Внимание, Не забудь; Посмотри как переводится; Запомни, Вспомни, Запомнили ли вы, Это неплохо запомнить, Это полезно запомнить; Смотри, не ошибись!*

"Орбита", Russian language textbooks for primary school (5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grade), which are used in the Montenegrin linguistic and sociocultural environment, are designed in accordance with the settings of the modern *conscious-practical, cognitive and communicative approach* in the teaching of the Russian language and modern didactic-methodical criteria. The authors of the mentioned textbooks tried to present the textbook material by maintaining the thematic-lexical linguoculturological continuity from class to class according to the principle of "small" steps, i.e. from easier to harder. In designing the indicated textbook structures, they treated numerous topics from everyday life, and the vocabulary presented and interpreted in them is useful for practical life. Grammar is validly and skilfully interwoven with tasks and phraseology, close and interesting to students. The texts are enriched with meaningful and rich drawings, pictures, photographs. They represent the contemporary state of the Russian language and Russian sociocultural and social reality (Brajković).

Texts with a dominant educational function (*theoretical-cognitive texts*) contribute to building communicative abilities in all forms of speech activity. On the basis of the conducted expertise, we ascertained that the Russian language textbooks "Орбита" for the 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grade of primary school are highly valuable in terms of the variety and degree of presence of *theoretical-cognitive texts* in them. So, based on the analysis of the mentioned 4 textbook structures, we found that the total number of theoretical-cognitive texts in them is 269, and that in O-5 we come across 58 texts of this type, in O-6 93, in O-7 64, and in O-8 54 texts. The highest degree of frequency is achieved by theoretical-

cognitive texts called *Грамматика* (Повторяем грамматику) (their total number in the analysed textbooks of the Russian language is 91 or 33.83%), while theoretical-cognitive texts called *Запомни, Вспомни, Это надо запомнить; Запомнили ли вы* are represented in a slightly smaller number (their total frequency index in the analysed textbook structures is 62 or 23.05%). Then, according to the degree of presence, the segments named *Посмотри, как переводится* stand out (44 or 16.36%), followed by those named *Обрати внимание, Внимание, Не забудь* (37 or 13.75%), texts under the name *Звуки и буквы* are somewhat less frequent (26 or 9.67%), and finally, theoretical-cognitive texts called *Смотри, не ошибись!* have the lowest degree of implementation (9 or 3.34%).

In the analysed textbooks, *Грамматика* is written exclusively in Russian (often the authors, along with the explanation of a particular grammatical unit, offer the students an illustration, scheme, table, visually designed text structure, use of more colours in the service of highlighting suffixes in linguistic forms, etc.). This type of theoretical-cognitive texts is most represented in textbook O-6 (26 items), then in O-7 and O-8 (24 items each), while it is least represented in O-5 (17). In the analysed textbook O-8, the student also receives certain clarifications in the field of syntax in the segment of theoretical-cognitive texts called "Синтаксис".

Dealing with this aspect, we will also look at the question whether and to what extent the analysed textbooks direct students to the use of the "Russian Language Grammar for Primary School" (authors B. Stanković, Lj. Nestorov)? In connection with this, dealing with the analysis of the given issue, we can state that we noticed that nowhere in O-5 is the student referred to the use of the mentioned grammar of the Russian language (and neither the workbook nor the dictionary). What we could notice in the analysed textbook (O-5) is that due to the assignment of grammar tasks and the general design of the exercises, students were given constructions that explain what they need to do in both Russian and Serbian, by which the team of authors contributes to the building of the degree of independence of students in their work, learning and language activities, because with this segment they can more easily use the content of the textbook at home in performing their own autonomous activities.

Furthermore, we could see that also in the textbook O-6 there is not a single place where the student is instructed to expand his own language knowledge through the use of the grammar. However, we find a somewhat different situation in O-7, where the student is oriented in several places to "Russian Language Grammar for Primary School" (by the aforementioned team of authors), p.: 15, 35, 44, 94, 109, 117, 177. In the Russian language textbook for the 8th grade of the mentioned textbook series (O-8), we find a reference to the grammar of the Russian language for primary school only on p. 66.

Theoretical-cognitive texts *Звуки и буквы* are most represented in textbook O-5 (19 items), then in O-7 (7 items), while in textbooks O-6 and O-8 they are not present anywhere. The mentioned texts in the given textbooks are accompanied by an interpretation in Russian and Serbian, a large number of illustrations, and bolding, which draws students' attention to the specific



Russian vocabulary. Let us note that the prominent team of authors used the *2nd person singular* in addressing the students in the aforementioned textual contributions (using a variant in both the Serbian and Russian languages), thus themselves suggesting a mutual relationship of cooperation and immediacy, as well as the achievement of independent learning and student work. What should be emphasized is that the *Звуки и буквы* segment is not included in the two analysed textbook structures (O-6 and O-8), which we can consider a sort of omission and deficiency, given that we know how many positive effects this type of theoretical-cognitive texts produces and as such contributes to students' faster, easier and more permanent mastering of a foreign language and building the habit of self-learning and self-work.

*Обрати внимание, Внимание, Не забудь* – in the aforementioned theoretical-cognitive texts, important linguistic forms and specific and relevant suffixes are bolded and highlighted with a different font and colour of the letters (bigger-smaller letters, block capitals...). The textual content in this segment is given in Russian, and is often accompanied by a variety of rich and beautifully designed illustrations. This type of text is mostly present in textbook O-5 (12 items), while it is present in only 4 places in textbook O-8.

*Посмотри, как переводится* - a segment in which the meaning of the Russian vocabulary which is not known and is more complex for students is clarified. Its content is in bold, which draws particular attention to its significance and importance. It is especially present in O-6 (29 items), while in textbook O-7 we do not come across any theoretical-cognitive texts of this type.

*Запомни, Вспомни, Это надо запомнить; Запомнили ли вы; Давай ещё раз вспомним!; Давай вспомним! Давайте вспомним и запомним, как это сказать по-русски* – segments that represent relevant language material in the Russian language designed in a very interesting, attractive and provocative way, which with its rich colour, illustrative content and valid visually designed structure of the text attracts the student, draws his attention to everything that is necessary and important, as well as reminds and notes to forms, expressions, phrases and sentences that are important and necessary on the way to proper mastery of Russian as a foreign language. In the analysed textbook structure O-5, this type of theoretical-cognitive texts is present in only one (1) textual contribution, which we consider a certain omission and deficiency due to the previously mentioned significance and importance, while in the remaining three textbooks it is present in a much larger number (O-6 28; O-7 15; O-8 18).

*Смотри, не ошибись!* – this segment of theoretical-cognitive texts highlights those specific and problematic language forms that hinder students on the way to proper mastery of the Russian language. Homonymic-paronymous lexical pairs, lexical units of different genders in Serbian and Russian languages are often explained there. So, in this segment, the authors warn students about the formal similarities between the Russian and Serbian languages in terms of interlingual (Russian-Serbian) homonymy and paronymy, with the establishment of the opposition of certain Russian-Serbian lexical and grammatical meanings, with the aim of getting to know the differences and

preventing the interference of the native (Serbian ) language and culture. In the Russian language textbooks for the 5th and 6th grades, these relevant aspects of theoretical and cognitive texts are not present anywhere, while in the remaining 2 textbooks (O-7 and O-8) they are present, but in a rather limited number (7 and 2 textual contributions). What needs to be emphasized is the importance of the warnings of the textbook authors on the formal similarities between the Russian and Serbian languages in terms of interlingual (Russian-Serbian) homonymy and paronymy, both on the phonetic-phonological and prosodic, as well as on the lexical-semantic level, and in general putting in the opposition certain Russian-Serbian lexical and grammatical meanings and realities, in order to see the differentiation and prevent the interference of the native language and culture of the students.

**Keywords:** theoretical-cognitive text, Russian language textbook for primary school, methodical content, foreign (Russian) language teaching.

***Reviews***

***RECENZIJE***



## **СЕМИОТИКА ПРОСТРАНСТВА, ИНТЕЛЛЕКТУАЛЬНЫЙ**

### **ЛАНДШАФТ, СОЦИАЛЬНАЯ ПАМЯТЬ**

ТИГРАН СИМЯН: ЕРЕВАНСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ: СЕМИОТИКА ПРОСТРАНСТВА, ИНТЕЛЛЕКТУАЛЬНЫЙ ЛАНДШАФТ, СОЦИАЛЬНАЯ ПАМЯТЬ. ЕРЕВАН: ИЗДАТЕЛЬСТВО ЕГУ, 2021. – 102 с. ISBN: 978-5-8084-2488-3.

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Review

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В данной монографии ереванский профессор Тигран Симян, д.ф.н., описывает семиотику пространства, связанного с Ереванским государственным университетом (ЕГУ, основан в 1919 году). В центре внимания – анализ конкретного ландшафта, возникающего в интерьере и экстерьере университета (с. 9). В анализ включены различные фрагменты, основывающиеся, в частности, на культурологических, антропологических и историко-функциональных аспектах (с. 12).

Первая часть книги посвящена экстерьеру университета. Сперва анализируется значение некоторых скульптур на внешней территории ЕГУ. Интересны многочисленные детали, рассматриваемые вокруг памятника, установленного в честь Саака Партева и Месропа Маштоца, создателя армянского алфавита, и находящегося перед главным зданием (с. 13–15). Затем описывается ландшафт библиотеки, и анализируются ее армянские средневековые (но также и другие временные) контексты. Неудивительно, что на этом делается акцент в интерьере факультета армянской филологии (с. 25–26). Помимо армянских национальных компонентов, в концептуальной композиции университетского кампуса отражается и транснациональная советская эпоха. Советская символика зачастую незнакома и даже непонятна студентам молодого поколения (с. 30–31). Для автора образы того периода времени кажутся идеализированной конструкцией, визуализирующей незавершенный общественный проект (с. 33). Поэтому все артефакты можно трактовать как социальные и культурные памятники, в которых поднимаются темы от Средневековья до советской эпохи (с. 34).

Во второй части своей монографии Симян фокусируется на внутреннем центре и внешней периферии, которые можно найти в ЕГУ. Здесь описываются различные пространства и их особенности: например, фойе (с. 36–37) или университетский музей. Последний особенно подходит для того, чтобы в сжатой форме объединить соответствующие функции знания, памяти и совести (с. 39). Кроме того, есть и другие темы, оставившие глубокий след в армянском обществе. К ним относится геноцид армян, который визуализируется не только в университетском музее, но и на территории кампуса. В этой связи существует „Аллея благодарности“, посвященная личностям из Западной Европы, принявшим активное участие в анализе армянской трагедии, а также в поддержке армянского народа (с. 43–45). Более того, на территории ЕГУ изображены военные события, такие как Великая Отечественная Война (с. 45–46), или молодые солдаты, погибшие в 2016 году в Карабахе и увековеченные большими граффити (с. 49–52). Автор объясняет, что центральная часть университета отмечена как мощный центр, поскольку она – вместе с музеем и библиотекой – служит носителем культуры и национальной памяти (с. 61).

Третья часть монографии посвящена визуализации христианских ценностей в ЕГУ. Наиболее примечательным символом в армянском контексте является хачкар, армянский камень-крест. Важный экземпляр хранится при теологическом факультете (с. 63–64). Рассматривается и посох-крест, который также находится на территории теологического факультета и демонстрирует (как символически, так и визуально) аналогии с образовательной традицией важных монастырей, таких как в Татеве. Эта традиция должна быть продолжена (с. 72–73). Посох-крест также символизирует христианский космос, объединяющий три составляющие, а именно Землю – дорогу – Бога/Христа (с. 83). В целом он олицетворяет продолжение средневековой университетской традиции в Армении (с. 85) и, таким образом, одновременно важной образовательной культуры.

Далее следуют эпилог (с. 86–88), библиография (с. 89–96) и резюме на английском языке (с. 97–100).

В своей концептуальной монографии Симян дает хороший обзор семиотики ландшафта, окружающего ЕГУ, обеспечивая тем самым прочную и теоретически продвинутую основу для дискуссии. В ней обозначены междисциплинарные задачи и области для будущих методологических подходов, что является ценным импульсом для исследуемой предметной сферы. Поэтому работа

рекомендуется всем, кто занимается вопросами пространственной семиотики.





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