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Literature and Cultural Studies

Studije književnosti i kulture

NESTAJANJE SVIJETA I FILMSKE SLIKE: PIER PAOLO PASOLINI I NJEGOV SCENARIJ SV. PAVLE

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Abstract: Rad "Nestajanje svijeta i filmske slike" bavi se nikada realiziranim scenarijem *Sveti Pavle* Pier Paola Pasolinija. Pasolinija je oduvijek zanimao film u širem političko teološkom smislu, svetost u suvremenome vremenu. Scenarij je priča o dolasku svetog Pavla u suvremeni svijet Zapada sedamdesetih godina prošlog stoljeća. Sveti Pavle propovijeda tj. citira poslanice različitim ideološkim grupacijama. Rad propituje odnos scenarija sa suvremenim filozofskim tumačenjima o značaju svetog Pavla za današnju ljevicu (Badiou, Agamben, Esposito, Critcheley), te mogućnost filmskog prikazivanja univerzalizma koje po njihovom mišljenju utjelovljuje sv. Pavle. Rad otvara i heretičko pitanje o filmskoj slici koja je na raskrižju, tj. na prelazu u društvo spektakla u kojem se zatambljuju i gube posljednje naznake svetosti. To je ključni moment u kojemu "slabljenje", nestajanje filmske slike ujedeno utjelovljuje nestajanje same stvarnosti.

Keywords: Pasolini, scenarij sv. Pavle, politička teologija, univerzalnost, iščeznuće svijeta i filmske slike

1. Uvod

U Pasolinijevom nikada realiziranom scenariju o svetom Pavlu, skiciranom u drugoj polovici 1960-ih, a potom prerađivanom tijekom 1970-ih, apostol Pavle posjećuje tadašnji zapadni svijet (Europu i Ameriku), te širi svoj nauk različitim skupinama ljudi. Scenarij vrvi citatima iz Pavlovih poslanica koje Pasolini smiješta u svoj suvremeni kontekst propitujući mogu li Pavlove riječi i misli opet čudesno zaživjeti u zapadnom svijetu 1970-tih. Pavlovo tijelo pati od neke tajanstvene bolesti, shrvan je nekom neizrecivom tegobom. U prijašnjim djelima Pasolini je gajio snažnu vjeru u tijelo, tijelo još nezagađeno konzumerizmom, vjerovao je u tijela proletera koje je susretao na prostranoj periferiji Rima, vjerovao je da upravo ta siromašna tijela utjelovljuju otpor novoj fazi kapitalizma. Međutim, u scenariju o sv.

Pavlu njegov odnos spram tijela se mijenja, u centru je "bolesno" Pavlovo tijelo koje žudi za drugim "bolesnim" tijelima. U ovom radu propitujem tu žudnju "bolesnih tijela" koje Pasolini smješta u vrijeme obilježeno konzumerizmom i novim identitarnim politikama (etničkim, rodnim, dobним, vjerskim itd.). Za Pasolinija ta bolest je kao sodomija, ono što u starim religioznim tekstovima dovodi do vječne isključenosti bez iskupljenja. Prema poslanici sv. Pavla Rimljanima (1,24–27), sodomija nastaje kao rezultat božanske napuštenosti, prepuštajući svoja stvorenja čudnim strastima i "neprirodnim praksama". Ali tu se ne radi o običnoj "isključenosti" već "isključenosti od isključenih", dakle dvostrukoj isključenosti onih koji su *queer*, isključenosti u kojoj mnogi lijevi teoretičari današnjice vide teološko političku dimenziju. (Caputo, *Alcof* 12-61) Ta dimenzija u sebi krije novi potencijal, mogućnost osnivanja novih oblika zajednice koje ne bi bile ograničene etničkom, nacionalnom, vjerskom ili seksualnom isključivošću.

U prvom dijelu rada analiziram Pasolinijev scenario i problematiziram "strukturu koja želi biti druga struktura", tj. nedorečenost scenarija koji treba postati film, kako bih ukazao na teološko političku dimenziju sv. Pavla. Zatim ukazujem na različita teorijska čitanja sv. Pavla danas, propitujući koncepte "kapitalističke deteritorijalizacije i reteritorizacije" (Badiou), "imunologije" (Esposito), "militantnog aktivizma" (Wills) i "krivovjernog mističnog anarhizma", tj. "vjeri nevjernika" (Critchley). Svi ti koncepti preko novog čitanja tijela sv. Pavla otvaraju mogućnost novih stvorenosti života, nove univerzalnosti kao oporbe univerzalnosti kapitala i politika identiteta. U zadnjem dijelu rada otvaram pitanja o mogućnosti filmske slike da prikaže tu novu univerzalnost.

Ukratko, glavna pitanja koja rad otvara su: može li se tijelo svetoga Pavla osloboditi parcijalnog brendiranja proizašlog iz identitarnih politika i poslužiti kao motiv za uspostavljanje zajednice na drukčijim, univerzalnim principima? U kakvom su odnosu Pasolinijev scenarij i suvremene filozofske debate o svetom Pavlu i mogućnosti drukčijih vizija zajednice koje ne bi bile opterećene dosadašnjim ograničenjima nacije i teritorije? Kako se to sve odražava na viziju filma kakvu ima Pasolini? Nije li Pavlova "bolest" tijela ujedno i bolest filma, tj. filmske slike? Mogu li filmske slike "izbaviti" koruptivnu stvarnost, samo postojanje?

2. Pasolinijev scenarij Sveti Pavle

Pasolinija je oduvijek zanimalo pitanje svetosti u otuđenoj svakodnevnicu ogrezloj u materijalizmu i konzumerizmu; po njemu su kršćanstvo i komunizam suprotstavljeni kapitalizmu koji uništava, podvrgava posljednje "ostatke svetosti" pretvarajući ih u puku

potrošačku zabavu. (Maggy 72) Tijelo je u središtu njegovog scenarija o sv. Pavlu, točnije tijelo *queer* siromaha, onog koji je isključen od već isključenih. Zanima ga uskrsnulo tijelo, tj. tjelesna dimenzija svetog upisana u *queer* tijelo. Pasolini nikada nije uspio snimiti film po svom scenariju sv. Pavla, tako da je njegova zamisao ostala donekle nedorečena zbog specifične literarne forme: scenarij je istovremeno uputa za daljnje stvaranje (snimanje) i literarna forma. Pišući o tehnici scenarija u *Heretičkom empirizmu*, Pasolini je raspravljao o toj nedorečenosti koja otvara brojna proturječja: s jedne strane riječ je o potpunom gotovo autonomnom umjetničkom djelu, a s druge strane to je "struktura koja želi biti druga struktura". (187-196) Štoviše, poziva čitatelja na suradnju u "sceno-testu" u posve određenom vremenu 1970-tih, kao što i sveti Pavle poziva prisutne da saslušaju njegove poslanice, ujedno iskušavajući povijesno vrijeme u kojemu je uskrsnuo. U toj "simulaciji" ponajviše ga je zanimala postojana, tupa, uporna prisutnost svetog tijela među svjetovnim tijelima već zagađenima konzumerizmom; skandalozno prisustvo svetog tijela, naravno, izaziva različite reakcije. Ili kako je sam Pasolini u "Planu za film o svetom Pavlu" objasnio svoju odluku:

Zašto bih želio prenijeti njegov život na zemlji u naše vrijeme? Vrlo je jednostavno: prikazati, filmski na najizravniji i najnasilniji način, dojam i uvjerenje svoje stvarnosti/sadašnjosti. Reći tada izričito gledatelju, ne tjerajući ga na razmišljanje o tome, *da je sveti Pavao ovdje, danas, među nama*, i to gotovo fizički i materijalno. To je naše društvo kojem se on obraća; to je naše društvo za kojim on plače i koje voli, prijeti i oprašta, napada i nježno grli. (3)

To je i osnovna "metoda", tj. pogon priče scenarija: sveti Pavao nas posjećuje, obraća nam se, apelira na nas, a da bi to učinio, mapa njegovog hodočašća mijenja se u skladu s vremenom u kojem se pojavljuje: stari Rim postaje New York, a moderni Rim predstavlja Atenu; scena apostolovog mučeništva snimala bi se na istom mjestu gdje je ubijen Martin Luther King; filmski setovi bili bi ulice i trgovi suvremenih zapadnih gradova, glumac koji bi glumio sv. Pavla doslovno bi govorio citate Pavlovih poslanica. Glas proroka sluša se diljem svijeta, na raznim mjestima sv. Pavle se susreće s raznim skupinama: neonacistima i fašistima, uvenulim, posrnulim revolucionarima, sirotinjom na periferiji metropola, novinarima, pomodnim intelektualcima; svi reagiraju na svoj način na njegove propovijedi, odbacuju ili se jednostavno dosađuju Pavlovljevim učenjem. U satiričnim scenama njegovo propovijedanje komično odudara od očekivanja publike: u Bonnu, on propovijeda

industrijalcima, izazivajući neonacističke pobune; u Ženevi, uznemiruje tvrdoglave kršćanske simpatizere i potencijalne donatore svojim pretjeranim naglašavanjem seksualnosti; u Rimu dosađuje dokonim novopečenim bogatašima starinskom retorikom kršćanske vjere; u njujorškom Greenwich Villageu propovijeda poslušnost autoritetu odabranoj skupini tamnoputih buntovnika, mladih antiratnih aktivista, feministica i očajnih mladih izbjeglica.

Sv. Pavla ponajviše zanimaju siromašna tijela, zato odlazi propovijedati u slamove, u sirotinjska sela blizu Napulja:

Usred iskvarenih i nerazumljivih napuljskih rečenica, smijeha dostojnog osmog kruga pakla [...] s ljepilom, mastima, smolom, blatom, konjskim repom, remenjem, vezicama, užetom, komadima namjeravaju našminkati četiri ili pet staraca i starica, kao bogalje i paralitičare. Sramno se igraju, smrdljivi otpaci najsrमतnijeg subproletarijata, itd., itd. Jedna starica ima ljuske na očima, slijepa (povjereno joj je dijete s velikim trbuhom, koje izgleda kao da ima sto godina, itd., sa štapom); drugi, lažni paralitičari, razvučeni su preko starih i prljavih drvenih kolica koja su dječaci sami konstruirali, itd., itd. Sve je spremno. (Pasolini 75)

Pasolinijeva tijela podređenih, različita tijela koja jedva preživljavaju u siromaštvu, zbog svoje jednostavnosti, patnje, čini se, povezuju nas s davnim vremenima kada je sv. Pavle kročio zemljom i propovijedao. Takva tijela zanimaju Pasolinija gotovo u cijelom njegovom opusu. Stoga ne čudi da se Pavle u scenariju ponajviše obraća siromasima, izopćenima iz predgrađa i subproleterima. Za razliku od svojih prijašnjih scenarija u kojima se Pasolini isto tako bavio tijelima s periferije, tijela u scenariju sv. Pavle su drugačija, kao da se neka "bolest" uvukla u njih, pa i u samog sv. Pavla. Ta promjena prema viđenju tijela oslikava Pasolinijevo razumijevanje promjene koja se događa u društvu krajem šezdesetih i početkom sedamdesetih godina prošlog stoljeća. S pojavom konzumerizma dolazi i do novih identitarnih politika koje fragmentiraju društvo i stvaraju razne supkulture, podrivajući odnos spram općem, tj. univerzalnom. Sam Pasolini u jednom intervjuu objašnjava tu promjenu:

Da rezimiramo, dakle: prema kraju šezdesetih, Italija je prešla u epohu konzumerizma i supkulture, gubeći pritom svaku stvarnost, koja je sama gotovo u potpunosti preživjela u tijelima, točnije u tijelima osiromašenih klasa. (Maggi 11)

Pasolini je svjestan da ljudsko tijelo samo po sebi ne može više pružiti otpor toj nadolazećoj permisivnoj moći kapitala. Prijelaz s represivne edipovske ekonomije na konzumerističku, neprestano poticanje žudnje i potjera za uživanjem utjecala je na samo tijelo, pa i na njega samoga. Novi oblik političke kontrole za Pasolinija je bila tajanstvena mješavina fašizma i konzumerizma, lijepog i ružnog. Evo scene u scenariju u kojoj se ta mješavina najbolje oslikava:

Pavle spava u maloj sobi u apartmanu u centru grada. (najvjerojatnije prvo prikazan kroz ptičji pogled odozgo, ili u totalu grada odozgo: ovo korespondira Troji)

Bolestan je. Budi ga Timothy, jedan od njegovih učenika/sljedbenika. [...]

Zora sviće. Prva jutarnja svjetlost polako ulazi u jednu sobu.

Pavle, s potpuno otvorenim očima, gleda u viziju ispred sebe.

Pred njim je mladić: plavokos, visok, snažan, lijep, bistrih i čistih očiju.

Gleda u Pavla pun nade, ali i neke tuge.

Pavle ga nijemo gleda.

Sve dok mladić ne počne govoriti.

‘dođi u Makedoniju da nam pomogneš!’ (Acts 16:9)

Pavle ga gleda u čudu. Ali pod Pavlovim pogledom, on se polako transformira. Ovaj snažan, plavokosi mladić – kao da mu nešto izvanjsko fizički predstavlja nutrinu i istinu – postaje sve blijedi, iscrpljen, proždiran tajanstvenom mučninom; malo po malo je polugol, strahovito je mršav; pada na zemlju, sklupčan u klupko; postaje jedan od užasnih živih leševa u koncentracijskom logoru, obrijane glave, plavkaste kože, užasno istaknutih očiju, natečenog lica svedenog na nekoliko malih kostiju, poput dječjeg, i mesom užasno unakaženim odvratnim ranicama i gnojem. (44)

Ovdje se ne radi o žanru fantazije i specijalnim efektima, ispod primamljive ljuštore ljepote, krije se krajnja, užasna istina: koncentracijski logor. Jedno jedino tijelo objedinjuje naizgled sasvim suprotne tendencije nove moći: glamurozna pojavnost potrošačkog tijela i gnjili živi leš u koncentracijskom logoru; ali između tih suprotnosti ne postoje čvrste granice, glamurno tijelo može propasti u ranjivo gnojno meso; užitak potrošača (konzumerizam) nemoguće je u potpunosti odvojiti od užasa koncentracijskog logora. Nisu to samo naznake povezanosti fašizma i kapitalizma, nego i neke nove, još neimenovane moći jače od samoga fašizma.

Kao rezime možemo reći da Pasolini posvećuje svoj scenarij o svetom Pavlu tijelu na raskrižju između nezagađenih tijela koja nas naizgled povezuju s davnim vremenima i nadolazećim tijelima potrošačkog društva (konzumerizma u Italiji krajem šezdesetih i početkom sedamdesetih godina prošlog stoljeća), stoga je i sveto tijelo prisutno u vrtlogu različitih ideoloških skupina koje niču u to vrijeme. Prisustvo svetog tijela propituje može li se još uvijek vjerovati u Pavlov nauk, tj. mogu li razna tijela interpelirati njegovim poslanicama. Odgovori leže u "strukтури koja želi biti druga struktura", u scenariju koji treba postati film, tj. proizvesti film. Upravo zbog toga Alain Badiou, u predgovoru napisanom za objavljivanje Pasolinijevog scenarija, da taj scenarij ne treba čitati kao nešto što nije završeno, "već kao manifest onoga što čini, ovdje kao i drugdje, stvarnost svake ideje: prividnu nemogućnost njezina ostvarenja." (xi) Nastavljajući se na Badioua mislim da je Pasolini nastojao proizvesti govorni žanr, govor koji bi svojim vibracijama poput Munchove slike *Vrisak* odjekivao i urezao se u okoliš, a na nama je da registriramo te brazde, čitamo te bolne nabore.

3. Različita čitanja sv. Pavla danas

Pitanje je zašto Pasolini, kao i kasnije filozofi ljevice, prizivaju tog apostola čije se ime često veže za najtvrdokornije aspekte kršćanstva: crkvu, moralnu disciplinu, konzervativizam, sumnjičavost prema Židovima (Caputo, Alcof 20-61). Ono što se već nazire u samom scenariju – rascjepkanost, podijeljenost raznih grupacija, nemogućnost svetoga Pavla da ih ujedini – danas je prešlo u ogorčene kulturne ratove, koje se uglavnom svode na pitanje identiteta i prezentacija. Povratak svetom Pavlu ponukan je željom da se odupre toj bezgraničnoj rascjepkanosti i beskonačnom umnažanja identiteta. Jedan od glavnih čimbenika tog novog umnažanja identiteta je prijelaz na post-fordističku ekonomiju u kojoj su konzumerističke mogućnosti novih kombinacija neizmjerne: od etničkih, do rodničkih, religioznih, dobničkih, zdravstvenih itd. (te atribucije se mogu beskonačno dalje umnažati i kombinirati). Badiou se satirički odnosi prema takvom umnažanju, napominjući da kapitalistička deteritorijalizacija zahtjeva stalnu reteritorijalizaciju; kapital stalno zahtjeva stvaranje novih identiteta (10)

U tom kontekstu, još više zapanjujuća, nevjerojatno nasilna, je sljedeća Pavlova izjava iz Poslanice Galićanima (Gal 3,28): „Nema Židova ni Grka, nema roba ni slobodnjaka, nema ni muškog ni ženskog” (Badiou 5) Premda poništava sve identitarne razlike ta izjava ujedno je i zahtjev za novim oblicima zajednice zasnovane na "subjektu bez identiteta i zakonu bez sile", (Badiou 13) dakle s univerzalnijim vidovima zajednice. Ta Pavlova izjava, kao i samo pitanje uskrsnuća, utjelovljuje po Badiou

"Događaj" koji ispada iz čvrsto postavljenih uzročno posljedičnih veza. To je pukotina u povijesti, u sebi nosi novu istinu bez obzira na učmalost zajednice, imperija, teritorija. Zbog toga je sveti Pavle za Pasolinija njegov suvremenik, a može biti i naš suvremenik, koji se opire despotizmu Rimske imperije, objeđujuću pravo i subjekt u novom univerzalizmu. Drugim riječima apsolutnoj suverenosti kapitala, financijskoj globalizaciji, može se suprotstaviti jedino neprijatelj koji ima isto tako univerzalni projekt (vizija zajednice svetoga Pavla je militantna singularnost nadahnuta događajem uskrsnuća koja djeluje u radikalnom univerzalizmu).

U Pavlovim spisima o tijelu i Zakonu možemo naći prve koncepte koji inauguriraju političku teologiju suvereniteta na Zapadu, obilježja židovsko-kršćanskih odnosa u posljednja dva tisućljeća sve do Holokausta. Talijanski politički filozof, Roberto Esposito, u spisima sv. Pavla pronalazi začetke politike imunologije, zaštite tijela od tijela, od prvih imperija do nacionalnih država koje su sekularizirale isti teološko-politički mehanizam. (164- 165). Nasuprot tradicionalnom, konzervativnom čitanju svetog Pavla, suvremeni povratak poslanicama i tekstovima obilježava promišljanje krajnjih granica imunološkog aparata s golim životom, mesom mnoštva koje se opire jedinstvenom tijelu, tj. zapovjedništvu suvereniteta. Pomoću koncepta "mesa" razmišlja se na novi način o politici i zajednici, može li se u tijelu oživjeti mesijanske, emancipatorske energije, ili Espositovim riječima:

Kakav politički oblik može poprimiti tijelo, ono isto tijelo koje je oduvijek pripadalo modalitetu nepolitičkog? [...] Možda je došao trenutak da se u neteološkim okvirima promisli događaj koji se [...] prije tisuću godina pojavio pod zagonetnim naslovom 'uskrsnuće tijela'. 'Uskrsnulo tijelo' danas ne može biti tijelo nastanjeno duhom, već tijelo kao takvo: biće koje je i jedinstveno i zajedničko, generičko i specifično, nediferencirano i različito, ne samo bez duha, već i tijelo koje nema tijelo. (166-167)

Pasolinijev scenarij svetog Pavla je tako anticipirao radikalne lijeve intervencije u zakonu i viziju nove vrste zajednice. Pavla u Pasolinijevom scenariju uvijek vidimo u pokretu, tj. iako stalno propovijeda stalno je i pod pritiskom pomanjkanja vremena, stalno je aktivan: "vidimo sv. Pavla kako razmišlja u stresnim situacija, obično u žaru aktualnih kontraverzi (samo jednom pred kraj priče vidimo Paula besposlenog u Central Parku u New York, a onda nam zapravo ništa ne govori.) " (Wills 111) On je mistik i dubokoumni teolog, ali i rječit ulični borac na raznim frontama, često uznemiren, ogorčen, protivnik svih oblika autoritarizma, fašista i

antifašista, značajan i nama danas jer utjelovljuje antagonizam između mrtvog slova Zakona i živog trenutka. On je upravo zbog svoje nepokolebljive vjere najopasniji heretik. Tu paradoksalnu vezu između vjere i duboke nevjere pronalazi Simon Critchley u svojoj knjizi *Faith of the faithless (Vjera nevjernika)*. U Pavlovoj poslanici Galićanima to se očituje u vezi između hereze i Zakona, koji nisu suprotstavljeni kao što se to obično čini: „Živim, ali ne ja, nego Krist živi u meni” (Gal, 2,20). (Critchley 130) Stvoreni život traži izlaz u intenzivnom poništavanju razlike između Boga i stvorenja, stvorenje više nije stvorenje, niti njegov stvoritelj nije više stvoritelj. Budući da je mistično sjedinjen s bogom, ”ja” ne osjeća pritisak izvana – Zakon nije vani, nego u meni. U tom brisanju granica, u beskonačnoj ljubavi, Critchley nalazi korijene krivovjernog mističnog anarhizma. “Tamo gdje stojim lišen vlastite volje i volje Boga i svih njegovih djela i samog Boga, tu sam iznad svega prozračan, nisam ni Bog ni stvorenje.” (Critchley 131)

Može se reći da krivovjerni mistični anarhizam o kojem govori Critchley prožima Pasolinijev scenarij, tj. Pavlovo obraćanje drugima (raznim fragmentiranim tijelima) nije teološki događaj, jer oni koji su prozvani čim osjete njegovo obraćanje bivaju prožeti krivovjernom ljubavlju, ”vjerom nevjernika”. Ta ljubav tako nadilazi identitarne politike, njezine vibracije obuhvaćaju sve do nulte razine čovječnosti, život stvorenog u najčišćem obliku. Ukratko, tijelo apostola Pavla sadrži, ili bolje reći otvara mogućnosti, novih stvorenosti života. Ovaj aspekt stvorenog života u scenariju posebno je prisutan u vizualizaciji siromaha, možda zbog uvjerenja da je univerzalnost o kojoj smo govorili – univerzalnost bez sadržaja – jedina važna oporba univerzalnosti kapitala.

Evo ih, braća prevaranti. Usred gomile otrcanih, bijedni seljaci i podproleterci izronili su iz ogromnih crvotočina sirotinjskih četvrti grada, tri lica, nečuveni, ocrvljeni bijedom, korupcijom, zvjerskom nevinošću – i, naravno, glađu [...] Pavao govori, zgrčen svojom bolešću – i on sam je isto tako jadan, ispražnjen, slab kao oni koji ga slušaju. (Pasolini 71)

4. Kako vizualizirati nestajanje tijela i nestajanje svijeta (kino dvostruke meantologije)

Na kraju se trebamo zapitati mogu li ta razmišljanja o siromasima, ljubavi i krivovjerju, koja je scenarij anticipirao, poslužiti za otvaranje pitanja o samoj mogućnosti vizualizacije i iz “strukture koja želi biti druga struktura”, tj. doprijeti do filma. Kako vizualizirati novi/stari vid univerzalnosti u tijelu sv. Pavla? Postoji li nešto izvan Zakona, može li se vidjeti izvan Zakona? Drugim riječima, je li moguće zamisliti vrstu kinematografije koja bi nas prenijela onkraj Zakona? Sveti Pavle govori

o novom tijelu koje će ljudsko biće steći na kraju vremena; sam Pavle je ovo tijelo koje treba umrijeti da bi uskrsnulo. Mogu li te premise izražene u filozofiji biti vizualizirane? Mogu li filmske slike na neki način izbaviti koruptivnu stvarnost, samo postojanje?

Već sam naveo da je u Pasolinijevom scenariju sv. Pavle stalno aktivan, užurban, kao da je u nekoj vrsti izvanrednog stanja, pod neprestanim je pritiskom, osjeća da mu ponestaje vremena, da možda više neće biti dosta vremena, kao da je vrijeme djelovanja već isteklo. Osjećaju to osobito siromasi, a pogotovo *queer* siromasi, jer oni su znak dvostruke napuštenosti, a njihova napuštena tijela isprepliću se s tijelima očišćenih zajednica koje čekaju poruku Mesije na kraju vremena. U tom ogromnom pritisku "kraja vremena", sv. Pavle promatra: "jer prolazi obličje ovoga svijeta". Po Giorgiu Agambenu Pavlova briga je vrijeme koje ostaje, to jest, preostalo vrijeme između sada i paruzije (ponovnog dolaska Isusa Krista da sudi i dovrši Kraljevstvo Božje). (159) Upravo užurbanost koju Pavle ima, hitnost njegovog obraćanja, pokazuje da nije mislio da je ostalo još puno vremena između "sada" koje je definirano povijesnošću uskrsnuća. i "još ne" paruzije, povijesnost i budućnost koji su označeni u sada, kairosu. (Agamben 159)

Je li onda moguće u tom pogledu svetog Pavla, u njegovom promatranju prolaznosti svijeta, pronaći tajnu vezu između filma i svijeta? Dobiva li taj pogled na snazi ako dolazi iz perspektive obespravljenih i siromašnih, posebno dvostruko isključenih *queer* siromašnih. Zašto moramo biti obespravljeni zemaljski ološ da bismo emotivno vidjeli stvoreni život oko sebe? Ova pitanja nas dovode do središnjeg pitanja Agambenovog čitanja svetog Pavla: "Što znači živjeti u Mesiji, i što je mesijanski život? Odgovor je: mesijanski se život živi od mene" (179). Agamben citira završne riječi odlomka iz Pavlove prve poslanice Korinćanima: "jer prolaznost je lik, način postojanja svijeta," i nastavlja: "gurajući svaku stvar prema sebi kroz ono 'kao ne' *hos me*, mesijanski ne samo da poništava ovu figuru, već je čini da prođe, priprema njen kraj. Ovo nije drugi lik ili drugi svijet: to je prolaznost lika ovoga svijeta". (179)

Na kraju Pasolinijevog scenarija sveti Pavle vjeruje da je "netko potajno zadovoljan time što je nešto doveo do kraja". (Pasolini 108) Ali ipak *hos me* prevladava kao negacijski mehanizam (istovremeno imanje i nemanje te vjere). Sveti Pavle ubrzo nakon toga biva ubijen, a njegova krv proljeva se po kolniku, stvara malu lokvu, koja će brzo nestati, kao da jest ali i nije, *hos me*, kao život proroka. Postavlja se pitanje kako prevesti ovaj Pavlov *hos me* u jezik kinematografije? Može li se uopće vizualizirati taj negacijski princip, istovremeno imanje i nemanje, bivanje i nestajanje stvari. Sasvim iznenađujuće Pasolinijev scenarij, iako je

nastao kao “struktura koja želi biti druga struktura”, vrvi nagovještajima o *hos me*, bivanju i nestajanju:

Vidimo mjesta – neprecizna i tajanstvena – u kojima je Pavle prošao posljednji put. Tada vidimo druga, nepoznata mjesta: u predgrađima, smrdljiva, puna praznine, smrdljive stare vrtove, bezoblične i ruševne stambene zgrade, velike čistine zaslijepljene suncem – polako, usmjeravamo prema centru, neuređenost, kaotičnost, previše staro ili previše novo, s uličicama izgubljenim u blatu povijesti, i napuštenim neboderima u prašini. (Pasolini 101)

Mjesta koja svjedoče o Pavlovom poslanju su u fazi nestajanja: praznina prodire u predgrađa, širi se poput nevidljive rijeke, zgrade gube oblike, postaju bezlične; poznati oblici su zaslijepljeni sunčevim zrakama, sve se slijeva u središte koje to i nije; prati nas osjećaj da se uličice i zgrade gube u “blatu povijesti”. Ipak to nestajanje nije samo nalik pogledu na stare blijeđe fotografije, novine koje se ističu svojom novinom u tom kontekstu samo naglašavaju predosjećaj svoga skorašnjeg zastarijevanja i nestajanja. U pozadini, scenarij sugerira da oblik ovog svijeta prolazi ili otpada i postaje ništa. Tu smo blizu onog kako Badiou čita Pavlove svjetove iz prve poslanice Korinćanima: “Bog je izabrao stvari koje nisu (*ta me onta*) kako bi uništio one koje jesu (*to onta*) (1.Kor. 1:28)”. (Badiou 46) Ovo je sažeti oblik dvostruke meontologije: stvari koje nisu (*ta me onta*), stvari koje se doživljavaju kao da nemaju vrijednost, su izabrane u odnosu na stvari koje jesu (*ta onta*). Drugim riječima, Bog je izabrao stvari koje nisu, ne zato da bi se stvari koje jesu uništile, već misaono iščeznule.

Po mom mišljenju to misaono iščeznuće možemo djelomično detektirati i u Pasolinijevom odnosu spram filmske slike, i to na samom kraju scenarija kada mjesta o Pavlom poslanju nestaju. Filmsko vrijeme baš kao i vrijeme kod sv. Pavla je gotovo isteklo, polje vidljivog na samom kraju vremena se mijenja. Pavle u prvoj poslanici Korinćanima, pod pritiskom kraja povijesnog vremena, piše dramatično i paradoksalno:

Od sada neka oni koji imaju žene žive kao da ih nemaju (*hos me*) i oni koji tuguju kao da ne tuguju (*hos me*) i oni koji kupuju kao da nemaju [...] Jer oblik ove riječi prolazi (1. Korinćanima 7:29:32). (Badiou 49)

Pogled stvorenja nije s drugog svijeta, već utjelovljen u prolaznom liku ovoga svijeta koji vidi stvari, sve klizi svome kraju, pada u ponor nepostojanja, gura prema sebi kroz “kao ne” (*hos me*). I tek iz te pozicije dvostruke meantologije moguće je uočiti novu bolest – bolest

popustljive moći koja još nije imala pravi naziv. Taj svijet jedva odražava sve pojavnosti i istovremeno ih potkopava. Nizu navedenih paradoksa u kontekstu filmske slike možemo dodati: neka oni koji prave filmove snimaju kao što nisu snimali, i oni koji prodaju filmove kao da ih ne prodaju, i oni koji gledaju filmove kao da ih nikada nisu vidjeli – jer društvo spektakla prolazi. Pitamo se u ovom prolaznom trenutku: nije li sada jedini način da se iz ruševina spektakla rađa nova vizualnost. To je gotovo nemoguća misija filma kako u Pasolinijevo vrijeme tako i danas: misaoni film, vizualizacija stvari koje nisu: jer u spektaklu se sve svodi na prikriivanje svog „kao ne“ (*hos me*); filmsko tvrdoglavo odbijanje da otkrije svoj kraj, jer možda je kraj spektakla ujedno i kraj svijeta. Film kroz Pavlovo očiste dvostruke meantologije kod Pasolinija, po mom mišljenju, funkcionira kao izgubljeni objekt, ili bolje reći, film postaje melankolični, izgubljeni objekt. Ali čak i ovdje, usred naslućivanja kraja filma, iščeznuća filmske slike, nalazimo blage seizmografske znakove potresa. Uz teškoće ili gotovo nemogućnost filmskih slika da vizualiziraju univerzalnost postoji i opasnost od iščeznuća svijeta. U izvjesnom smislu, scenarij sv. Pavla zapleten je u vremenski čvor bića koje je projekcija prošlosti na buduće mogućnosti, tj. scenarij se maksimalno poigrava s citatima (prošlošću) u sadašnjosti. Ali sadašnjost je nesvjesna odjeka prošlih događaja, živimo u vremenu praznog umnožavanja, a scenarij pripovijeda o tom neskladu proliferirajući prazninu umnožavanja. Ne radi se tu samo o banalnom opažanju da je vrijeme svetosti i proroka davna prošlost, o vječnoj paralaksi između slova zakona i naše situacije, o prolaznom trenutku kada se raskol mogao prevladati i stvoriti nova zajednica utemeljena u ljubavi. Sam Pasolini, iako je uočio taj raskol još se uvijek nadao da se on može nadvladati. U svojoj teoriji filma Pasolini se bavio problemom kako indeksni znak filma može uskrsnuti u suvremenom svijetu tj. može li filmski jezik otjeloviti sveto tijelo. Njegova heretička semiotika nije samo "slavljenje" onoga što je predstavljeno, već također samog filmskog jezika. Film je "pisani jezik stvarnosti", on ne predstavlja samo stvarnost nego je i ustoličuje. U knjizi *Heretički empirizam (Hereitcal Empiricism)* Pasolini piše:

Od velike Lenjinove akcijske pjesme do male stranice akcijske proze zaposlenika Fiata ili ministarstva, život se neupitno udaljava od klasičnih humanističkih ideala i gubi se u pragmatiki. Čini se da je film (s ostalim audiovizualnim tehnikama) pisani jezik ovog pragmatizma. Ali može biti i njegov spas, upravo zato što ga izražava – i to iznutra, proizvodeći se iz sebe i reproducirajući ga. (205)

Jedino kroz strahoviti pragmatizam film nas može dovesti do nove univerzalnosti o kojoj govore teoretičari tumačeći svetoga Pavla. Ukoliko prevedemo tu akcijsku pjesmu okićenu semiotičkim znanstvenim aparatom u performanse, onda ta izjava više nije toliko tvrdoglavo staromodna ili skandalozna: sama zbilja je izvedbena (performanse), u određenim aspektima ona u sebi već krije potencijale filmičnoga. Stoga iščeznuće filmske slike izvire iz nestajanja filmičnoga. U kontekstu političke teologije ta filmofilija dobiva sasvim drukčije značenje. Formula te heretičke semiotike glasi: film kao jezik zbilje ili sama zbilja nudi spasenje ukoliko je proizveden tj. pisan jezikom zbilje. Iz toga proizlazi ne samo ljubav prema filmu već i ljubav prema stvarnosti. Stoga Pasolini, u intervjuu u kome objašnjava taj semiotički skandal, kaže:

Moja vizija kinematografije kao jezika je stoga "difuzna" i "kontinuirana" vizija, reprodukcija stvarnosti neprekinute i fluidne poput stvarnosti. Ovdje, dakle, moja ljubav prema stvarnosti obuhvaća u apstraktnom smislu svu stvarnost od vrha do dna, od glave do pete; to je izjava ljubavi kao neustrašiv i teorijski čin vjere. (216)

Taj "neustrašivi i teorijski čin vjere" tiče se i uskrsnuća "mesa" svetoga Pavla, njegove tajanstvene bolesti kao i onih najsiromašnijih *queer* tijela planete slamova, vjera je to da filmski jezik može izraziti zbilju. Neumitnom iščeznuću filmske slike možemo se suprotstaviti jedinom iznimnom vjerom u svijet (i obrnuto). Ta ljubav prema svijetu, prema prirodi, danas bismo rekli antropocenu, mora dolaziti odozdo, iz slamova, nju ne mogu nametnuti nikakve elite, to je ljubav u kojoj odbačeno, napušteno od boga, "*queer meso*" zadobiva univerzalnu vrijednost. Taj čin podudara se sa Pavlovom vizijom novog subjekta i zajednice koja počiva na sasvim jednostavnoj premisi: ako volite filmsku sliku, pa makar i u nestajanju, onda volite i ovaj svijet, pa makar u permanentnoj opasnosti iščeznuća.

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DISAPPEARING OF THE WORLD AND THE CINEMATIC IMAGE: PIER PAOLO PASOLINI AND HIS SCRIPT OF SAINT PAUL

In Pier Paolo Pasolini's unrealized screenplay about Saint Paul, initially written in the late 1960s and then revised during the 1970s, the apostle Paul traverses the Western world of that era (Europe and America), conveying his teachings to diverse groups of people. Filled with quotations from Paul's epistles, the screenplay situates them in Pasolini's contemporary milieu, prompting reflection on whether Paul's words and ideas could once again resonate in the Western society of the 1970s. Within the screenplay, Paul's body is afflicted by a mysterious illness, burdened by an indescribable anguish. In Pasolini's earlier works, a profound reverence for the body, untainted by consumerism, is evident; he held faith in the bodies of the proletarians he encountered on the sprawling outskirts of Rome, viewing them as embodiments of resistance against the capitalism. However, in the screenplay depicting St. Paul, his perspective on the body undergoes a transformation. In this paper, I explore the yearning of Pasolini's "sick" bodies, Queer bodies in a time marked by consumerism and the emergence of new identity politics (ethnic, gender, age, religious, etc.). Pasolini equates this "sickness" with sodomy, a concept from ancient religious texts that leads to eternal exclusion without redemption. According to Saint Paul's epistle to the Romans (1:24–27), sodomy is portrayed as a consequence of divine abandonment, where individuals are given over to strange passions and "unnatural practices." However, this concept goes beyond mere "exclusion"; it represents a "double exclusion" of those who are "queer". Many contemporary left-wing theorists interpret this double exclusion as possessing a theological-political dimension that holds new potential. (Caputo, Alcof) This potential lies in the possibility of establishing new forms of community that transcend ethnic, national, religious, or sexual exclusivity. In the first part of the work, I analyze Pasolini's screenplay and problematize the "structure that wants to be another structure," i.e., the ambiguity of the

screenplay that is supposed to become a film, in order to point out the theological-political dimension of Saint Paul. Then I highlight the various theoretical readings of Saint Paul today, exploring the concepts of "capitalist deterritorialization and reterritorialization" (Badiou), "immunology" (Esposito) and "heretical mystical anarchism," i.e., the "faith of unbelievers" (Critchley). All these concepts, through a new reading of the body of Saint Paul, open up the possibility of new forms of life, new universalities as oppositions to the universality of capital and identity politics. In the final part of the work, I raise questions about the possibility of the cinema to depict this new universality.

In summary, the questions addressed in this paper are: Can the body of Saint Paul free itself from partial branding arising from identity politics and serve as a motif for establishing community on different, universal principles? What is the relationship between Pasolini's screenplay and contemporary philosophical debates about Saint Paul and the possibility of alternative visions of community not burdened by previous limitations of nation and territory? How do all these new readings of St. Paul reflect on Pasolini's vision of film? Isn't Paul's "sickness" of the body also the sickness of cinematic image? And finally, can cinematic image "redeem" corruptive reality?

Pasolini's Screenplay St. Paul

In Pasolini's screenplay St. Paul visits us, speaks to us, appeals to us, and in order to do so, the map of his pilgrimage changes in accordance with the time in which he appears: ancient Rome becomes New York, and modern Rome represents Athens; the scene of the apostle's martyrdom would be filmed in the same place where Martin Luther King was killed; the film sets would be the streets and squares of contemporary Western cities, the actor portraying St. Paul would literally speak quotes from Paul's epistles. The voice of the prophet is heard around the world, in various places St. Paul encounters various groups: neo-Nazis and fascists, faded, fallen revolutionaries, the poor on the outskirts of metropolises, journalists, trendy intellectuals; everyone reacts in their own way to his preaching, rejecting or simply being bored by Paul's teachings. In satirical scenes, his preaching comically deviates from the audience's expectations: in Bonn, he preaches to industrialists, provoking neo-Nazi uprisings; in Geneva, he disturbs stubborn Christian sympathizers and potential donors with his exaggerated emphasis on sexuality; in Rome, he bores idle nouveau riche with the old-fashioned rhetoric of the Christian faith; in New York's Greenwich Village, he preaches obedience to authority to a selected group of black rebels, young anti-war activists, feminists, and desperate young refugees.

In contrast to his previous scenarios, where Pasolini focused on bodies from the periphery, the bodies in the scenario of St. Paul are different, as if some "illness" has crept into them, even affecting St. Paul himself. This change in the perception of bodies reflects Pasolini's understanding of the societal changes occurring in the late sixties and early seventies of the last century. With the emergence of consumerism, new identity politics arise, fragmenting society

and giving rise to various subcultures, thereby undermining the relationship with the universal.

Pasolini is aware that the human body itself can no longer resist the emerging permissive power of capitalism. The transition from a repressive Oedipal economy to consumerism, with its constant stimulation of desire and pursuit of pleasure, has affected the body, and Pasolini himself. For him, a new form of political control emerged in the mysterious mixture of fascism and consumerism, embodying both the beautiful and the ugly.

Different readings of Pasolini's St. Paul

The question is: why do Pasolini, and later many left-wing philosophers, return to this apostle whose name is often associated with the most stubborn aspects of Christianity: the church, moral discipline, conservatism, and suspicion towards Jews (Caputo, Alcott 20-61)? What is already apparent in the screenplay – the fragmentation, the division of various groups, St. Paul's inability to unite them – has now evolved into bitter cultural wars, largely revolving around questions of identity and presentation. The return to St. Paul is driven by a desire to resist this boundless fragmentation and endless multiplication of identities. One of the main factors contributing to this new proliferation of identities is the transition to a post-Fordist economy, in which the consumerist possibilities of new combinations are boundless: from ethnic to gender, religious, age-related, health-related, etc. (and these attributions can be endlessly multiplied and combined further). Alain Badiou satirically addresses such multiplication, noting that capitalist deterritorialization demands constant reterritorialization; capital constantly demands the creation of new identities (10).

In that context, even more astonishing and incredibly violent is the following statement by Paul in the Epistle to the Galatians (Gal 3:28): "There is no longer Jew or Greek, there is no longer slave or free, there is no longer male and female" (Badiou 5). Although it negates all identity differences, this statement also calls for new forms of community based on "a subject without identity and a law without force" (Badiou 13), thus with more universal aspects of community. This statement by Paul, as well as the question of resurrection itself, embodies what Badiou calls an "Event" that breaks out of firmly established causal relationships. It is a rupture in history, carrying a new truth within itself regardless of the stagnation of community, empires, or territories. Therefore, for Pasolini, Saint Paul is his contemporary, and can also be ours, resisting the despotism of the Roman Empire, rejecting law and subject in a new universalism. In other words, only an enemy with an equally universal project can oppose the absolute sovereignty of capital and financial globalization (the vision of the community of Saint Paul is a militant singularity inspired by the event of resurrection, acting in radical universalism).

In Pasolini's screenplay, Paul is always seen in motion, constantly preaching under the pressure of time constraints, always active: "we see St. Paul thinking in stressful situations, usually in the heat of current controversies (only once towards the end of the story do we see Paul idle in Central Park in

New York, and then he actually tells us nothing.)" (Wills 111). He is a mystic and profound theologian, but also an articulate street fighter on various fronts, often disturbed, embittered, and opposed to all forms of authoritarianism, both fascist and anti-fascist, significant to us today because he embodies the antagonism between the dead letter of the Law and the living moment. He is precisely because of his unwavering faith the most dangerous heretic. Simon Critchley finds this paradoxical connection between faith and profound disbelief in his book "Faith of the Faithless". In Paul's Epistle to the Galatians, this is manifested in the relationship between heresy and the Law, which are not opposed as is usually thought: "I live, yet not I, but Christ liveth in me" (Gal, 2:20) (Critchley 130). The created life seeks an exit in the intense negation of the difference between God and creature; the creature is no longer a creature, nor is its creator any longer a creator. Since mystically united with God, the "I" does not feel pressure from outside – the Law is not external, but within me. In this blurring of boundaries, in infinite love, Critchley finds the roots of heretical mystical anarchism. "Where I stand devoid of my own will and the will of God and all his works and God himself, there I am above all airy, I am neither God nor creature" (Critchley 131).

It can be said that the heretical mystical anarchism discussed by Critchley permeates Pasolini's screenplay, i.e., Paul's address to others (various fragmented bodies) is not a theological event, because those who are called upon, as soon as they feel his address, are imbued with heretical love, "faith of the faithless". This love transcends identity politics; its vibrations encompass all the way to the zero level of humanity, the life of the created in its purest form. In short, the body of the apostle Paul contains, or rather opens up possibilities for new creations of life.

Cinema of double meontology

At the end, we should ask ourselves whether these reflections on the poor, love, and heresy, which the screenplay anticipated, can serve to open questions about the very possibility of visualization and emerging from "a structure that wants to be another structure," as Pasolini described the form of screenplay, the literary form that wants to transform into film. How to visualize the new/old form of universality in the body of St. Paul? Is there something beyond the Law, can it be seen beyond the Law? In other words, is it possible to imagine a kind of cinematography that would take us beyond the Law? Saint Paul speaks of a new body that humanity will acquire at the end of time; Paul himself is this body that must die in order to rise again. Can these premises expressed in philosophy be visualized? Can film images somehow redeem corrupt reality, mere existence?

In Pasolini's screenplay places that bear witness to Paul's mission are in a phase of disappearance: emptiness seeps into the suburbs, spreading like an invisible river, buildings lose their shapes, becoming impersonal; familiar forms are blinded by the sunlight, everything converges into a center that isn't; we feel that alleys and buildings are vanishing into the "mud of history." Yet, this disappearance is not just akin to looking at old faded photographs; newspapers that stand out with their novelty in this context only emphasize the

premonition of their imminent obsolescence and disappearance. In the background, the screenplay suggests that the form of this world is passing away or decaying into nothingness. Here, we are close to how Badiou reads Paul's worlds from the first verse to the Corinthians: "God chose what is foolish in the world to shame the wise; God chose what is weak in the world to shame the strong" (1 Corinthians 1:27). This is a concise form of double meontology: things that are not (*ta me onta*), things experienced as having no value, are chosen in relation to things that are (*ta onta*). In other words, God chose things that are not, not to destroy things that are, but to vanish from thought.

In my opinion, this vanishing from thought can be partially detected in Pasolini's attitude towards the cinematic image, particularly at the end of the screenplay when the places associated with Paul's mission disappear. Just like in Paul's time, the cinematic time is almost expired, the field of the visible changes at the very end of time. Under the pressure of the end of historical time, Paul writes dramatically and paradoxically in his first letter to the Corinthians: "From now on let those who have wives live as though they had none, and those who mourn as though they were not mourning, and those who rejoice as though they were not rejoicing, and those who buy as though they had no possessions [...] For the present form of this world is passing away" (1 Corinthians 7:29-32). (Badiou 49)

The perspective of creatures is not from another world but embodied in the passing form of this world that sees things, everything slides towards its end, falls into the abyss of non-being, pushes towards itself through "as if not" (*hos me*). And only from this position of double meontology is it possible to recognize a new illness – the illness of yielding power that has not yet had a proper name. This world barely reflects all appearances and simultaneously undermines them. Adding to the series of paradoxes in the context of the cinematic image, we could say: let those who make movies shoot as if they haven't shot, and those who sell movies as if they're not selling them, and those who watch movies as if they've never seen them – because the society of spectacle is passing. In this passing moment, we wonder: isn't now the only way for a new visibility to emerge from the ruins of the spectacle? It's an almost impossible mission for cinema both in Pasolini's time and today: a thoughtful film, a visualization of things that are not: because in the spectacle, everything comes down to concealing its "as if not" (*hos me*); cinema stubbornly refuses to reveal its end, because perhaps the end of the spectacle is also the end of the world. Through Pasolini's lens of double meontology, film, in my opinion, functions as a lost object, or rather, film becomes a melancholic, lost object. But even here, amid the anticipation of the end of the film, the disappearance of the cinematic image, we find faint seismic signs of upheaval.

With the difficulties or almost impossibility of film images to visualize universality, there is also a danger of the world's disappearance. In a certain sense, the scenario of St. Paul is entangled in the temporal knot of beings that is a projection of the past onto future possibilities; that is, the scenario plays with quotes (from the past) in the present to the maximum. But the present is unaware of the echoes of past events; we live in a time of empty multiplication,

and the scenario narrates this discrepancy by proliferating the void of multiplication. It's not just a banal observation that the time of holiness and prophets is a distant past, about the eternal parallax between the letter of the law and our situation, about the passing moment when the schism could have been overcome and a new community based on love created. Pasolini himself, although he noticed this schism, still hoped that it could be overcome. In his film theory, Pasolini dealt with the problem of how the indexical sign of film could resurrect in the modern world, i.e., whether the cinematic language could embody the sacred body. His heretical semiotics is not just the "celebration" of what is represented but also of the cinematic language itself. Film is the "written language of reality"; it not only represents reality but also enshrines it. In the book "Heretical Empiricism," Pasolini writes:

From Lenin's grand action song to the small page of action prose by Fiat or ministry employees, life unquestionably moves away from classical humanistic ideals and gets lost in pragmatism. It seems that film (along with other audiovisual techniques) is the written language of this pragmatism. But it can also be its salvation precisely because it expresses it - and that from within, producing itself from itself and reproducing it. (205)

Only through tremendous pragmatism can film lead us to the new universality discussed by theorists interpreting St. Paul. Reality itself is performative, and in certain aspects, it already contains the potential of the cinematic. Therefore, the disappearance of the cinematic image arises from the disappearance of the cinematic itself. In the context of political theology, this cinephilia takes on a completely different meaning. The formula of this heretical semiotics reads: film as the language of reality or reality itself offers salvation if it is produced, that is, written in the language of reality. From this stems not only love for film but also love for reality. Therefore, Pasolini, in an interview explaining this semiotic scandal, says:

My vision of cinema as a language is therefore a 'diffuse' and 'continuous' vision, a reproduction of reality uninterrupted and fluid like reality itself. Here, therefore, my love for reality encompasses in the abstract sense all reality from top to bottom, from head to toe; it is a declaration of love as an intrepid and theoretical act of faith. (216)

That "fearless and theoretical act of faith" also concerns the resurrection of the "flesh" of St. Paul, his mysterious illness, as well as those of the poorest queer bodies on the planet of slums. It is a faith that the language of film can express reality. We can confront the inevitable disappearance of the cinematic image only with exceptional faith in the world (and vice versa). This love for the world, for nature, today we would call it the Anthropocene, must come from below, from the slums; no elites can impose it. It's a love in which the rejected, abandoned by God, "queer flesh" gains universal value. This act aligns with Paul's vision of a new subject and community based on a very simple premise:

if you love the cinematic image, even in its disappearance, then you love this world, even in the constant danger of disappearance

Keywords: Pasolini, screenplay St. Paul, political theology, universality, disappearing of the world and cinematic image

**TO WALK IS/NOT TO WRITE: THE PERCEPTION OF
WALKING IN TWO PERSONAL ESSAYS BY MAX
BEERBOHM AND VIRGINIA WOOLF**

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Abstract: The paper deals with the relationship between the personal essay as a form and walking as an impulse for artistic creation. After the place of the personal essay within the literary genre is considered (Adorno, Peter, Huxley, Epstein, Boetcher Joeres, Mittman, Lopate), the idea of walking for its own sake is compared with writing the personal essay. A walk can be a means of processing thoughts, evoking memories, developing associations and ideas which arise spontaneously along the way. Going for a walk implies no specific direction, so the essayist has a mental freedom to express personal experience wandering in various directions, since there is no drawn path in advance. The different perceptions and viewpoints of walking are analysed in two personal essays “Going Out for a Walk” by Max Beerbohm and Virginia Woolf’s “Street Haunting”.

Key words: personal essay, walking, subjectivity, freedom, flâneury, stream of consciousness

1. Introduction

The important characteristic of the personal essay is its intimacy. The essayist sets up a relationship with the reader, sharing his thoughts, ideas, impressions, fears, complaints in a conversational, familiar style. The reader gets the impression as if the author is whispering in his ear, entrusting everything to him, from ordinary gossip to the greatest wisdom. By sharing his intimate thoughts with the reader, the essayist establishes a specific interaction, a dialogue, even friendship to some extent, based on understanding and identification. At the heart of the personal essay lies the assumption of the unity of human experience, which was first noticed in Montaigne.

Phillip Lopate mentions the conversational element as one of the most important characteristics of this type of essay, because the very dynamics of the conversation and the desire to make contact are woven into the form of the essay and serve to establish emotional intimacy with the audience. A common feature of the personal essay is interest in the little things, insignificant things that are at hand, irrelevant and seemingly uninteresting, but inspiring for the essayist. Very often the personal essayist turns a small subject into a big topic (xxiv-xxv).

In the preface to his *Collected Essays* from 1958 Huxley gave his definition of the essay, mentioning that "the essay is a literary device for saying almost everything about almost anything"(i). He also claims that essays belong to a literary genre whose exceptional variability can be studied in relation to three aspects, which Huxley calls poles. The first aspect is personal and autobiographical, the second is objective, that is, factual and concrete-particular, and the third aspect is abstract-universal. Huxley believes that the best essayists and essays are those combining all three mentioned worlds in which thoughts and feelings can move freely and effortlessly between all three spheres, from the personal to the universal, and back to the concrete, that is, from objective facts to inner experience and vice versa. Through this circular motion a continuous dynamics of the essay is created.

Walter Pater compares Plato and Montaigne, referring to their literary methods. He considers the Platonic Dialogue "essentially an essay" (162), because the topic is argued by asking questions and giving answers as the method of discovery. It resembles Montaigne's essayistic method, which combines flexible form with intellectual rigor. Pater claimed that Montaigne had found the ideal literary form which corresponded to the way that human mind related itself to truth, where truth is just a possibility, a personal experience rather than general conclusion. This "essentially informal, this un-methodical method" (179) presents rather a dialectic process than seeking for conclusions. Plato used questions and answers in the same way Montaigne used endless conversations with himself: not to find eternal truth, but to get closer to certain knowledge.

In his reflections on the essay as a literary genre, Adorno stresses that the essay "does not try to seek the eternal in the transient and distil it out; it tries to render the transient eternal" (11). Hence the essayist's complete freedom towards his subject, his "anti-systemic impulse" (15) and immediacy. However, due to such freedom of the essay, it is difficult to define this literary genre. The essay is constantly renewed and changed from one author to another, opposing any clear definition and form, containing elements of philosophy, history, biography, popular

science, critical, journalistic or moral work. It includes a variety of views, it is not limited to one individual, it constantly exceeds limits and thus acquires interdisciplinarity. The essay turns the content of all spheres of human consciousness upside down and brings them closer to human experience. It is in fact a "trial" (from French *essayer* - "to try") in which certain knowledge and experiences are reflected in order to get closer to the reader. This task is all the easier because the essayist is neither an expert who has achieved certain knowledge, nor a philosopher, historian, psychologist or politician, but a person who tries everything and who has certain knowledge about everything. Mikhail Epstein claims that the essayist is actually a "professional of the amateur genre" (64).

The essay as a literary form has always been difficult to define, so it is sometimes classified as an "anti-genre", a place for critical thinking and subversive, unscientific discussions. By analogy, such a genre would also include letters and diaries, i.e. all those forms of writing that are often called private texts, and which were traditionally written by women. Boetcher Joeres and Mittman offer a new perspective of the essay and point to the importance of considering the concept of gender within the essay as a special genre, the very form of the essay that offers different ways of expression, and the importance of politics in the understanding and development of the essay (13).

The two critics write that the essays may have been intended to give moral lessons to women, but in that case women were only objects addressed to or written about, so they did not actively participate. Women, who were little heard of in the time of Montaigne and Bacon, were not expected to write essays, as the genre involved experience, wisdom and reflection, which were not considered characteristics of women of the era. Boetcher Joeres and Mittman suggest that it was only in the nineteenth century that women began to write more essays, because the social situation had changed to such an extent that they were enabled to convey their thoughts and attitudes more freely. Even in the 20th century, a woman had to have a reason for walking alone through the city, as in the essay "Street Haunting" by Virginia Woolf. They point out that, when we want to investigate what today's women undertake when they choose an essay for their own purposes, how they adapt the form of the essay to themselves and their expression, we often reach for the names of women who are activists and in a way encourage radical attitudes and thoughts. In order to adapt a form that is not intended for women to themselves, a dose of radical thinking is needed (14).

Often the writer of a personal essay begins to research one subject, then very quickly establishes the opposite topic, in order to incorporate both topics into one whole by the end of the essay. The title of the essay sometimes has nothing to do with its content. This frequently occurs in Montaigne's essays, when he announces large topics, like experience, and starts writing about whatever occurs to him. Digression is another technique in the personal essay that has both structural as well as a humorous function. The main role of digression is to accumulate all the dimensions of understanding that the essayist manages to collect by bringing a problem or idea into as wide context as possible, without overloading it. Digression can justify its existence only if it actually supplements the subject. The essayist starts from his thoughts and shows the reader how he came to them. The subjective approach is emphasized, so the essayist is sometimes in disagreement with himself. An important feature of a personal essay is the ability to create doubt, as it has a stimulating effect on the reader. The personal essay indicates how our "I" functions relatively freely in today's uncertain world. Sceptical, but honest and tolerant of imperfections, this way of existence corresponds to modern course of life. Yet Montaigne's claim that human beings were surrounded by darkness and there was nothing solid around them that they could firmly hold to, pointed to a philosophical acceptance of the idea that man should live in the moment (Lopate 1997 xxv).

The act of walking for its own sake can be compared with the personal essay: a walk can be a means of processing thoughts, evoking associations and discovering new ideas which arise spontaneously along the way. In its mental freedom the essay is similar to walking – there is no wrong way in reaching the destination. The personal essayist deals with his subject in the same way, the mind can wander in various directions, expressing reality of its own experience. Because of the flexibility and adaptability of the form of the essay, the personal essayist has freedom to move in all directions, using free associations and digressions, what seems to be just impulsive, unsystematic writing as fragmentation and digression, is actually a result of well thought literary technique and a system within itself. Because of their unpredictability, walking as well as writing can become an unending source of surprise and pleasure.

2. Reality, Experience and Expression in Max Beerbohm's essay "Going Out for a Walk"

Numerous writers wrote essays on walking, many of them are widely studied, like Richard Steele's vivid description of a life of a city in

one day in "Twenty-four Hours in London," or Hazlitt's essay "On Going a Journey" and Thoreau's "Walking", which belong to very best of their writings. This paper focusses on essays on walking by two contemporaries, Max Beerbohm, who was merely known as an essayist, and Virginia Woolf, a famous novel writer and a prolific essayist, whose essay writing was unfairly neglected for quite a long period of time. The two writers had completely different opinions on walking as an act of inspiration, or even relaxation and source of tranquillity. In "The Modern Essay" Woolf praises Beerbohm's essays and calls him "the prince of his profession" (302). Woolf distinguishes that "he has brought personality into literature, not unconsciously and impurely, but so consciously and purely that we do not know whether there is any relation between Max the essayist and Mr. Beerbohm the man" (301). She compares reading of his essay with friendship, the reader gets the impression that he is surrounded by friendly faces and pleasant atmosphere and words have sense of human presence:

But *A Cloud of Pinafores* has in it that indescribable inequality, stir, and final expressiveness which belong to life and to life alone. You have not finished with it because you have read it, any more than friendship is ended because it is time to part. Life wells up and alters and adds. Even things in a book-case change if they are alive; we find ourselves wanting to meet them again; we find them altered. So we look back upon essay after essay by Mr. Beerbohm, knowing that, come September or May, we shall sit down with them and talk. (307)

An effective technique in essay writing is an intriguing opening in order to evoke interest in readers to continue the reading process. Charles Lamb begins his famous essay "A Chapter on Ears" with the sentence: "I HAVE NO EAR. – " and leaves the reader in suspense until he explains: " [...] – *for music*" (165-166). William Hazlitt opens his essay "On Going a Journey" with an idea that solitude in nature offers the best company: "ONE OF THE PLEASANTEST THINGS in the world is going a journey; but I like to go by myself. I can enjoy society in a room; but out of doors, nature is company enough for me. I am then never less alone than when alone" (181).

Max Beerbohm uses the same technique in his essay "Going Out for a Walk" from 1918. He challenges the idea of walking for walking's sake, finding nothing enthusiastic about walking: it neither inspires emotions and thoughts nor arouses spirit of freedom and curiosity. While many other writers praise walking, Beerbohm states in the very first sentence: "IT IS A FACT that not once in all my life have I gone out for a walk. I have

been taken out for walks; but that is another matter" (237). The subversive idea of walking as a completely irrelevant and unnecessary activity is supported by many explanations further in the essay, starting with the fact that the author lives in London, a town which is rather unpleasant for walking because of its noise, bustle, squalor and smoky air. These are the reasons why nobody invites him for a walk in London. On the other side, when in the country, people tend to ask him to go for a walk with them, thinking that "there is something inherently noble and virtuous in the desire to go for a walk" (237).

Beerbohm rejects the idea of going for a walk as a productive activity - on the contrary, he states that it stops the brain from thinking because of various distractions along the way. The ideas that come to us in the room when we are alone, get lost outdoor. The reason may be a person who wants to go for a walk with you, whom Beerbohm ironically calls a "walkmonger" (237). During the walk, people usually lead trivial and shallow conversations, tend to repeat the same idea constantly, or read aloud inscriptions that occur along the way, from notice-boards for traffic recommendations to trespassing bans. That means that during the walk their brain does not work properly, it is distracted by the surrounding and nothing meaningful can result from walking activities.

After stating and elaborating the problem, Beerbohm offers an explanation: a person is urged by his soul. The reason why walking cannot produce any sensible thinking activity is because the brain and soul clash. Beerbohm explains their relationship in the form of an imaginary dialogue, where the soul orders the brain to march:

Yes, it must be the soul that raps out the "Quick march!" to the body. - "Halt! Stand at ease!" interposes the brain, and "To what destination," it suavely asks the soul, "and on what errand, are you sending the body?" - "On no errand whatsoever," the soul makes answer, "and to no destination at all. It is just like you to be always on the look-out for some subtle ulterior motive. The body is going out because the mere fact of its doing so is a sure indication of nobility, probity, and rugged grandeur of character." - "Very well, Vagula, have your own wayula! But I," says the brain, "flatly refuse to be mixed up in this tomfoolery. I shall go to sleep till it is over." The brain then wraps itself up in its own convolutions, and falls into a dreamless slumber from which nothing can rouse it till the body has been safely deposited indoors again. (238-239)

That is the reason why the conversations during the walk often slip into dull topics and gossip. The author continues, even if you go to a definite

place, your brain would rather you took a vehicle, but it will serve you well unless you go out for a walk. If your legs move, the brain will not do any deep thinking for you.

Max Beerbohm was known for his curmudgeonly character, something he also often deliberately emphasized. The grumpy note is present in this essay, but Beerbohm presents himself more as an easy-going person who would like to be left alone in his armchair rather than a person who is angry and bitter towards walkers. At the end, he refers to the possible light-hearted topic of his essay: "Such as it is, this essay was composed in the course of a walk, this morning" (239).

The author concludes the essay with the statement that physical exercise is good for you if it is taken moderately, but strongly advises against taking a walk without reason. He mocks with the writing style of elder essayists who tended to begin and end their arguments with the same sentence, so, as he begun with the sentence that not once in all his life he had gone out for a walk, he also ends the essay with the same idea: "I never will go out for a walk" (239).

3. Virginia Woolf 's "Street Haunting": Mind, Meaning and Imagination

The completely different point of view concerning urban walking for its own sake and London as a place for going for a walk shared Virginia Woolf in her essay "Street Haunting" (1930), with the subtitle "A London Adventure". The essay was written two years after publishing *Mrs Dalloway*, the novel in which the act of walking through the centre of London, Regent's Park, Westminster, Trafalgar Square and other places serves as a link between characters. Woolf wrote many essays with different topics, shorter and longer, but besides perhaps "A Death of the Moth", this essay can be regarded as one of her most poetic personal essays. The very subtitle of the essay already implies an idea of a new experience, something thrilling, surprising, unexplored. Woolf felt strong connection between walking and writing, especially through London: "London itself perpetually attracts, stimulates, gives me a play and a story and a poem, without any trouble, save that of moving my legs through the streets" (Woolf 1982 186; Bowlby 219).¹ She finds winter walking through the streets of London as a way to escape and explore: dwelling the streets in the twilight between tea and dinner gives a sense of freedom, a person can join the army of anonymous people there and absorb life in the street almost invisible. Rebecca Solnit

¹ As Rachel Bowlby cites, Woolf writes about enjoying walking through London in her diary, entry for 31.5.1928.

shared the same idea in her book *Wanderlust: A History of Walking*: “Walking allows us to be in our bodies and in the world” (267).² Rachel Bowlby calls the moving outside “the removal of individuality for anonymity and the shift from stability – one fixed place – to mobility, a peaceable ‘army’ on the move” (220).

Woolf begins her essay with a humorous and intriguing statement:

No one perhaps has ever felt passionately towards a lead pencil. But there are circumstances in which it can become supremely desirable to possess one; moments when we are set upon having an object, an excuse for walking half across London between tea and dinner. (2014: 256)

It is obvious that the pencil purchase is just a guise for strolling alone through the streets and the narrator takes up a role of a flâneuse who will take the reader into adventure with her vivid feminine spirit of idle rambling down the streets. The term flâneur was for years reserved for a man, presumably an aristocrat who has time enough to wander aimlessly through the streets of a city searching for a new experience and was often referred to different types of artists, painters, writers, composers. The figure of a flâneur influenced the development of new themes and motives in art because through discovering sociological structures of a city, a new and creative perception of a city could be built. The flâneur is in search for the undiscovered, the hidden and gives things and characters a new meaning. He catches impulses that the city emits, disguised as an individual in the crowd. Guided only by the intuition, the flâneur does not move along a fixed route, but wanders aimlessly and absorbs the environment with all senses. While men were spending their free and leisure time with walking, the relationship between women and the city was different. It was restricted to aimless shopping because it was not appropriate for a woman to stroll alone through the streets, so she had to have a task to fulfil and an excuse for going out of the house.³ So of all the things which she could choose as a

² Solnit explored the idea of walking for many other purposes, not just aesthetic, but also cultural, social and political and challenged the multifunctional impact on the society.

³ More about the development and a position of a flâneuse can be found in Lauren Elkin, *Women walk the city in Paris, New York, Tokyo, Venice and London*. The author traces the relationship between a woman and the urban city atmosphere which she experiences by walking, resulting in new creativity and art. The author traced the steps of some famous women artists through various cities, from Jean Rhys, George Sand, Agnes Varda in Paris, Virginia Woolf

reason for going for a walk on her own, Virginia Woolf chose to buy a pencil, a symbol of writing, which is in this sense a symbol of a woman writer.

Walking gives Woolf the opportunity to fully develop her experimental literary techniques. The essay is free of expected linear narratives, the reader does not expect finished or closed text, but becomes the narrator's companion in the walk, gradually shut in the curtain which the author has drawn around us, as she points out as a characteristic of a good essay in "The Modern Essay" (307). She uses the stream of consciousness technique to move from the external reality into the internal world of her characters, and into their minds, projecting narratives full of impressions, visuals and the unconscious. The shell-like covering in which our soul is closed at home among all the familiar objects which limit rather than expand our horizons breaks as soon as we leave the house and step out into something new, unknown and adventurous.

The author builds the narrative framework of the essay around a walk around London in search for a pencil. Walking through Holborn and Soho, Oxford street, Mayfair and the Strand gives the narrator the opportunity to catch with her eye everything happening in the streets. The walk offers opportunity to move from place to place, enter and leave the shops, meet different people, leap into another character's consciousness, imagining what they think, feel and remember. During the walk through the streets of London, the narrator can imagine herself in any situation or environment she chooses. The freedom of movement inspires mental wanderings as well. In that process, the eye is an important means of perception. She mentions "a central oyster of perceptiveness, an enormous eye" (257) and further explains: "The eye is not a miner, not a diver, not a seeker after buried treasure. It floats us smoothly down a stream; resting, pausing, the brain sleeps perhaps as it looks" (257). Guided by the eye for a certain time, the narrator is tempted to go deeper than the eye can see or approves. She firstly urges to stay on the surface only. Soon she claims that the eye has the strange property to rest only on beauty, but after some time we become aware of satiety. We want to know more about the people we see. Eventually we start to ask ourselves, how it is to be a dwarf, blind man, Prime minister, homeless person, a wife of a second-hand book shop owner,

in London and Sophie Calle in Venice. Elkin, Lauren. *Women Walk the City in Paris, New York, Tokyo, Venice and London*. New York: Farrar, Straus and Giroux, 2018.

some of the characters she meets or imagines during her walk. Woolf plays here with the reader, at certain moments the narrator is a disinterested and detached observer who catches some scenes only with the glimpse of her eye. Such are the encounters with an old beggar or the woman lying in the street covered with a cloak (whose covering she compares with one on a dead horse or a donkey), the social component seems not to be relevant for her. On the other hand, the episode with a dwarf will offer completely different perspective, the reader will be drawn into the mind of that little person.

The descriptions of streets, people and the busy atmosphere in the streets of London is vivid and lively, so the reader easily feels as a part of it and identifies with the narrator's story. On her way the narrator stops at shop windows, even enters few shops. The scene of a female dwarf buying shoes in the boot shop is a remarkable example of drawing the reader into the story:

We halt at the door of the boot shop and make some little excuse, which has nothing to do with the real reason, for folding up the bright paraphernalia of the streets and withdrawing to some dusker chamber of the being where we may ask, as we raise our left foot obediently upon the stand: "What, then, is it like to be a dwarf?" (260)

The mind will find the hidden beauty inside deformity and imperfection. The dwarf, who is different in appearance in the street from the others, has her moment in the shop, showing her perfect, aristocratic feet and being admired for a while:

She came in escorted by two women who, being of normal size, looked like benevolent giants beside her. Smiling at the shop girls, they seemed to be disclaiming any lot in her deformity and assuring her of their protection. She wore the peevish yet apologetic expression usual on the faces of the deformed. She needed their kindness, yet she resented it. But when the shop girl had been summoned and the giantesses, smiling indulgently, had asked for shoes for "this lady" and the girl had pushed the little stand in front of her, the dwarf stuck her foot out with an impetuosity which seemed to claim all our attention. Look at that! Look at that! she seemed to demand of us all, as she thrust her foot out, for behold it was the shapely, perfectly proportioned foot of a well-grown woman. It was arched; it was aristocratic. Her whole manner changed as she looked at it resting on the stand. She looked soothed

and satisfied. Her manner became full of self-confidence. She sent for shoe after shoe; she tried on pair after pair. (261)

When buying was over and the dwarf returned to the street, "the ecstasy faded, knowledge returned, the old peevishness, the old apology came back, and by the time she had reached the street again she had become a dwarf only" (262). The episode shows that there are always more perspectives in approaching and assuming things; beneath the surface there are always some other layers of perspectives, surprising and unexpected. Nothing is as it looks like at first sight, besides the deformity lays a great beauty, hidden and completely individual, not obvious to everyone. This proves that beauty is often based on prejudices and negative perceptions. Back in the street, compared to other passers-by, that beauty disappears and the imperfections return to sight. Inside the shop, the little lady with her beautiful feet was a shining star, confident and proud, showing off her perfectness. As soon as she leaves the shop, among others in the street she is invisible again.

The essay completes by coming full circle, the narrator buys the pencil and returns home through the same streets which are now empty. At home, she is safe and protected, feels comfortable around old possessions and the lead pencil is "the only spoil we have retrieved from all treasures of the city" (267). The home offers past and present identity, safety within one's four walls, after experiencing fluidity of individuality that offers an outdoor experience.

The walk offered the narrator an escape from the room of her own, the possibility of going into the minds of others, a brief and liberating experience of becoming other for a while. In Woolf's essay there is no feeling of alienation caused by solitude, although the narrator wanders through streets of London alone. It is about pure *flânerie*, the idle desire to wander and observe, which is inextricably connected with solitude. It is a way of experiencing freedom, moving to other people's minds and the journey itself is of most importance, not the purchase of a pencil. Walking represents an escape and a pleasure. Woolf claims: "[...] the escape is the greatest of pleasures; street haunting in winter is the greatest of adventures." (267)

"Street Haunting" is a complex essay and can be analysed from various perspectives. It deals with observing, escapism, individuality and urban anonymity, identity. Woolf challenges different standpoints, such as the position of a woman from the feminist perspectives, issues of inner and outer space, or raises the question of the metaphor of the dwarf: whether it is the author herself, or it is the essay as a form in

comparison to other, “bigger” genres, such as the novel, or it could apply for any idea being unjustly perceived by hindered, biased and superficial perspectives.

4. Conclusion

Walking has different connotations among writers, most of them perceive it as a leisure activity which brings pleasure and offers an inspiration for artistic creation. It is stimulating and inspirational. The things they see, feel, smell or experience during the walk can be a trigger for deeper mental activities. In some situations, long walks have inspired authors to write essays on the sheer pleasures of walking, whereas some other writers decline any joy that walking might bring. Sometimes walking helps as a means to convey the atmosphere of vivid and busy street life, or tranquillity that nature brings, or the walk is just a guise for more complex issues for which it is the reader’s task to resolve. The analysis of two personal essays on walking by Max Beerbohm and Virginia Woolf point to two completely different approaches to the issue.

For Beerbohm walking is an irrelevant and insignificant activity, and nothing good or useful can result from it. Perhaps there is a benefit of a physical activity, which he also despises and emphasizes that one should not overdo it either. The city, especially London, is inadequate for walking because of the noise, bustle, crowd and cars and it creates a hectic and nervous atmosphere. Numerous shops, inscriptions and signs distract the attention of walkers and interfere with concentration, and in such conditions any useful or serious conversation is completely impossible. For Beerbohm walking is simply a waste of time.

Virginia Woolf, on the contrary, experiences walking as a liberating activity, the streets of London offer desirable solitude, one is alone in the street, and at the same time also surrounded by other people, unknown, interesting and inspiring. A walk through the city evokes one’s curiosity, you can get into people’s houses by looking at their illuminated windows, and indirectly into their lives and thoughts. Walking stimulates imagination, creativity and satisfies the human need for socialization. One is in the center of events, and yet also on the sidelines. Also, a walk through the city serves Woolf for her narrative technique because, although the essay functions as a closed circle (the walker leaves the house at the beginning and returns home again at the end), the fragments that the walker experiences on the streets of London and which distract her allow the author to indirectly enter into other people’s minds. The trigger is in the street, the ideas swarm either by observing places such as houses and apartments, or people she meets

on the street or in shops. A whole constellation of characters appears in the essay: a blind man, homeless person, dwarf, Prime minister, different people from different social classes, and each of them lives a life, unique and interesting. Using the narrative technique of stream of consciousness, the narrator seamlessly moves from the street, which presents external reality, to internal thoughts, the inner life of characters. For Woolf, street haunting was a way for to experience freedom. We should not ignore the fact that in those days men had freedom to go where they wanted without hindrance, and women needed a reason to go out in public (in this case it is a pen). The sociological moment is also relevant for different approaches to the issue of walking: while for one the walk is a bore, for another it means liberation.

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ŠETATI NE/ZNAČI PISATI: PERCEPCIJA ŠETNJE U DVA OSOBNA ESEJA MAXA BEERBOHMA I VIRGINIJE WOOLF

Rad se bavi odnosom osobnog eseja kao književnog oblika i šetnje kao poticaja za umjetničko stvaralaštvo. Nakon razmatranja mjesta osobnog eseja unutar književnog žanra (Adorno, Peter, Huxley, Epstein, Boetcher Joeres, Mittman, Lopate), ideja šetanja, odnosno hodanja bez posebne svrhe i cilja uspoređuje se s pisanjem osobnog eseja. Šetnja može biti sredstvo procesuiranja misli, evociranja sjećanja, razvijanja asocijacija i ideja koje se spontano javljaju na putu. Odlazak u šetnju ne podrazumijeva određeni pravac, pa esejist ima mentalnu slobodu izraziti osobno iskustvo lutajući u raznim smjerovima, budući da nema unaprijed zacrtanoga puta. Različite percepcije i shvaćanja čina šetanja analiziraju se u dva osobna eseja „Going for a Walk” Maxa Beerbohma i „Street Haunting” Virginije Woolf.

Ključne riječi: osobni esej, šetnja, subjektivnost, sloboda, flanerizam, struja svijesti.

DNEVNICI VIRDŽINIJE VULF

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Apstrakt: Ovaj tekst¹ razmatra dug proces transformacije autobiografske proze koju su stvarale žene (dnevnicima, memoarima, pismima, autobiografijama, časopisima), s posebnim naglaskom na dnevnicima Virdžinije Vulf (Virginia Woolf, 1882-1941). U tekstu se ukazuje na istraživački rad brojnih feminističkih autorki u tumačenju i redefinisavanju ove književne vrste. Analizirajući promene u autobiografskom pisanju žena od osamnaestog do dvadesetog veka, ove autorke su skrenule pažnju na mehanizam koji je korišćen u patrijarhalnom društvu u određenju identiteta žene i njenog sopstva; utvrdile su da postoji čvrsta veza između patrijarhalnih kulturnih predrasuda i marginalizovanja kulture žena; predočile su na blisku vezu između dnevničkog beleženja i potrage žena za samodefinisanjem; primetile su da su – samim procesom pisanja dnevnika, memoara i autobiografija – žene stvorile zajednički prostor; otkrile su osobene karakteristike dnevničke proze, kao što su: opozicija *subjektivnost* – *objektivnost*, opozicija između *javnog* i *privatnog* glasa ili opozicija između 'onog što je dominantno' i 'onog što je prećutivano', itd.

Takođe, ovaj tekst ukazuje na uticaj Vulf na promenu tradicionalnog književnog kanona i kanona tradicionalnih autobiografskih tekstova. U njemu se istražuje na koji način se pisanje dnevnika reflektovalo na autorkino pisanje; osvetljavaju se izvori u kojima je autorka pronalazila književne teme; pokazuje se da su prizori iz svakodnevnog života, knjige koje je čitala ili društveni događaji poslužili autorki kao sirov materijal za uobličavanje njenog književnog postupka. U tekstu se afirmiše i veza između, s jedne strane, književne scene dvadesetog veka i, s druge, svih promena unutrašnjeg života autorke i njenih pogleda na književnost, umetnost i svet.

Cljučne reči: Virdžinija Vulf, književnost, autobiografija, dnevnik, književna laboratorija, kultura sećanja, tradicija, modernizam, feminizam, razbijanje tradicionalne strukture identifikacije žene

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1. Uvod

„Šesnaesti vek se smatra početnom tačkom pisanja dnevnika kakvog poznajemo danas, ali je praksa zaista postala popularna u sedamnaestom veku. Ričard Bojl /Richard Boyle/, prvi grof od Korka /the earl of Cork/, pisao je dnevnike od 1611–1642, koji su kasnije prepisani i objavljeni u formatu knjige“ (Mulrennan & Murphy, *The Glucksman Library*), zapisale su dr Kirstn Mulrnen /Kirsten Mulrennan/ i dr Rejčl Mafi /Rachel Murphy/ u tekstu „Dnevnici kao istorijski izvori“, objavljenom u okviru elektronskog vodiča *Otvoranje prozora u prošlost: Istraživanje arhivskih dnevnika*, publikovanom na web sajtu Univerziteta Limerik /University of Limerick/ u Irskoj.

U poređenju sa sedamanaestim vekom, u osamnaestom veku se pojavljuje veći broj autobiografija i dnevnika žena i muškaraca. Ta autobiografska proza je poslužila mnogim naučnicama, istražiteljicama i istoričarkama da steknu bolji uvid u život žena u prošlosti, kao i u njihovo poimanje stvarnosti. Treba ipak imati na umu, upozorila je Erin Peldžr /Erin Kennedy Pelger/, da „dnevnici koje su pisale žene i dnevnici uopšte nisu mapirana teritorija. Pisani iz dana u dan, dnevnici pružaju 'komentar na život kakav se živeo'. Ovaj osećaj za neposrednost uvlači čitaoca u tekst na jedan nefiltriran način, podstiče radoznalost i pomaže da se direktno otkriju prošla vremena“ (Pelger 2).

Kako su žene u dnevnicima zanemarivale javni svet politike, fokusirajući se na opisivanje svojih razmišljanja i svakodnevnih obaveza, mnogi istraživači su dnevničku prozu žena smatrali nezanimljivom. Tek su s „pojavom ženske istorije, polja istorijskog istraživanja počela da se menjaju. Pošto su nove generacije istraživača ušle u arhive, oni su s otkrićem prašnjavih dokumenata otkrili u dnevnicima nove perspektive, nove materijale i nove ideje“ (11).

U kritičkim teorijskim promišljanjima 20. veka, koja su artikulisala i produbila naše viđenje autobiografske proze, posebna pažnja teoretičarki/teoretičara bila je okrenuta Virdžiniji Vulf i njenim dnevnicima. Dnevničko beleženje Vulfove otkrilo nam je nepoznatu stranu ove autorke, ali je istovremeno trasiralo put za drugačije shvatanje autobiografske proze kao osobenog književnog izraza.

„Virdžinija Vulf je počela redovno da vodi dnevnik 1915. godine. Činila je to sve do 1941, a poslednja beleška napisana je četiri dana pred smrt“, zapisao je Leonard Vulf, Virdžinijin suprug i priređivač knjige *A Writer's Diary: Being Extracts from the Diary of Virginia Woolf*. Prvo izdanje te knjige objavila je izdavačka kuća *The Hogarth Press* iz Londona 1953. godine. Od tada do danas, dnevnici ove autorke bude veliku pažnju. U predgovoru knjige, Leonard Vulf navodi šta ga je prilikom pripreme posebno zanimalo:

Ja sam pažljivo iščitao 26 svezaka dnevnika i napravio izvode koje u ovoj knjizi štampam, a to je praktično sve što se odnosi na njeno sopstveno pisanje. Uključio sam još tri grupe isečaka. Prvu, u kojoj se nalazi izvestan broj odeljaka gde Virdžinija Vulf dnevnik očigledno koristi kao metod uvežbavanja ili isprobavanja umetnosti pisanja. Drugu, gde se nalazi nekoliko zapisa koje sam [...] izabrao zato što čitaocu daju predstavu o direktnom utisku koji su na njen um ostavile neke scene i neke ličnosti, kao sirovi materijal njene umetnosti. Kao treće, uključio sam jedan broj zapisa u kojima komentariše knjige koje je čitala (Vulf 3-4).

Iz obilja beležaka Leonard je odabrao one tekstove koji su na najbolji način odražavali Virdžinijinu introspekciju, kontemplaciju i duboko poniranje u sebe, kao i sam proces njenog sazrevanja i promena, ličnih i literarnih. Time je ocrtao put kojim je Virdžinija prošla, gradeći svoj osobeni glas.

Čitajući dnevničke beleške Virdžinje Vulf, čitateljka/čitalac stiče utisak da je ova književnica – ispisujući brojne zapise, beleške, primedbe, zapažanja, opaske, tvrdnje, komentare, konstatacije, refleksije, samorefleksije, spoznaje, i mnogo toga još – zapravo stvorila sopstvenu književnu laboratoriju.

2. Dug proces preobražaja autobiografske proze

*Autobiografska perspektiva ima [...] veze
s preispitivanjem sebe
i dovođenjem sebe do jezika.*

Dženet Vornor Gan, *Autobiografija*

Da bi se u potpunosti razumelo mesto i uloga dnevnika Virdžinije Vulf u dugom procesu transformacije autobiografske proze, potrebno je predočiti mnoge interpretacije i tumačenja ove književne vrste.

Postojeća teorijska promišljanja o autobiografskoj prozi pružaju uvid u promene nastale tokom poslednja dva veka. Pritom je autobiografsko pisanje najčešće posmatrano iz „dvostruke perspektive istorijske i kulturološke analize“ (Benstock 8), kako navodi Šari Benstock /Shari Benstock/ u uvodu knjige *Privatno Ja: teorija i praksa autobiografskog pisanja žena*, koju je pripremila i uredila.

Mnoge autorke su istraživale praksu autobiografskog pisanje žena od osamnaestog do dvadesetog veka. Pažnja svih je bila usmerena na

dnevnike (u kojima su žene zapisivale šta su svakog dana radile), *memoare* (u kojima su beležile svoja sećanja na ljude i događaje), *pisma* (koja su žene pisale i slale drugim osobama), *autobiografije* (u kojima su žene pisale o svom životu u prvom licu, opisujući svoje doživljaje ili iznoseći uslove u kojima su živele i radile), *časopise* (u kojima su autorke navodile svoja ili iskustva drugih žena, delile su savete ženama, analizirale su umetnička i književna dela, promišljale su/kritikovale/raspravljale/tumačile/afirmisale mnoge događaje), i drugo.

Istražujući razlike između klasa, religija, rasa, seksualnih orijentacija i pola, ove autorke su zaključile da je autobiografsko pisanje žena – od samog početka stvaranja te prakse – bilo isključeno i iz preovlađujućeg koncepta autobiografije, i iz kanona tradicionalnih autobiografskih tekstova.

Uzrok „marginalizovane kulture žena“ (Benstock 36), kako to navodi Suzan Steford Fridmen /Susan Stanford Friedman/ u eseju *Žensko autobiografsko Ja: teorija i praksa*, treba tražiti u negovanim patrijarhalnim kulturnim predrasudama. Među tim predrasudama je i razumevanje *sopstva*. Kako je pojam *sopstva* oduvek bio određen iskustvom belog heteroseksualnog muškarca, uz to i hrišćanina, kulturna definicija žene je oduvek bila viđena kroz prizmu tog muškarca.

2a. Autobiografije žena u 18. veku – pojava novih glasova žena

Mnoge autorke su svojim istraživanjima i pionirskim delovanjem prokrčile put u feminističkoj kritici autobiografija žena iz osamnaestog veka. Pomenimo Meri Puvi /Mary Poovey/, Patrišu Majer Spaks /Patricia Meyer Spacks/, Felisiti Nusbaum /Felicity Nussbaum/, Ejmi Kali /Amy Culley/, Dajan Dugau /Dianne Dugaw/ ili Lindu Tompson /Lynda M. Thompson/.

Između ostalog, ove autorke su ukazale na jednu zanimljivu pojavu – na javnoj sceni su se pojavili glasova žena koji do tada nikada nisu bili objavljivani. Pominju se propovednice koje su počele da štampaju svoje propovedi, kao i poznate glumice koje su u autobiografijama opisivale svoj život. Nastojeći da predstave sebe u što boljem svetlu i time ulepšaju (uglavnom negativnu) sliku koju je društvo imalo o njima, neke glumice su često iskrivljavale stvarne činjenice. O svim tim težnjama, željama, potrebama i nastojanjima autorki autobiografija, Meri Puvi je u knjizi *Prava dama i književnica* zapisala: „Borba da neko bude ono što jeste odvijala se u isti mah s nastojanjem da se izrazi svoje Ja“ (Poovey 1985, 41).

Ellen Pollak, profesorica engleskog jezika na Državnom univerzitetu Mičigen, skrenula je pažnju u časopisu *Eighteenth-Century Studies*,

zvaničnoj publikaciji *the American Society for Eighteenth-Century Studies* (ASECS), da je knjiga Meri Puvi *Prava dama i književnica: ideologija kao stil u delima Meri Vulstonkraft, Meri Šeli i Džejn Ostin* prva studija o pisanju žena u 18. veku, samim tim i prekretnica u feminističkoj kritici 18. i ranog 19. veka (Pollak 260)./

Felisiti Nusbaum, istaknuta teoretičarka engleskog jezika s Kalifornijskog univerziteta u Los Anđelesu, razmatrala je u tekstu *Opšta mesta u autobiografijama žena iz 18. veka*, kao i u književnoj studiji *Autobiografska tema: Rod i ideologija u Engleskoj osamnaestog veka* međuzavisnost i integraciju žanra, pola i klase u važnom procesu transformacije autobiografskog pisanja u Engleskoj, i to u periodu od književnika i puritanskog sveštenika Džona Banjana /John Bunyan/ iz 17. veka do književnice Ester Trejl /Hester Thrale/ iz 18. veka.

Nusbaum naglašava da su žene, već samim procesom pisanja dnevnika, memoara i autobiografija, stvorile zajednički prostor. Ona to naziva „zajedničkim mestom diskursa“, misleći pritom na mesto gde se sreću „pozicije subjekata“ i gde je tema pisanja sama po sebi „zajedničko mesto“ (Nussbaum 1988, 151).

Nusbaum je pisala i o odnosu autobiografije i identiteta. Ova autorka je definisala subjektivnost kao „način na koji je individualno biće [...] podložno nečijoj kontroli i, u okviru ograničene slobode, pozicionirano u odnosu na autoritete“, ali i kao način na koji ova individua tada „postaje podložna sopstvenom identitetu, koji se održava unutar date samospoznaje – dok veruje da je slobodna, odgovorna i nosilac sopstvenih akcija“ (Nussbaum 1989, xi).

Ukazujući da je autobiografija otvorena i za ovu vrstu analize, Nusbaum je utrla put ka boljem razumevanju položaja žena koje su pisale autobiografsku prozu u tom periodu.

2b. Journal intime u 19. veku – potraga žena za samodefinisanjem

Tokom 19. veka negovan je tzv. *journal intime*, lični dnevnik, koji je podrazumevao „intimni opis sopstvene mentalne i emocionalne svesti“ (Benstock 33). Ovaj oblik dnevnickog beleženja povezuje se sa Žorž Sand i drugim književnicama, ali i sa brojnim nepoznatim ženama na evropskom i američkom tlu.

Istražujući lične dnevnike tri Amerikanke iz 19. veka, Erin Kenedi Peldžr u doktorskoj disertaciji *Živi kroz ogledalo – Dnevnici tri Amerikanke iz 19. veka*, koju je odbranila na Univerzitetu Montana, ukazuje na važnu funkciju njihovih dnevnika – sve tri prikazuju postojeće društveno-socijalno-kulturne odnose u zemlji.

Dnevnik Endži Mišel /Angie Mitchell/ opisuje „menjanje lica zapadne granice i ulogu koju je ona imala u toj transformaciji“; privatni

zapisi Medlin Edwards /Madaline Edwards/ naglašavaju „rigidne polne uloge koje su definisale i ograničile žene srednje i više klase na jugu zemlje pre Američkog građanskog rata“, kao i položaj „žene izvan granica prihvatljivosti, kao rezultat dva propala braka i nezakonite afere s oženjenim muškarcem“; dok dnevničke beleške Šarlote Fortin /Charlotte Forten/, visoko obrazovane Afroamerikanke, učiteljice i književnice, ilustruju kako je ona koristila „moć pismenosti kao alat za društvenu akciju“ u ličnoj „posvećenosti oslobađanju i poboljšanju položaja njene rase“ (Kennedy Pelger ii).

„Tri žene koje se razmatraju u ovoj tezi – Medlin Edwards, Šarlota Fortin i Endži Mičel – definisale su i opisale sebe kroz introspektivni čin pisanja“ (14), dakle kroz proces poniranja u sebe i posmatranja sadržaja svoje svesti. Njihovi dnevnički zapisi su, s jedne strane, opisali „njihove privatne živote“ ali su, s druge strane, odrazili „društvene i istorijske okolnosti koje su oblikovale njihova iskustva“ (6). Iako su Medlin, Šarlota i Endži dolazile iz različitih društvenih sredina i iako su živele u raznim delovima Amerike, „svaka je stvorila svoje životne priče kroz autobiografske spise“ (6), zaključuje Kenedi Peldžr.

Zanimljiv je i društveni okvir sredinom 19. veka u kome je negovan *journal intime*. O tome piše književnica Filipa Luis /Philippa Lewis/ u studiji *Intimnost i distanca: Suprotstavljene kulture u Francuskoj 19. veka*. Luis u njoj istražuje kulturu intimnosti u umetnosti, arhitekturi i književnosti devetnaestog stoleća; ukazuje na postojanje raznih književnih oblika u kojima se negovao koncept intimnosti, od intimne poezije (*poésie intime*), intimnog romana (*the roman intime*), preko putopisnih priča, književnih portreta, umetničkih književnih kritika do ličnih dnevnika (*journal intime*). Luis smatra da predivna i bogata raznolikost književnih i kulturnih formi u kulturi intimnosti ukazuje na hijerarhiju vrednosti. U toj hijerarhiji, *poésie intime* je viđena na vrhu a lični dnevnik na rubu uspostavljenih vrednosti u društvu.

2c. Dnevnici žena u 20. veku – pisanje kao oblik samo-istraživanja

Tokom 20. veka izmenilo se shvatanje šta dnevnik jeste i šta bi sve mogao da bude.

Umesto prihvatanja dnevnika kao krutog beleženja dnevnih događaja, javlja se stav da dnevnik postaje „alat za korišćenje pune snage unutrašnjih resursa“, kako navodi Trajstajn Rajnr /Tristine Rainer/, direktorka Centra za autobiografske studije u Pasadeni i profesorka na Kalifornijskom univerzitetu Los Anđeles, u knjizi *Novi dnevnik: Kako koristiti lični dnevnik za upravljanje sobom i svojim rastom*. Tako je *the New Diary* – Trajstajn Rajnr je prva upotrebila ovaj termin – postao

književni oblik povezan „s autorkinim samo-istraživanjem, kreativnošću, rastom, ali i s lečenjem ili terapijom“ (Rainer ii), ističe autorka.

Veliku promenu u shvatanju dnevnika ilustruje i stav autorke i profesorke Dženet Vornr Gan /Janet Varner Gunn/. Ona smatra da autobiografska perspektiva ima veze s posmatranjem/ razmatranjem/ analizom sebe, ali i s procesom dovođenja sebe jeziku. „Dok neko piše dnevnik, memoare ili autobiografiju treba da bude spremna/spreman na susret 'pisanja' i 'sopstva' ('writnig' and 'selfhood')“ (Gunn 11), navodi ona.

U knjizi *Autobiografija: ka poetici iskustva*, Gan smatra da se autobiografije, dnevnici i memoari moraju razumeti mnogo šire nego što se o njima uobičajeno misli – oni jesu kulturni čin 'čitanja' sebe, a ne lični čin 'pisanja' sebe. „Ja koje se čita (i od strane autorke i od strane čitateljke/čitaoca) izloženo je Ja, a ne skriveno Ja – to Ja se pojavljuje u svetu i može da bude ostvareno“ 9), naglašava Gan.

2d. Novo tumačenje i redefinisanje dnevnika u 20. veku

U procesu novog vrednovanja, redefinisanja i re-mapiranja dnevnika tokom 20. veka, pažnja feminističkih teoretičarki/teoretičara bila je usmerena i na mnoge druge aspekte autobiografskog diskursa.

- Na redefinisanje dnevnika kao važnog oblika autobiografske proze
- Na ukazivanje osobenih karakteristika dnevničke proze kao što su: opozicija *subjektivnost* – *objektivnost*, opozicija između *javnog* i *privatnog* glasa ili opozicija između 'onog što je dominantno' i 'onog što je prećutkivano'
- Na promenu u viđenju dnevnika – okretanje ka filozofskom, sociološkom, psihološkom i književnom tumačenju
- Na ukazivanje ontoloških, arhetipskih i transcendentnih karakteristika u dnevniku
- Na hronologiju pripovedanja
- Na naratološke odlike dnevničkog diskursa, i drugo.

Snažan doprinos tom istraživačkom naporu dala je Džejn Markus /Jane Marcus/. I ona je, poput drugih autorki, isticala da je kritičko interesovanje za autobiografsku prozu (uključujući dnevnike koje su pisale žene) počelo relativno nedavno. Desilo se to u času kada se na dnevnike, memoare i autobiografiju počelo gledati kao na književnu delatnost. Tada je istorijsko u njima bilo 'gurnuto' u pozadinu. „Pisanje književnica po pravilu je svrstavano u *privatni* glas, što je dalje vodilo

njihovom *prećutkivanju*“, istakla je Markus u književnoj studiji *Virdžinija Vulf i jezik patrijarhata*.

Ova autorka je o tome pisala i u eseju *Nepobediva osrednjosti: Privatno sopstvo javnih žena*. Osrednjost 'žanra', odn. autobiografskog pisanja žena, u smislu patrijarhalnih definicija superiornih formi i subjekata pismenosti, navodi Markus a citira je Šari Benstok u uvodu knjige, omogućila je da ovi generički oblici opstanu, iako je patrijarhat smatrao da su nedostojni pažnje (Benstock 8).

Markus, dalje, zaključuje da su autorke autobiografske proze svesno „podnele ostavku“ iz javne rasprave, „namerno se povlačeći iz javnog sveta i patrijarhalne istorije, koja ih je već izbrisala ili se očekivalo da izbriše njihova imena i dela“ (Isto). Na jednom mestu Markus sugerise da je autobiografija tek „proba za druge umetničke oblike“, proba koja književnicu čini „čitačem kulture“ (Bernstock 9).

Ova glasovita feministička književna naučnica ponudila je novo čitanje i originalnu interpretaciju rada Virdžinije Vulf. Odbacivši kritike koje su ignorisale feminističke, pacifičke i socijalističke teme u većini radova ove autorke, pa i u njenim dnevnicima, Markus je Vulf smatrala prvom modernom socijalistički orjentisanom feminističkom kritičarkom. U pomenutoj studiji Markus tvrdi da je nasleđeni jezik istorije, prava, političkih reformi i zvanične biografije Vulf pretvorila u feminističku, socijalističku, pacifičku i antifašističku kritiku patrijarhata.

Shvatanje Džejn Markus o mestu i ulozi Virdžinije Vulf u širem kontekstu engleske književnosti značajno je utucalo na novo mapiranje Vulf na engleskoj i svetskoj književnoj sceni.

U kritičkim teorijskim promišljanjima 20. veka, koja su artikulisala i produbila naše viđenje autobiografske proze, posebno mesto ima istraživački rad profesora Džejmsa Olnija /James Olney/ s Državnog univerziteta u Luizijani. U eseju *Neke verzije pamćenja / Neke verzije biografije: Ontologija autobiografije* (koji je objavljen u knjigi *Autobiografija: Teorijski i kritički eseji*) Onli posmatra dnevničke, memoare i autobiografije iz raznih uglova, produbljujući njihov značaj.

U uvodu knjige, Onli nudi objašnjenje za probuđeno interesovanje za autobiografsku prozu. To proizilazi, sugerise on, iz pomeranja pažnje „from bios² to autos³“, sa života na sopstvo. Ta promena je, za Olnija, „u velikoj meri bila odgovorna za otvaranje stvari i njihovo okretanje u filozofskom, psihološkom i književnom pravcu“ (Onley 19).

² *Bios* (gr.) – organski život. Takođe: Zastareli izraz za faktore rasta kvasca (U: *Segent's Medical Dictionary*).

³ *Autos* (gr.) – sopstvo

Onli smatra da bi se na više načina mogao razumeti život oko koga se autobiografija formirala. Možemo ga shvatiti kao vitalni impuls, impuls života koji se transformiše tako „što se živi kroz jedinstveni medijum pojedinca“ i kroz osobenu „fizičku konfiguraciju pojedinca“. Možemo to shvatiti i kao „svest, čistu i jednostavnu, svest koja se ne odnosi ni na kakve objekte van sebe“. Možemo takođe to shvatiti kao „moralni glas pojedinačnog bića“ (Onley 236-267).

Onli ističe da se opisani život u njima „ne proteže unazad kroz vreme“, već se proteže „do korena individualnog bića“. On posebno izdvaja činjenicu da je vreme u dnevnicima, memoarima i autobiografijama „atemporalno, posvećeno vertikalnom potiskivanju iz svesti u nesvesno, a ne horizontalnom potiskivanju iz sadašnjosti u prošlost“ (Isto).

Prepoznavši u dnevnicima, memoarima ili autobiografijama njihova *transcedentna*, *ontološka* i *arhetipska* svojstva, Onli je značajno doprineo prevrednovanju i re-mapiranju tog književnog izraza.

U tom kontekstu možemo čitati i dnevnik Virdžinije Vulf.

3. Dnevnik Virdžinije Vulf – Put do sopstvenog glasa

„Da li znate koliko se knjiga napiše o ženama u toku jedne godine? Imate li pojma koliko njih napišu muškarci? Da li ste svesne da ste, možda, životinja o kojoj se najviše raspravlja u univerzumu?“ (Voolf 12), upitala je Virdžinija Vulf studentkinje sa ženskih koledža Grt /Girton College/ i Njinam /Newnham College/ u Kembridžu /University od Cambridge/. Bilo je to prvo od dva predavanja koje je Vulf održala u oktobru 1928. godine na ovom univerzitetu. Autorka je svoj prošireni esej *Sopstvena soba* /A Room of One's Own/ bazirala na ovim predavanjima.

Sopstvena soba je „apsolutno revolucionarna u ispitivanju ograničenja koja su postavljana ženi, njihovoj kreativnosti i pristupu žena obrazovanju i kulturnim iskustvima kroz istoriju“ (BBC 2018), ističe dr Suzan Reynolds /Suzanne Reynolds/, kustoškinja u Ficvilijam muzeju /Fitzwilliam Museum/ u kome se čuva originalni rukopis *Sopstvene sobe*.

Poput *Sopstvene sobe*, Vulf je i svoje dnevnik koristila kao poligon za javno pisanje. Dnevnički zapisi Virdžinije Vulf ukazuju na autorkinu konstantnu dvostuku potragu: i.) Potraga za svojim identitetom; ii.) Potraga za originalnošću svog dela i za sopstvenom tačkom gledišta. Brojni citati u dnevnicima to potvrđuju.

i.) Potraga za svojim identitetom

„Ko sam, šta sam, i tako dalje, ta pitanja uvek lebde u meni. A onda lupim o neku egzaktnu činjenicu – pismo, osobu i vraćam im se opet sa velikim osećajem osveženosti. I tako se to nastavlja“ (Subota, 27.

februar) (Vulf 93). Ili, nešto dalje: „Čitala sam jutros jedan deo o 1923, pošto sam opet imala glavobolju i ispijala duge, odlične gutljaje tišine. Ali ona je imala ciljeve u životu: molitva, princip. U mom ništa. Velika razdražljivost i potraga za *nečim*“ (Isto) (93). Na trećem mestu, Virdžinija je zapisala: „Uživam skoro u svemu. Ipak imam neku neumornu tragačicu u sebi. Zašto u životu nema nekog otkrića? Nešto na šta čovek može da položi ruku i kaže: „To je to“? Moja depresija je mučno osećanje. Gledam: ali to nije to – to nije to. Šta je? I hoću li umreti pre nego *to* nađem?“ (Isto) (93).

ii.) *Potruga za sopstvenom tačkom gledišta*

„Ako je moje osećanje ispravno, ovo je najveći domašaj u primeni mog metoda, i mislim da on izdržava. Pod tim mislim da u mrežu zahvatam više osećanja i likova, tako mi se čini. Ali bog zna, dok ne vidim ulov. Ovo je samo moj doživljaj u procesu“ (Ponedeljak, 13. septembar) (Vulf 109). I, nešto dalje: „Primorana sam da budem direktnija i intenzivnija. Više koristim simbolizam, posmatram. Užasavam se 'sentimentalnosti'. Da li je cela tema podložna tom sudu? Ali, ne verujem da je bilo koja tema po sebi dobra ili loša. Tema otvara mogućnosti osobenostima pisca – to je sve“ (Isto) (109).

3a. Razbijanje tradicionalne strukture identifikacije žena

Narativ Virdžinije Vulf odlikuje snažan otpor uobičajenoj književnoj praksi i kulturnim stereotipima u kojima je sopstvo žene sistematski podređivano, umanjivano ili potpuno negirano. Vulf je u svakom trenutku bila svesna svog nemirenja s postojećim stanjem. Svoj otpor je izražavala otvoreno, s puno gorčine. U beleški s kraja decembra 1940. godine ona kaže: „Zapravo, otvorila sam Metjua Arnolda i prepisala ove stihove. Dok sam to radila, pala mi je na pamet ideja da tolike stvari sad ne volim ili volim idiosinkratski zbog mog sve većeg odvajanja od hijerarhije, od patrijahata“ (Nedelja, 29. decembar) (Vulf 377).

Vulf je nastojala da do kraja pronikne i opiše društveni proces u kome dominantan muškarac uobličava psihi žene. Ona je ukazala i na važnu činjenicu – da patrijarhat koristi u jezik u procesu potčinjavanja žene. Ti njeni stavovi uticali su na mnoge autorke/autore. Među njima je i Md. Masud Mondal s Univerziteta Vidyasagar u Zapadnom Bengalu, Indija. On o tome piše u eseju *Jezik, ključno oružje patrijarhata za potčinjavanje žene*.

Dakle, kako su psiha i način razmišljanja ljudi manje-više društveno konstruisani a društvo u kome živimo je patrijarhalno društvo kojim dominiraju muškarci, možemo reći da je naš način razmišljanja uobličena shvatanjima i normama koje je propisalo patrijarhalno društvo [...] O tome je Simone De Bovoar pisala u

svom najvažnijem delu *Drugi pol*: „Ne rađa se već se postaje žena“, što znači da devojčica postaje žena u procesu svog vaspitanja u društvu u kom dominiraju muškarci. Patrijarhalne norme i ograničenja su uzrok zašto ta devojčica počinje da vidi sebe kao biološki inferiornom u odnosu na muškarce (Mondal 2).

Za Vulf, dnevnik je mesto za *žensku pobunu* – pre svega, protiv rigidnog patrijarhata. Po njoj, žena u svom dnevniku može /i treba/ da *destabilizuje* društvena i književna značenja (prevazilaženjem strukturnih i poetskih ograničenja žanra kojim se bavi), kao i da intezivno proučava *načine oporavka* marginalizovanih života kojima je patrijarhat 'utišao glas'.⁴

Kulturološki gledano, ženski subjekt u dnevnicima Virdžinije Vulf prepoznaje se kao *osoben, samostalan* i *slobodan* u donošenju sopstvenih odluka. Njene dnevničke beleške to potvrđuju.

Zar nisam upravo pisala Herbertu Fišeru da odbijam da uradim knjigu o postviktorskom dobu za seriju Kućnog univerziteta? – znajući da, ako želim, mogu da napišem knjigu, bolju knjigu za Pres, bez ičije pomoći. Na pomisao da budem izolovana u vlasti tih univerzitetskih dekana, lepo mi se krv sledi. Ipak sam ja jedina žena u Engleskoj slobodna da piše ono što joj se sviđa. Ostale moraju da misle o serijama i o urednicima (Utorak, 22. septembar) (Vulf 89-90).

Na drugom mestu Vulf je zapisala:

Kad pišem, diže se negde u mojoj glavi čudan i vrlo prijatan smisao nečega što želim da pišem, moja sopstvena tačka gledišta. Pitam se ipak, da li će osećanje da pišem za petoro ljudi a ne za 1500 da me iskvari? – da me učini ekscentričnom – ne, ja mislim da neće. Ali, kao što rekoh, čovek mora da se suoči s taštinom vrednom prezira, koja je u korenu sveg ovog cepidlačenja i natezanja (Vulf 18).

3b. Novi pristup pisanju dnevnika

Kroz postupak *zgušnjavanja, samorazumevanja i samotumačenja*, Vulf se u svojim dnevnicima bavi pitanjima slobode, veza i interakcija, privatnog i javnog, ličnog i političkog, individualnog i društvenog... Vulf

⁴ Termin 'utišan glas' prva je upotrebila Glorija Bous /Gloria Bowles/ s Berklija /UC Berkley/ u studiji *Vraćam se kroz svoje dnevnike: Nesređeno Ja, 1961-1986* /Going Back Through my Journals: The Unsettled Self, 1961-1986/

insistira i na kritici ustaljenih pogleda na *sopstvo* kako bi se i žensko iskustvo uključilo u viđenje/razumevanje/poimanje tog pojma.

Iz pozicije ženskog subjekta, Virdžinija Vulf vidi svoje dnevnikе kao:

- Prostor artikulacije, u kome ona svoje različite ideje može da dovede u takav međuodnos da funkcionišu kao celina. U toj novostvorenoj tvorevini dominira transnacionalna perspektiva.
- Prostor samoposmatranja (pozicija autorke dnevnika)
- Prostor u kome ona može sebe i *sopstvo* svog ženskog subjekta da ugradi u tekst
- Prostor u kome može da prevaziđe nametnute društvene modele i uloge
- Prostor koji doprinosi kreiranju potencijala za društvenu transformaciju
- Prostor u kome može da preispituje odnos jezika i sveta fikcije, koji je nov jer ga ona stvara.

3c. Dnevnik kao metod uvežbavanja

Vulf je bila svesna postojanja bliske veze između fikcije koju je stvarala i onog što je pisala u svojim dnevnicima. O tome je zapisala na jednom mestu u dnevniku:

Glavna potreba nije, razmišljam, pročitavajući svoje stare tomove, da igram ulogu cenzora, već da pišem prema raspoloženju ili o bilo čemu; interesovalo me je da vidim zašto sam pisala o stvarima koje su tu pukim slučajem i našla sam značenje tamo gde ga uopšte nisam videla u to vreme (Uskršnja nedelja, 20. april) (Vulf 19).

Na tu vezu (između pisanja proze i pisanja dnevnika) u Virdžinijinom radu ukazala je i britanska književnica Harijet Bejkr /Harriet Baker/ u tekstu *Zaboravljeni dnevnik Virdžinije Vulf*, koji je objavljen u časopisu *The Paris Review*. Između ostalog, Bejkr navodi:

U Londonu se Virdžinija veoma zainteresovala za štampu, pisanjem kraćih stvari, utisaka i studija boja – ti delovi će činiti njenu prvu knjigu priča, *Ponedeljak ili utorak*, koja je objavljena 1921. godine. Pa ipak, ako se dobro pogleda, može se u nekim od ovih priča naslutiti dnevnik; nešto kao podloga za sliku koju nameravate da naslikate (Harriet 2023).

3d. Ka širem razumevanju Virdžinije Vulf

Identifikacijsko shvatanje blisko pesništvu postalo je znak prepoznavanja dnevnika Virdžinije Vulf. Iščitavanjem njenih dnevnih zapisa, vidimo da su se i mnoga druga pitanja nametala teoretičarkama i teoretičarima: Kako su dnevnici Virdžinije Vulf proširili polje pisanja žena?; Kako samosvest žene afirmiše metanarativnu svest u autobiografskoj prozi?; Kakav je odnos između slobode i samorazumevanja?; i tome slično.

„*Margina, sloboda, razlika, komunikacija, privremenost, intima, tjelesnost*“ (Sablić Tomić 2005), o kojima piše Andrea Zlatar u studiji *Identitet, jastvo, tekst – ogledi o suvremenoj ženskoj prozi* dok propituje posledice odnosa između konstrukcije identiteta i hronotopa u suvremenoj hrvatskoj književnosti koju stvaraju žene, na tragu su pisanja Virdžinije Vulf. Zapažanja Zlatar očito izranjaju iz interesovanja Vulf i njene proze. U postupku „zgušnjavanja, samorazumijevanja i samotumačenja [koji je] najuočljiviji u autobiografskim tekstovima“ analizira se i „odnos onoga JA i identiteta“ (Sablić Tomić 2005), dodaje Helana Sablić Tomić, hrvatska književna teoretičarka, književna kritičarka i članica HAZU-a, osvetljavajući nove prostore proze koju pišu žene utemeljene na radu Virdžinije Vulf.

4. Zaključak: Promena tradicionalnog književnog kanona

Iako autobiografija postoji skoro dve stotine godina (prema nekima i dalje, još od Avgustinovih *Ispovesti*), kritičko interesovanje za ovaj književni oblik počelo je relativno skoro. „Morao je prvo da se otvori put za autobiografiju kao književnu, a ne samo kao istorijsku aktivnost“ (Gunn 4), ukazala je Dženet Vorner Gan.

Slično piše i Marta Katar /Martha J. Cutter/, profesorica engleskih i afričkih studija na Univerzitetu Konektikat, u studiji *Autobiografski spisi Zitkala-Sä: Problemi kanonske potrage za jezikom i identitetom*. Ona ističe da su „autobiografije, naravno, pisane nekoliko stotina godina pre ovih datuma, ali su tek nedavno proučavane kao književni žanr. Uprkos činjenici da je 1909. godine objavljena knjiga *Antologija: kritička i komparativna studija* /The Autobiography: A Critical and Comparative Study/ Ane Robson Ber /Anne Robeson Burr/, američke autorke romana, poezije, priča i biografija, suštinska rasprava o generičkim kriterijumima autobiografije nije postojala“ (Cutter 31).

Pojava dnevnika Virdžinije Vulf polovinom 20. veka značajno je izmenila viđenje autobiografske proze. Koristeći dnevnik kao javnu sferu i kao polje za javnu reč, Vulf je nastojala ne samo da prikaže svoj svakodnevni život, već i da govori o svom viđenju književnosti, da iskaže svoja humanistička, estetska, filozofska i metafizička razmišljanja o

umetnosti i životu, da izrazi ličnu žudnju za originalnošću, da podstakne /i inspiriše/ savremene književnice/književnike da pišu o onome što ih zanima, da se prepusti unutrašnjoj vokaciji...

U jednom se svi slažu: Virdžinija Vulf je značajno doprinela izmeni tradicionalnog književnog kanona. Tome treba dodati – Vulf je svojim dnevničkim beleškama uticala i na promenu kanona tradicionalnih autobiografskih tekstova.

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THE VIRGINIA WOOLF DIARIES

“What forms are included under the autobiographical?” “How do women define the term autobiographical writing?” “What is the relation of genre to gender, unconscious to conscious, self to writing?” – these are just some of the many questions that authors have addressed in researching the autobiographical writing of women from the eighteenth to the twentieth centuries. This text examines the long process of transformation of autobiographical prose created by women (diaries, memoirs, letters, autobiographies, and magazines), with a special emphasis on the Virginia Woolf diaries. It refers to the research work of numerous feminist authors in interpreting and redefining this literary genre.

Analyzing the changes in women's autobiographical writing from the eighteenth to the twentieth centuries, these authors highlighted the mechanisms used in patriarchal society to determine the identity of a woman and her self. They found a strong link between patriarchal cultural prejudices and the marginalization of women's culture. They showed the close connection between daily recording and women's search for self-definition, noticing that through the very process of writing diaries, memoirs, and autobiographies, women had created a common space. They revealed the peculiar characteristics of diary prose, such as the opposition between subjectivity and objectivity, the opposition between the public and the private voice, the opposition between 'what is dominant' and 'what is silent,' and so on.

This text also indicates Woolf's influence in changing the traditional canon and the canon of traditional autobiographical texts. It explores how diary writing reflected on the author's writing, imprinting herself in the fiction she created. It illuminates the sources from which the author found literary themes, showing that many scenes from everyday life, books she read, or social events served as raw material for shaping her literary process. The text affirms the connection between, on the one hand, the 20th-century literary scene, especially the writing of women writers, and, on the other hand, all the changes, transformations, adaptations, and developments of the author's inner life, as well as her views on the world, art, and literature.

“Virginia Woolf began keeping a regular diary in 1915. She did so until 1941, and the last note was written four days before her death,” wrote Leonard Woolf, Virginia's husband and editor of the book *A Writer's Diary: Being Extracts from the Diary of Virginia Woolf*. The first edition of this book was published in London in 1953. Since then, for seven decades, Virginia Woolf's diary entries have received great attention.

In the introduction to the book, Leonard Woolf states what he was particularly interested in during its preparation: “I carefully read the 26 volumes of the diary and made the extracts that I publish in this book, which is practically all that applies to her writing. I've included three more groups of clippings. The first contains a number of sections where Virginia Woolf apparently uses the diary as a method of practicing or trying out the art of writing. The second includes several records which I have chosen because they give the reader an idea of the direct impression which certain scenes and certain persons left on

her mind, as the raw material of her art. Thirdly, I've included a number of entries in which she comments on the books she was reading" (Woolf ii).

From the abundance of notes, Leonard chose those texts that best reflected, on the one hand, Virginia's introspection, contemplation, and deep immersion into herself, and on the other, the very process of her maturation and change, both in the personal and literary aspects. With that, he charted the path that Virginia had taken, building her unique voice. Reading Virginia Woolf's diary entries, the reader gets the impression that this woman writer, by writing numerous entries, notes, remarks, observations, letters, reminders, assertions, comments, statements, reflections, self-reflections, deliberations, and much more, has actually created her own literary laboratory.

Existing theoretical reflections on autobiographical prose provide insight into the changes that have occurred over the past two centuries. At the same time, autobiographical writing is most often observed "from the doubled perspectives of historical and cultural analysis" (Benstock 8), according to Shari Benstock in *The Private Self: Theory and Practice of Women's Autobiographical Writings*, which she prepared and edited.

In addition, the essay "Eighteenth-Century Women's Autobiographical Commonplaces" by Felicity Nussbaum is very interesting. The essay was published in *The Autobiographical Subject: Gender and Ideology in Eighteenth-Century England*, in which she considered the interdependence and integration of genre, gender, and class in the important process of changing autobiographical writing in England from the 17th-century English writer and Puritan priest John Bunyan to the 18th-century writer Hester Thrale. In the aforementioned essay, Nussbaum emphasizes the fact that women who wrote diaries, memoirs, and autobiographies created a common space. Nussbaum calls it 'a common place of discourse,' a place where 'subject positions meet' and where the topic itself is a 'common place.'

The *journal intime*, as it emerged in France in the 19th century, is essentially a private mode of writing. It takes as its subject the intimate description of one's own mental and emotional consciousness. The early nineteenth-century *journal intime* was associated with women like George Sand.

The subject of Philippa Lewis' research is the social framework in the mid-19th century in which the *journal intime* was nourished. Her research was published in *Intimacy and Distance: Conflicting Cultures in Nineteenth-Century France*. In it, Lewis analyzes the culture of intimacy in art, architecture, and literature of the nineteenth century. She points to the existence of various literary forms in which the concept of intimacy was nurtured, from intimate poetry (*poésie intime*) and the intimate novel (*roman intime*), through travel stories, literary portraits, artistic critiques to personal diaries (*journal intime*). Lewis draws attention to the fact that the wonderful and rich diversity of literary and cultural forms in the culture of intimacy indicates a hierarchy of values. In that hierarchy, *poésie intime* was seen at the top but the *journal intime* at the edge of established values.

The understanding of what a diary is and what it could be has changed during the 20th century. Instead of accepting the diary as a rigid daily recording of events, it becomes a "tool for using the full power of internal resources," claims Tristine Rainer in *The New Diary: How to Use a Journal for Self-Guidance and Expanded Creativity*. The New Diary – a term first used by Tristine Rainer – has become the literary form associated "with self-exploration, creativity, personal growth, but also with healing and therapy" (Rainer ii).

A major change in the understanding of the diary is illustrated by the attitude of Janet Varner Gunn. She believes that the autobiographical perspective involves observing, considering, and analyzing oneself, but also bringing oneself into language. "While someone is writing a diary, a memoir, or autobiography, they should be ready to meet 'writing' and 'selfhood,'" (Gunn 11).

In *Autobiography: Toward a Poetics of Experience*, Gunn argues that autobiographies, diaries, and memoirs must be understood much more broadly than is commonly thought – they are a cultural act of 'reading' oneself, not merely a personal act of 'writing' oneself. "The self that is being read (both by the author and the reader) is an exposed Self, not a hidden Self – that Self appears in the world and can be achieved" (Gunn 9), she emphasizes.

In the process of revaluing, redefining, and re-mapping the diary during the 20th century, feminist theorists focused on many other aspects of autobiographical discourse:

- Redefining the diary as an important form of autobiographical prose.
- Indicating particular characteristics of daily prose, such as the opposition between subjectivity and objectivity, the opposition between public and private voice, or the opposition between 'what is dominant' and 'what is silenced.'
- Changing the way the diary is viewed, turning to philosophical, social, psychological, and literary interpretation.
- Indicating ontological, archetypal, and transcendental characteristics in the diary.
- Highlighting the narrative chronology.
- Deepening our understanding of the narratological features of daily discourse.

Jane Marcus has made a strong contribution to this research effort. She, like other authors, pointed out that critical interest in autobiographical prose, including diaries written by women, began relatively recently when diaries, memoirs, and autobiographies were seen, above all, as literary works. Historically, they were 'pushed' into the background. "As a rule, women's literary writing was classified as a private voice, which further led to their silence," Marcus said in the study *Virginia Woolf and the Language of Patriarchy* more than once.

Marcus also wrote about this in the essay "*Invincible Mediocrity: The Private Selves of Public Women*." She argued that "the mediocrity of the 'genre' of women's autobiographical writings, in terms of the patriarchal definition of superior forms and literary subjects, allowed these generic forms to continue in existence, overlooked by the patriarchy as unworthy of notice" (Benstock 8).

Further, Marcus concludes that "these women consciously 'resigned' from public discourse, enacting a deliberate resignation from the public world and patriarchal history which had already or was expected to erase their names and works." In addition, she suggests that autobiography is a 'rehearsal for other art forms,' a rehearsal that makes the writer a reader of culture" (9).

This renowned feminist literary scholar has offered an original interpretation of Virginia Woolf's work. Rejecting criticisms that ignored feminist, pacifist, and socialist themes in most of Woolf's work, including her diaries, Marcus considered Woolf to be the first modern socialist-oriented feminist critic. Marcus argues that Woolf transformed the inherited language of history, law, and political reforms unto a feminist, socialist, pacifist, and anti-fascist critique of patriarchy.

Marcus' understanding of the place and role of Virginia Woolf in the larger context of English literature has significantly impacted the new mapping of Woolf on the English and world literary scene.

In the critical theoretical reflections of the 20th century, which deepened our view of autobiographical prose, the research work of James Olney stands out. In the essay "*Some Versions of Memory/Some Versions of Bios: The Ontology of Autobiography*," he analyzes diaries, memoirs, and autobiographies from various angles, deepening their importance.

Olney offers an explanation for the reawakened interest in the genre. It stems, he suggests, from a shift in attention "from bios to autos — from the life to the self." That shift was "largely responsible for opening things up and turning them in a philosophical, psychological, and literary direction" (Olney 19).

Olney believes there are many ways to understand the life around which autobiography has formed. We can understand it as a vital impulse, the impulse of life, which is transformed so that "you live through a unique medium of the individual" and through a particular "physical configuration of the individual." We can also interpret it as "a consciousness, pure and simple, a consciousness that does not refer to any objects outside itself." Additionally, we can see it as the "moral voice of the individual being" (Olney 236-267).

Olney points out that the described life in them "does not extend back in time," but rather extends "to the root of the individual being." He highlights the fact that time in diaries, memoirs, or autobiographies is "a-temporal, focused on vertical displacement from consciousness to unconscious, not on horizontal displacement from present to past" (Ibid.).

By recognizing in diaries their *transcendent*, *ontological*, and *archetypal* properties, Olney made a significant contribution to the revaluation and re-mapping of this specific literary form.

Virginia Woolf's diary entries indicate the author's constant two-pronged quest for identity and writing. The narrative she created, as well as her style,

points to a strong opposition to common practices and cultural stereotypes in which a woman's own self is systematically subordinated, diminished, or completely denied.

For Woolf, the diary is a place for female *rebellion* – above all, against a rigid patriarchy. According to her, a woman in her diary can and should *destabilize* social and literary meanings (by overcoming the structural and poetic limitations of the genre she deals with) and is intensely exploring ways to *rehabilitate* the marginalized whose voices have been 'silenced' by patriarchy (the term 'silenced voice' is used by Gloria Bowles in *Going Back Through My Journals: The Unsettled Self*).

Through the process of condensation, self-understanding, and self-interpretation, Woolf deals with issues of *freedom, communication, private and public, personal and political, individual and social* in her diaries. Woolf also insists on a critique of established views of the self to include the female experience.

From the position of a female subject, Woolf sees her diaries as:

- A space of articulation (in which she can bring her different ideas into a sense that they function as a new entity dominated by a transnational perspective).
- A space for self-observation (being a new position of the diary author).
- A space in which she can incorporate herself and the self of her female subject into the text.
- A space in which she can overcome imposed social models and roles.
- A space that contributes to the creation of potential for social transformation.
- A space in which she can question the relationship between language and the world of fiction, which is new because she creates it.

Using the diary as a public sphere and a field for public speech, Woolf sought not only to portray her everyday life but also to speak about her vision of literature, to express her humanist, aesthetic, philosophical, and metaphysical reflections on art and life, to express her longing for originality, and to encourage and inspire contemporary women writers to write about topics that interest them, to surrender to their inner vocation, and so on.

Everyone agrees on one thing: Virginia Woolf has made a significant contribution to changing the traditional literary canon. It should be added – Virginia influenced the change of the canon of traditional autobiographical texts with her diaries.

Keywords: Virginia Woolf, literature, autobiography, diary, literary laboratory, memory culture, tradition, modernism, feminism, breaking the traditional structure of women's identification.

A MURDER IN ACADEMIA: CHARACTERIZATION AND CHARACTER FUNCTIONS IN KARL VOCELKA'S NOVEL *DER DOZENT UND DER TOD*

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Abstract: Karl Vocelka's novel *Der Dozent und der Tod*, published in 2022, represents an intriguing combination of a campus novel and detective fiction, falling entirely within the subgenre of campus crime novel. The story, set in Vienna in 1986, revolves around an amateur detective, a lecturer at the University of Vienna, who finds himself in the middle of a murder investigation and begins a quest for the truth, which results not only in exposing the perpetrator, but also in revealing several hidden agendas in academic circles. The aim of this paper is to examine the characterization of fictional characters, as well as the determination of their functions in the context of the specific subgenre – the campus crime novel. The analysis of crucial characters of the novel will be based on their actions, physical appearances, language and interpersonal characterization. Their functions will be established by implementing Greimas' actantial model, which offers an opportunity to describe elementary action relationships within narrative texts by taking specific generic characteristics into consideration, while creating a productive basis for analysis and further interpretations. The analysis will show that Vocelka's novel follows the traditional line of campus crime fiction, but also differs at some points from the expected elements of this hybrid genre, most clearly in relation to the main character and the diversity of character functions.

Keywords: campus crime novel, campus novel, crime fiction, actantial model, Austrian literature

1. Introduction

The novel *Der Dozent und der Tod/The Lecturer and Death* (2022) is Karl Vocelka's first work of fiction. The author is a prominent (retired) professor of history at the University of Vienna, whose research on Austrian history is highly respected in the scientific community in Austria

and abroad. Vocelka's academic background, his insider position, as well as his personal interest in crime fiction resulted in a novel with the subtitle *Ein Universitätskrimi*, which determines not only the academic setting of the novel, but also its generic classification – it should be read as a campus crime novel.

Crime fiction as a genre has its roots in the 19th century, but it took over one hundred years for it to awake the interest of researchers. The main reason for the lack of its presence in scientific papers and books lies in the very nature of the genre – it follows schematic structures in narratives, so it cannot be considered *worthy*, but rather trivial, popular fiction. On the other hand, crime fiction as a generic term has always been one of the most popular and most read genres. There have been several trends when it comes to crime literature. These directions of development are foremost content-related – hard-boiled, police procedural, historical crime fiction, spy fiction, the thriller, and many more are examples of the “Spielarten” (Suerbaum 439), all subgenres of crime fiction. The main characteristic of crime novels in general is their topic – crime, mostly murder, as well as answering all the questions in relation to the crime, foremost those considering the identity of the perpetrator and his/her motives, together with reconstructing the course of events (Suerbaum 438).

The campus novel or academic novel is a genre that is present most clearly in Anglophone literature(s) from about 1950 onward, only expanding beyond the borders of English-speaking countries in the last few decades. The main characteristics of this genre include the author's close connection to the academic world (a professor or a researcher, whether retired or still active), his/her satirical intention (“the academic novelist writes out of an urge to reveal, and perhaps punish, the follies and shortcomings of the academic institution”, Moseley pg 7), a protagonist, a professor or a student, as a main focal point in the narrative, and very often a tendency to show “the university as a microcosm of society at large” (Lodge, pg 169). As Rudolf Weiss states, “the academic novel is a rare species in Germanophone literature” (93), and Dieter Schwanitz' *Der Campus* (1995) is a pioneer in this field.

The campus crime novel combines elements of the campus novel and mystery/detective fiction and should be viewed as a subgenre of the campus novel. A crime, in most cases a murder, takes place in a closed academic community and an amateur detective, most often a member of the faculty, begins his/her investigative work, revealing not only the identity of the murderer, but also certain hidden agendas in academic circles. It is no surprise that the academic community is not immune to reading, but also to writing detective fiction. Marcus (pg 263) explains

this phenomenon by pointing out two characteristics of crime fiction in academic settings. First of all, academia is a closed community, which corresponds to the expectation of a limited number of characters in detective novels, and secondly, it emphasises the concept of literary scholarship as a form of detective work.

Having Algirdas Greimas's theory as a starting point, the aim of this paper is to analyse the character functions in Vocelka's novel from two generic perspectives – those of detective fiction and the campus novel – in order to determine the similar or distinct functions from these two points of views. Greimas' actantial model of analysis shows six basic character functions: the Subject, the Object, the Sender, the Helper, the Opponent and the Receiver. The Subject is almost exclusively the main character, the hero, and his/her function is to have a desire for something, to want something. The Object is a thing or a person that the Subject is longing for – it can be a single character, but also something abstract such as happiness, power and so on. The Receiver is a character for whom the Object is intended, and this function often overlaps with the Subject. The Opponent's main purpose is to prevent the Subject from reaching the Object, and the Helper is a character who can be personally involved in the conflict and assist the Subject as well as the Opponent in their missions (Bachorz 54-55; Pasula 125-126). The Sender is quite a complex category in Greimas's structural approach, because it can involve two different functions. The Sender can be regarded as the Judge, someone with a greater power, or as the Mandator, a character who orders or instructs the Subject, who sends him on a mission (Kim 50-55; Pasula 126).

The narratological aspects of the analysis in this paper, such as narrative perspective (focus or focalization)¹ and narrative voice², are derived from work of Gérard Genette (³2010) and his structural theory of narratology. Franz Stanzel's (⁷2001) narratological theory based on typical narrative situations, formed on oppositions within aspects of person (first- or third-person narration), perspective (internal or external), and mode (teller mode vs. reflector mode), will also be addressed in the following chapter.

¹ Focalization represents a selection or restriction of narrative information in relation to the experience and knowledge of the narrator and the characters (Niederhoff pars. 2–4). Genette (121–124) identifies three types of focalization: zero, internal and external.

² Genette (159) distinguishes between two types of narrative: one with the narrator absent from the story he tells (*heterodiegetic*), the other with the narrator present as a character in the story he tells (*homodiegetic*).

Considering the nature of the campus novel with its specific spatial structures, the theories of Yuri Lotman (⁴1993) and Boris Uspensky (1983) play a significant role in this aspect of the analysis. The structural analysis of space is based on the term *sujet*, which, according to Lotman (329–339), emerges when the character/protagonist crosses the border between two complementary parts of space. The oppositions of these parts can be present at the topological, semantic and/or topographic level. Uspensky (58–65), on the other hand, dedicated a chapter of his widely recognized book to the problem area of narrative space, examining several forms of concurrence and nonconcurrence of the spatial position of the narrator and a character.

The aim of this paper is to analyse the relevant characters of Karl Vocelka's novel, as well as to determine their functions in the context of the specific subgenre – the campus crime novel. Since the classic detective fiction (popularly known as a *whodunit*) has continued to exert a strong influence in the 21st century with its widely recognizable *death–detection–explanation* model (Horsley 287–289), its combination with an academic setting, resulting in the subgenre of the campus crime novel, offers various opportunities for scientific researches in the problem area of character analysis.

2. The Characters in the Novel *Der Dozent und der Tod*

Like any campus crime novel, Vocelka's work comes down to a closed circle of characters surrounding the title character. It is quite interesting that the protagonist does not appear at first by his name, but rather by his title – he is a lecturer in the Department for Turkish Studies at the University of Vienna. The other characters include all levels of academia: professors and their wives, students and former students, but also a worker at the institute and the chief inspector as the representative of the official police investigation.

2.1. Rudi, the Lecturer

The Lecturer is the main character and the amateur detective figure in the novel. From the first chapter on, he, with very few exceptions, remains the dominant focalizer in the heterodiegetic narrative³ and the reader is almost exclusively limited to the information provided by his thoughts and actions. The initial introduction of this character is in his professional surroundings, which corresponds to his identification by an

³ According to Stanzel's (71) narratological theory, this type of narrative situation is a figural one, with the Lecturer being dominant in the reflector mode.

academic title, paints a vivid picture of an academic outsider – a characterization of which he himself is aware, and moreover proud of: “Seine fortschrittliche politische Haltung prallte gegen die Phalanx der konservativen Professoren und anderer Mittelbauvertreter. [...] Aber er resignierte nicht, setzte den ‘langen Marsch durch die Institutionen’ fort und konnte gelegentlich etwas Positives erreichen oder zumindest Ärgeres verhindern”⁴ (Vocelka 2022, 7-8).

The Lecturer’s rebellious political ideas are also visible in his appearance. His personal style and his clothing stay in sharp contrast to his colleagues’ and speak volumes about his intentional distance from the unwritten rules of conservative academic circles. Chief inspector Lietzmann instantly notices: “Seine Kleidung und Frisur erinnerten an die Gestalten der Studentenrevolte [...]. Gegen diese Typen empfand er nach wie vor eine tiefe Abneigung”⁵ (Vocelka 2022, 22). Lietzmann’s prejudice against the Lecturer is related to the protests of 1968, where the two stood on opposite sides. The Lecturer’s upkeep of the same personal style also shows his tendency to stand out and intentionally provoke his political opponents. It is also remarkable how much attention the Lecturer pays to the clothing of other characters. Since the reader experiences the other characters mostly from Rudi’s perspective, the narrator does not withhold the description of (mostly male) characters including their physical appearance as well as their clothing. This much attention paid to others, and Rudi’s comparison of himself to them, testifies to the insecurities hidden behind the rebellious facade.

The name of the protagonist, Rudi, is most likely a shortened version of the traditional Austrian/German name Rudolf. The Lecturer is called by this name exclusively by the female characters, with whom he has intimate relationships. We can only speculate that the name/nickname of the main character could be, as an aptronym, connected to the Austrian political scene of 1986, which itself is never mentioned in the novel, but several historical events clearly point to the story time. There are numerous conversations in which Kurt Waldheim’s election to president of Austria⁶ becomes one of the topics. Since Rudi

⁴“His progressive political opinions clashed with the phalax of conservative professors and other non-professorial representatives. [...] But he did not give up, he continued the ‘long march through the institutions’ and was occasionally able to achieve something positive or at least prevent trouble.”

⁵“His clothes and hairstyle were reminiscent of the figures of the student protests [...]. He still felt a deep dislike for these guys.”

⁶The year 1986 was a turning point in Austrian domestic politics. The former foreign minister and the fourth Secretary-General of the United Nations, Kurt

supports the Left, it can be speculated that his name is associated with the former president, Rudolf Kirschläger, a popular politician and the former Austrian president who stood for Austrian neutrality. On the other hand, the Lecturer's name could also be connected to Rudi Dutschke, a famous German leader and spokesperson during the protests of 1968, whose tragic death made him a symbolic figure of the rebellious movement (see Winkler 251).

The Lecturer's usage of language also contributes to his characterization. Keeping in mind that Vocelka's heterodiegetic narrator does not often let his characters express themselves in their own words, the analysis of this aspect will be focused on the parts of the text which can be undoubtedly identified as the Lecturer's. Rudi's words, almost exclusively made visible by quotation marks, as direct speech, often contain colloquial expressions in Austrian German. Thinking of his disagreement with the colleague Schimanek from years back, the Lecturer clearly remembers calling him "ewig gestrigen Depp, der beseitigt werden sollte"⁷ (Vocelka 2022, 7). This insult will be brought up several times in the story and used to emphasize the Lecturer's animosity towards the murder victim and mean that some suspect his involvement in the murder case. The word *Depp* is typically used in southern German speaking regions, Austria included, as an insult related to someone's narrow-mindedness. Another example of Austriacism can be detected in Lecturer's characterization of professor Weesmann from Germany: "Alles an ihm schaute beängstigend germanisch aus und der Dozent spürte, wie Vorurteile gegen die Piefkes in ihm hochstiegen"⁸ (Vocelka 2022, 59). The noun *Piefke* has a pejorative meaning in Austria and refers to (northern) Germans. There are not many examples of this praxis in the novel, particularly because the storyteller, who

Waldheim, and his process of election were surrounded by controversy. The so-called Waldheim scandal revealed the candidate's inappropriate past, which included his military record and his knowledge about crimes committed during World War II (see Vocelka 2000, 349-352). "He won the election and became the Austrian president and remained in office until 1992. [...] Because of his uncertain role between 1938 and 1945, Waldheim was internationally isolated [...]. The Austrian government installed an international commission to investigate Waldheim's past. The commission found that Waldheim must have known about war crimes but could not prove any personal involvement" (*Britannica* pars. 2-3).

⁷"Eternal yesterday's fool who should be eliminated".

⁸"Everything about him looked frighteningly Germanic and the Lecturer felt prejudice against the Germans rising in him."

himself/herself (gender unknown) narrates in standard German, is quite dominant and the textual interference of narrator's and characters' texts⁹ is rarely noticeable.

Interpersonal characterization¹⁰, meaning characterization by other characters, can be organized into several groups, depending on the *Charaktant*, the character who gives us information about these others. In the case of the Lecturer, Jadwiga, his love interest, and the chief inspector Lietzmann offer us two different perspectives of Rudi's character. The chief inspector is summoned upon immediately after the murder of Schimanek. During the interrogation of the Lecturer as one of the witnesses and potential suspects, he, initially prejudicial against Rudi's appearance, is irritated by his arrogance: "Das Gefühl, dass der Dozent ihm beweisen wollte, wie blöd die Polizei und speziell sein Gegenüber sei, ließ ihn nicht los. [...] Einerseits war da diese zur Schau gestellte Eitelkeit, andererseits das Erscheinungsbild dieses Mannes"¹¹ (Vocelka 2022, 22). The next meeting of the two takes place in the Lecturer's room at the Institute and testifies to the animosity between a rebellious individual and the representative of the police: "Ah... Sie haben bei Ihren Kollegen von der GESTAPO, ich meine von der Staatspolizei, nachgefragt"¹² (Vocelka 2022, 41). Lietzmann's position triggers Rudi's defiant character traits and confirms his inborn disobedient nature. The initial dislike on both sides will be gradually overturned, due to the willingness of both characters to modify their approach to each other. The same tastes and interest in wine and food, as well as similar opinions about everyday politics (including negative criticism of Waldheim's election) turn these two into professional allies in solving the murder case and, finally, into friends.

Rudi's romantic life is one of the aspects which is crucial for his characterization. His active interest in conquering women speaks to his need to prove himself as irresistible, as well as to avoid potential hurtful situations which would show his vulnerability. The Lecturer starts a sexual relationship with Irene Moser, a female student well known for

⁹On the topic of textual interference, see Schmid 181-229.

¹⁰Lahn and Meister (240-241) recommend four categories of elements which contribute to the indirect characterization: character's action, his/her physical appearance, language and interpersonal characterization.

¹¹"He couldn't let go of the feeling that the Lecturer wanted to prove to him how stupid the police and especially he was. [...] On the one hand, there was this vanity that was on display, on the other hand this man's appearance."

¹²"Ah... you asked your colleagues from the GESTAPO, I mean, from the state police."

her promiscuity, out of curiosity along with his desire to confirm his charm. He is almost unprepared for her unrestrained willingness to engage in sexual activity with him, making him wonder if she is more interested in his academic title than his appeal: “Irene Moser sagte ohne langes Zögern zu. [...] Je länger der Abend dauerte, desto mehr war der Dozent von dieser Frau fasziniert”¹³ (Vocelka 2022, 69). The relationship with Irene will cloud the Lecturer’s judgment on several occasions, especially when it comes to his involvement in the murder case – he ignores the fact that she is one of the suspects. As it turns out, Irene did have a hidden agenda while entering the relationship with Rudi, but it is only partially connected to the murder case, since she turns out to be a call girl, but not a murderer.

Jadwiga, who comes along later in the story, is the second love interest of the main character. Her relationship with him paints a more personal, gentle and caring picture of Rudi. She sees him for the first time in her professional environment, in the house of the family Holub where she works as a maid, when the Lecturer appears in the role of amateur detective and interrogates Mrs. Holub as a potential suspect. Jadwiga’s initial characterization of the protagonist testifies to her being attracted to his self-confident approach, as well as to his kind and understanding attitude towards her: “Der Dozent, der sich wie ein Polizist benahm, hatte sie beeindruckt. [...] Jadwiga fand ihn interessant, seine Stimme war klangvoll und auch ein wenig erotisch”¹⁴ (Vocelka 2022, 85). Rudi’s relationship with Jadwiga evolves gradually and shows potential for it to be long term when he realizes that it is the simplicity of life and love that he needs and not a pure quest and conquering.

The Lecturer’s actions play the most significant role in his characterization. His interactions include the following sets of characters/fields of relations: friends, women, colleagues, and outsiders (characters which are not part of his everyday life routine or social circle). When it comes to friends, Peter Hassinger is the closest and the most present character in the story. Rudi’s meetings with him almost exclusively involve food and/or drinks, which could be interpreted as a leitmotif of this character’s appearance. Their conversations often summarize the Lecturer’s professional and personal affairs and are useful for his future decisions. Rudi’s actions in the field of social contacts show his openness and sincerity and he is well-liked for these

¹³“Irene Moser participated willingly without much hesitation. [...] The more the evening progressed, the more was the Lecturer fascinated by this woman.”

¹⁴“She was impressed by the Lecturer who acted like a policeman. [...] Jadwiga found him interesting, his voice was sonorous and also a little erotic.”

qualities. His closest social circle includes politically like-minded friends, but their personality traits often differ from the Lecturer's. Hassinger is characterized by the protagonist as his best student ever, a person with qualities the Lecturer himself is aware of lacking: „Die analytische Fähigkeit dieses jungen Menschen beeindruckte ihn ebenso wie seine Gründlichkeit und Genauigkeit. Die beiden letzteren Eigenschaften gingen dem Dozenten, der ein einfallsreicher und fantasiebegabter, aber auch sehr oberflächlicher und schlampiger Mensch war, leider weitgehend ab“¹⁵ (Vocelka 2022, 25). Hassinger's insight into Rudi's detective work often leads to new developments in the protagonist's investigations, because his decisions are positively influenced by an element of rationality.

The Lecturer's sleuthing shows elements of deduction, but also of coincidence, and at this point his character differs from classical fictional detectives. He often witnesses some interesting scenes during his walks through the city, or accidentally runs into potential suspects while visiting the galleries or the opera.¹⁶ His spying on Malcolm leads to his repressed uneasiness and culminates in a nightmare,¹⁷ which contradicts his bold investigative activity and testifies to his deep psychological involvement in the murder case (see Vocelka 2022, 154-155).

Rudi's questioning of the suspects shows his lack of awareness of or even care for the consequences it might have on his professional life and on the relationships in this social field. The most noteworthy

¹⁵ „He was impressed by this young man's analytical ability as well as his thoroughness and accuracy. Unfortunately, the Lecturer was largely lacking the latter two qualities – he was a resourceful and imaginative person, but also a very superficial and a sloppy one.“

¹⁶ According to Uspensky (58), the concurrence of the spatial position of the narrator and a character, in this case the Lecturer, testifies to narrator's "attachment" to the character and he/she holds the same spatial position as the character; then the authorial description is not limited to the subjective view of the character but is "suprapersonal".

¹⁷ From Lotman's (329–339) point of view, Lecturer's border-crossing(s), foremost considering relations of academic surrounding vs. personal space, could be on topological level described as opposition between inside and outside (of academic community). On semantical level, to these spaces are added qualities such as intimidating vs. familiar or outsider vs. insider position. His border-crossing from the generic point of view brings success in the sleuthing activities, and can as such be described as *revolutionary*, but his position at the faculty, taking genre of campus novel into consideration, is only slightly affected by his actions, mostly influencing his professional relationships.

conversation is with professor Holub's wife, whom Rudi quite recklessly confronts about her affairs with the murder victim, as well as with another candidate for the professor's position at the University and suggests her motive for murder (Vocelka 2022, 82-83). On the other hand, the Lecturer notices that his detective work has a bad influence on his relationships with others, but does not show willingness to control the urge to investigate, as his determination overpowers his social engagement (Vocelka 2022, 113). The majority of these conflicts will be settled at the end, but it will take time for Rudi to exclude each one of the potential suspects from his list so that he can engage in reestablishing communication.

2.2. Leitner, the Murderer

The *whodunit* conception of Vocelka's campus crime novel corresponds to the traditional expectations the reader might have of this genre. The identity of the murderer is revealed at the very end of the story, but there are four *teasing* chapters incorporated in the main plot, as well as the prologue, which offer an introspective into the killer's thoughts, past and present fears along with his future plans, without disclosing the name or the gender.

This character's appearance occurs mainly in the conversations he has with the Lecturer. Rudi questions him on several occasions, never as a potential suspect, but only as one of the witnesses to the crime. This mistake will be later explained by the fact that Leitner belongs to the type of people who are considered *invisible*: "Er wäre, wenn er in den Hörsal gegangen war, von niemand beachtet worden, da er ständig im Institut herumwieselte und irgendwie zum Inventar gehörte"¹⁸ (Vocelka 2022, 181).

The description of Leitner is concentrated on a few physical characteristics ("[...] um die 50, klein und mager und – das war auffallend – er hatte eigenartige Ohren, denn er besaß keine Ohrläppchen"¹⁹, Vocelka 2022, 180-181), which are enough to identify him as the thief and the murderer. The five chapters dedicated to Leitner's introspection are thus necessary for his characterization, since the other sources of information are insufficient. These short chapters differ from the others with regard to narrative elements – the homodiegetic narrator offers us

¹⁸"If he had gone to the lecture hall, no one would have noticed him, because he was always scurrying about in the institute and was somehow part of the inventory."

¹⁹"[...] around 50, small and skinny and – what was striking – he had strange ears, because he didn't have any earlobes".

an external focalization²⁰ carried out in the form of an internal monologue. There are several topics repeatedly emphasized in these monologues: Leitner's current emotions, his unhappy childhood (a father complex) and the *demons* which, as he believes, plague him.

The father is described as strict, violent and controlling and Leitner blames him for his current state of mind. The mother is mentioned only once in her passive role: "Von meiner Mutter konnte ich keine Hilfe erwarten. Aus Angst vor der Unberechenbarkeit ihres Ehemannes war sie innerlich erstarrt"²¹ (Vocelka 2022, 5). The father is brought up again in the context of his past: "Ich habe die Deutschen immer gehasst – ganz im Gegensatz zu meinem Vater, der sie für Herrenmenschen hielt und glaubte, dass sie die Welt regieren sollten"²² (Vocelka 2022, 141). The father's liking for and support of National Socialism stands in opposition to the son's dislike of Germans, except that the roots of hatred in his case are not ideologically predetermined, but lie rather in Leitner's disregard for human life in general. Chapter 58 is the last one dedicated to his internal monologue and it recapitulates this character's feelings towards his father: "Vater ist schuld, dass mich nie jemand erkannte, meine unschätzbaren Talente und meine Genialität nicht sah"²³ (Vocelka 2022, 183). Blaming the father for the lack of accomplishments in life stands in contrast to his narcissistic self-image and culminates in the (internal) admission of responsibility for his father's death (Vocelka 2022, 183).

Leitner's current emotions and his state of mind are quite interestingly described on several occasions using meteorological comparisons: "Alles ist vom Sonnenlicht zerfressen"²⁴ (Vocelka 2022, 5), "in diesem strahlenden Sonnenschein meines Erfolges tauchten heute die ersten Wölkchen auf"²⁵ (Ibid. 63), "Die schwarzen Wolken, die am Horizont aufgetaucht waren, wurden wie durch einen starken Sturm

²⁰According to Stanzel (71-72), this is the case of first-person narrative with internal perspective.

²¹"I could not expect any help from my mother. Fearing her husband's unpredictability, she was dead inside."

²²"I've always hated the Germans – unlike my father, who thought of them as master race and that they should rule the world."

²³"Father is to blame that no one ever recognized me, failed to see my invaluable talents and genius."

²⁴"Everything is eaten away by the sunlight".

²⁵"In this radiant sunshine of my success, the first little clouds appeared today."

aufgerissen”²⁶ (Ibid. 141), „Alles verdüstert sich“²⁷ (Ibid. 183). This tendency to express emotions indirectly, using metaphors, shows Leitner’s inability to channel them properly. The dominant feelings in the homodiegetic chapters are anger and hatred. He is using his father as an excuse for his urge to kill (Vocelka 2022, 5). Leitner’s appetite for murder, which he does not attempt to control, results in Schimanek’s death. There is no remorse nor guilt during and after the act, but instead joy, excitement and pleasure: “Was für ein Tag – mein Traum hat sich erfüllt. [...] Sein Röcheln und Stöhnen, seine verdrehte Bewegung im Kampf mit dem Tod, ehe sein Leichnam am Boden aufschlug, das begeisterte mich”²⁸ (Vocelka 2022, 15). Choosing poison as a weapon is justified by his lack of courage to engage in a more personal method of killing.

Searching for the motive of Leitner’s need for murder does lead to many questions, but some of them remain unanswered in the novel. His suicide during the interview with Chief Inspector Lietzmann leaves the police and the Lecturer, but also the reader, longing for further explanations. The very choice of the victim shows a hidden agenda and does not correspond with the mental state presented in the four chapters and in the prologue. Leitner steals valuable manuscripts from the Institute and statuettes from Schimanek’s office with the intention of selling them – this decision involves careful planning and contradicts his delusional ideas represented in the internal monologues.

2.3. Chief Inspector Lietzmann

This character is given more space and depth in Vocelka’s novel than most police representatives in classical crime fiction. He is summoned after the murder takes place. His initial characterization as a grumpy looking man (Vocelka 2022, 16), is deepened by the explanation of his antipathy towards academia in general (Vocelka 2022, 18). There are several chapters in which the chief inspector acts as a focalizer and they are helpful for his further characterization. The highlights of his private life are presented in the story – the tragic loss of the son, the painful death of his wife. The chief inspector feels personally lonely, but also committed to his professional life.

²⁶“The black clouds that had appeared on the horizon were torn open as if the strong storm began.”

²⁷“Everything grows dark.”

²⁸“What a day – my dream has come true. [...] His rattling and groaning, his twisted movement in the struggle with death before his corpse hit the ground, that fascinated me.”

His interaction with other characters brings up his insecurities and points out his inferiority complex. This presents itself particularly in context of higher education, which Lietzmann himself did not achieve: "Ein Intellektueller, der ihn mit dem, was und wie er es sagte, demütigte. Er selbst hatte nichts studiert. Von Turkologie und Indologie verstand er nichts. Das Gefühl, dass der Dozent ihm beweisen wollte, wie blöd die Polizei und speziell sein Gegenüber sei, ließ ihn nicht los"²⁹ (Vocelka 2022, 22). The friendship, which will evolve from this less than favorable beginning, shows the willingness of both Rudi and Lietzmann to discover and nurture a more humane side of their relationship.

The Chief Inspector's dedication to work culminates in his dream about a theatre filled with his colleagues and perpetrators familiar to him; however, there is a mysterious figure which he cannot identify (Vocelka 2022, 178). This dream, inspired by the mention of the invisibility of the killer and intertextually connected to Siegfried's cloak of invisibility from the Medieval epic poem the *Nibelungenlied*, testifies to Lietzmann's constant occupation with the case.

Unlike other detectives in classical crime fiction, who often appear as intellectually inferior in comparison with the amateur detective (Nusser 45), much more space is dedicated to the chief Inspector in Vocelka's novel. He is not presented as shallow, but his lack of insider knowledge gives the Lecturer more opportunities to collect valuable information and be one step ahead in the investigation.

2.4. The Candidates

The murder victim is killed during his public lecture – one of the requirements, which every candidate has to fulfil in the second round of selection for the post of soon to be retired Professor Holub. Other candidates – Habermann, Professor Weesmann and Malcolm – were supposed to deliver their lectures in the following days. From the narratological point of view, all these characters should be viewed as flat. They carry out certain functions in the context of the story and are equipped with only a few distinctive features, which shows a tendency towards stereotypes.

Schimanek, the murder victim, is given very little room to express himself as a character. However, the comments, opinions and judgment of the others about him paint quite a colourful picture. This is a typical

²⁹"An intellectual who humiliated him with what and how he said it. He himself had not studied anything. He knew nothing about Turkology and Indology. He couldn't let go of the feeling that the Lecturer wanted to prove to him how stupid the police and especially he was."

element of crime fiction: the victim is used as a requisite that sets the whole mechanism in motion. The reader feels no sentimentality toward him/her, and other characters present him/her as a bad person, who, for various reasons, caused anger to be directed toward himself/herself (Nusser 37-38). Each one of these characters who showed antipathy towards the victim is viewed as a suspect at some point of the investigation. The Lecturer had a quarrel with Schimanek about his unfair treatment of a female student, Professor Holub's wife had an affair with him which ended abruptly and unpleasantly, while the Professor himself has enough reasons to wish him harm. Irene Moser calls him a pig, because he, while in a relationship with her, finds out about her job as a call girl and threatens to expose her. He also planned to expose Professor Weesmann as a plagiarizer, as well as Professor Stürmer for some unethical business transactions. As it turns out, Leitner, the murderer, will have the least concrete or rational motive to commit the murder.

Habermann, the second candidate, is at least present in the story, as he is excluded as a potential suspect at the beginning of the investigations. He succeeded Schimanek in the affair with Professor Holub's wife, which implicates her possible involvement in the murder. He is a useful *Charaktant* of this female character, since he explains her methods of seduction and the family dynamics in Professor Holub's home.

Professor Weesmann stands for all the German qualities, which are not particularly popular in Austria. His Germanic physiognomy and his elegant and conservative outfit, as well as his cold and distant behaviour, leave the Lecturer reserved and annoyed at the same time (Vocelka 2022, 59). Weesmann's actions will lead him to the very top of the suspect list but, it turns out, he was only trying to protect himself and the information that his doctoral thesis resulted from the act of plagiarism. This arrogant character from the beginning will break down in desperation at the end of the investigation, because, as the Lecturer points out, plagiarism is a deadly sin in academia (Vocelka 2022, 140). Weesmann's flat character is given an unexpected twist in the plot development, which has the function of turning the police investigation into the wrong direction, but also portraying certain academic issues in this campus novel.

After a few brief mentions, Malcolm is characterized by the Lecturer as an exotic looking man (Vocelka 2022, 65). Rudi finds him to be the most enigmatic of all candidates and this quality will raise his suspicion towards the foreigner, but also cause some repressed fears of the main character to surface. His insecurities will be foremost

expressed because of the fact that Malcolm represents the unknown, which leads the Lecturer into the undefined territory of his experience, as well as his mind. The most enigmatic of all appearances is the one of Ilja Petrowitsch Jakowlew in Rudi's office, a Russian professor at the University of New York, specialized in Asian History, who pays him an unannounced visit and willingly offers interesting information about Malcolm's personal and professional life. The Lecturer is left perplexed after this visit (Vocelka 2022, 159) and the function of this character, as well as his role in the plot, remain a mystery to the reader as well. Malcolm's professional connections in Vienna and his knowledge of the antique trade market will finally prove the significance of this character for solving the case of not only the stolen manuscripts, but also the murder.

3. Character Functions in Vocelka's Novel

The Lecturer's quest for the murderer begins for two reasons. First of all, he wants to clear his name and prove his innocence, as he is considered one of the suspects, and, secondly, he is intellectually intrigued by the case and possesses an inborn need to investigate. There is no Sender in the standard meaning of this word, because Rudi is not a detective by vocation and he is not employed by another character to solve the crime; thus this function could be replaced exactly by his urge to act upon the situation. This conception of the Sender function is typical for a closed academic community and can be treated as a trait of a campus crime novel. Rudi's landing on the suspect list is a result of his problematic relationships at the faculty, and one of the colleagues, Professor Stürmer, is eager to denounce him as a potential killer: "Stürmer hatte bei seiner Habilitation schreckliche Gerüchte ausgestreut und gegen ihn heftig Stellung genommen. Jetzt sah er wahrscheinlich eine Gelegenheit, den ihm verhassten Dozenten, der ein deklariertes Linker war, abzuservieren"³⁰ (Vocelka 2022, 20). Stürmer's actions activate the Sender function, although not willingly or in a pre-planned way. Since the Chief Inspector has doubts about Rudi's involvement in the crime from the very beginning (Vocelka 2022, 23), after clearing his name and building a collaborative relationship with Lietzmann, he is solely driven by his desire to get to the bottom of this puzzling case, which represents the Object of his quest.

³⁰"Stürmer had spread terrible rumours during his habilitation and took an aggressive stand against him. Now he probably saw an opportunity to get rid of the Lecturer he hated, who was a self-confessed leftist."

The protagonist of Vocelka's novel as the Subject in the quest corresponds to the usual construction of this function. The Subject must rise above typicality, because he occupies a world populated to a great extent by character types: "In order to escape the stigma of typecasting and to establish a modicum of individuality, the detective in mystery is usually ec-centric, literally 'off-center' in one way or another (Holmes with his drugs and violin, Nero Wolfe with his orchids and agoraphobia, Poirot with his mustache and his *bon mots*). [...] He stands apart, uncategorizable, his behavior unpredictable and enigmatic" (Malmgren 155-156). The Lecturer's appearance, his hair and clothing, as well as his political ideas and non-conservative attitude, make him stand out in the professional surroundings and often cause (negative) attention. His process of deduction does not necessarily show ingenuity to the extent of Holmes, Nero Wolf or Poirot, but points out certain human flaws, which make him likeable and, in that sense, somewhat closer to the reader.

From the perspective of campus novel, the Lecturer as Subject has the main function of exposing the hidden agendas of the academic world as a microcosm of wider society, which should be considered the Object of his "mission". The murder investigation is just a trigger for Rudi's activities, which paint a vivid picture of many academic representatives: the shady financial dealings of Professor Stürmer, the financial trouble of students such as Irene Moser and its consequences, the mistreatment of female students in the case of Schimanek, or the moral corruption and double standards within the Holub family, with plagiarism as a sign of moral and academic dishonesty.

The Helpers are characters who offer support and guidance to the Subject (or to the Opponent), which does not always have to happen willingly or with good intentions. There are many Helpers in Vocelka's novel, who can be divided up in two categories: friends and witnesses. The category of helping friends includes the Chief Inspector, who, from the perspective of the actantial model, competes for the function of the Subject, but also Rudi's close friend Peter Hassinger. Since Lietzmann and the Lecturer share the same goal – solving the crime – their relationship, after overcoming initial disagreements, is based on mutual trust. The Chief Inspector has official power to conduct the case and offers support to the Subject in that part of the investigation. Hassinger, on the other hand, could be compared to Helpers such as Doctor Watson or Captain Hastings in classical crime fiction, except that this character does not appear as intellectually inferior to the Subject, as is the case with the other two; on the contrary, he stands for the voice of reason and brings the Lecturer to the right path of deduction. Hassinger also

does not interact with the witnesses and is not actively involved in the case: he is thus no *sidekick* in a traditional sense, but remains a Helper in the background of the story.

Considering the category of friends from the perspective of the campus novel, it is remarkable that the Subject connects on this level exclusively with (former) students and academic outsiders, which testifies to his position within academic circles. At the same time, the distancing himself from the majority of academia, enables the Subject to pursue his exposure of many inappropriate behaviors at the university. Peter Hassinger plays a significant role as Helper in this context, since he offers some additional information, which are not available to the Subject, and supports the Lecturer in his exposing work.

The list of witnesses is much longer and includes female characters (Irene Moser, Jadwiga, Professor Holub's wife), candidates, professors and students (Wolfgang Swoboda). One attribute of the world of mystery fiction is that its various witnesses are usually willing to serve as Helpers (Malmgren 154). This can be applied to several witnesses in Vocelka's novel, but there are some hidden agendas which contribute to a few misdirected investigative paths. For example, Irene Moser hides her work engagement and the conflict she had with Schimaneck shortly before his death. Professor Weesmann is so worried about his professional embarrassment, that he makes himself the prime suspect for murder at certain points. Equally, Malcolm does not share his secretive work with the investigators, which raises suspicion about his involvement in the case.

The witnesses such as Irene Moser and Weesmann should be viewed as Opponents in the world of the campus novel. They stand for morally-questionable and/or unethical behaviour and the exposure of such is Subject's main goal/Object. All these hidden agendas represent a connecting point between two worlds, as well as two generic characteristics of the campus crime novel – they lead or mislead the Subject in his crime-solving, but also give him an insight into the aspects of academic life, which were hidden from him prior to these events.

The Opponents in crime fiction are usually those implicated in or guilty of the murder. They conceal their oppositional status by pretending to act as Helpers (Malmgren 154). Leitner does exactly that by providing all the necessary information to the Lecturer; he is, in fact, the only witness who does not show any animosity while being questioned and generously offers his help whenever asked for it. Because Opponents are profoundly readable, because they are recognizable 'characters', they lend themselves to being identified by type (Malmgren 155). In this case, Leitner's internal monological

chapters offer us a glance at his state of mind and serve as a substitute for the explanations which the Subject gives at the conclusion of the case in classical crime fiction. His suicide prevents the reader from receiving this final solution and somewhat prevents the Subject in Vocelka's novel from reaching the triumph in the manner of Holmes or Poirot.

Leitner's position in the world of academia is an outsider one. From the perspective of the campus novel, he plays a 'supporting role' and cannot be considered as an Opponent from this point of view. He could be even marked as Helper, since he is more than willing to assist the Subject in the uncovering of academic secrets. The double function of this character testifies to the complexity of the campus crime novel and opens up possibilities of interpreting Vocelka's work of fiction as an example of a hybrid genre.

The Receivers in *whodunits* mostly are those who initiate the action, because they benefit from the results of the truth uncovered at the story's end (Malmgren 153-154). However, the function of the Sender in Vocelka's novel is not embodied in one character, but represents itself in the Lecturer's desire to solve the crime, so the Receiver in this case is no one in particular; however, it demonstrates itself in Rudi's satisfaction that comes from solving the murder mystery.

Taking other generic characteristics of this novel into consideration, both the Sender and Receiver functions could be perceived as elements of public interest. The Subject's detection of lies within the academic community should be initiated for a *greater good* of extracting problems such as (academic) dishonesty, gender inequality and a lack of transparency of many sorts in the world of higher education. Since there is no specific character or institution initiating the Subject's work, the motivation for it lies in the Subject himself.

4. Conclusion

Karl Vocelka's *Der Dozent und der Tod* takes the reader to the politically turbulent year 1986 and invites us to experience academia from an insider's point of view in light of the murder investigation. The characters of the novel represent a colourful academic atmosphere, filled with competition, hidden agendas, private affairs, and unprofessional behaviour. At the centre of the narrative is an amateur detective who begins his quest for the truth in order to solve the murder mystery, but along the way he also reveals many of the secrets surrounding the victim and the witnesses in this case.

Greimas' actantial model offers an opportunity to get insight into multiple functions of characters within the plot, connecting their

characterization with their role in the action. Since Vocelka's novel is considered to be an example of a hybrid genre, applying this model to analysis opens up various possible interpretations. The Subject has two different functions within the narrative. From the point of view of the classic detective novel, he is on a quest to solve the murder mystery, that is the Object in the novel. He rises above typicality with his appearance, as well as his nonconservative attitude, but does not show ingenuity of amateur detectives such as Holmes or Poirot. From the perspective of the campus novel, the Subject has the main function of exposing the hidden agendas of the academic world. He succeeds in both cases, except that the exposure of academic misbehavior does not lead to final closure, but remains an open issue within this social field. The Sender and the Receiver functions are not embodied in one specific character, but lie within the Subject himself. They are represented through his desire to solve the murder mystery, as well as to investigate all the irregularities in these academic circles. Greimas' model offers slightly limited possibilities in this case, but it does not insist on the fulfillment of all the functions within the particular narrative text. The Opponents in crime fiction conceal their oppositional status by pretending to act as Helpers and the character of Leitner does deliver this as expected. From the perspective of the campus novel, he cannot be considered as an Opponent, since he does not play a significant role in the academic world, which should contribute to the complexity of the genre and the various possibilities of its interpretation. Many Helpers in Vocelka's novel can be divided into two categories: friends and witnesses. Friends offer support and additional knowledge to the Subject, not only in his detective work, but also from the perspective of the campus novel. Witnesses, on the other hand, mostly have some hidden agendas, which contributes to a few misdirected investigative paths. Some of them embody unwanted academic conduct and can be viewed as Opponents in the context of the campus novel.

The author's building of characters and the plot, as well as his insider knowledge of the academic world offer the reader an opportunity not only to enjoy the classical *whodunit* case, but also to witness some unexpected twists and constellations typical of this social field. The generic combination in this work of fiction results in a hybrid genre of campus crime novel, which opens up the possibility of considering its postmodern nature, and, as such, offers many opportunities for further interpretation.

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DER MORD AN DER FAKULTÄT: FIGURENCHARAKTERISIERUNG UND FIGURENFUNKTIONEN IN KARL VOCELKAS ROMAN *DER DOZENT UND DER TOD*

Karl Vocelkas Roman *Der Dozent und der Tod* (2022) stellt eine interessante Kombination aus Campus- und Detektivroman dar, weswegen er als Universitätskrimi gattungsmäßig bezeichnet werden kann. Die Handlung, die im Jahr 1986 in Wien stattfindet, entwickelt sich um einen Amateurdetektiv, einen Dozenten an der Universität Wien, der sich im Zentrum einer Morduntersuchung befindet und eine Wahrheitssuche beginnt, die nicht nur mit der Aufklärung des Mordfalls, sondern auch mit der Entdeckung zahlreicher Geheimnisse in akademischen Kreisen resultieren wird.

Ziel dieses Beitrags ist sowohl die Figurencharakterisierung, als auch die Bestimmung der Figurenfunktionen im Kontext der Gattungsmerkmale des Universitätskrimis. Die Figurenanalyse wurde in Bezug auf Figurenhandeln, äußere Erscheinung der Figuren, ihre Sprache und interpersonelle Charakterisierung durchgeführt. Die Figurenfunktionen wurden mithilfe von Greimas' Aktantenmodell bestimmt, weil es die Möglichkeit für eine Beschreibung elementarer Handlungsbeziehungen in narrativen Texten durch Berücksichtigung spezifischer Gattungsmerkmale bietet und eine produktive Grundlage für die Analyse und weitere Interpretationen darstellt.

Die Figurenanalyse hat gezeigt, dass Vocelkas Roman dem traditionellen Schema des Universitätskrimis folgt, aber an manchen Stellen auch von den erwarteten Elementen dieser Gattung abweicht, vor allem im Hinblick auf die Titelfigur und die Vielfalt der Figurenfunktionen.

Schlüsselwörter: Universitätskrimi, Campus-Roman, Kriminalroman, Aktantenmodell, österreichische Literatur

NA ZAPAD!: AFROAMERIKANKE U POKRETU NA ZAPAD SADA¹

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Apstrakt: Od prvih pokušaja osvajanja sjevernoameričkog kontinenta i uspostave eurocentričnih kolonijalnih zajednica na datom teritoriju sve do nastanka (savremenih) Sjedinjenih Američkih Država u literarnim i vanliterarnim narativima se jasno i kontinuirano zrcali pogled usmjeren ka krajnjoj granici i američkom Zapadu. Bogata književno-kulturološka produkcija na temu žudnje za Zapadom te vlastite i/ili kolektivne slobode koju pokret ka krajnjoj (američkoj) granici podrazumijeva i prividno omogućava je između ostalog iznjedrila i poseban književno-kulturološki podoblik, tzv. žanr *westerna*. Nažalost, takvi tekstovi primjere (po)graničnog kretanja marginaliziranih društvenih subjekata, poput Afroamerikanki, vrlo često ili prešućuju ili prikazuju shematski, konvencionalno i u skladu sa dominantnim ideološkim matricama.

S druge strane, društveno-historijska dešavanja i dokumenta traže preispitivanje hegemonijskih i stereotipnih narativa i u književnosti. Savezni Akt o naseljavanju iz 1860. godine te okončanje Američkog građanskog rata 1865. godine su krajem sedamdesetih godina devetnaestog stoljeća podstakli značajne migracije afroameričke populacije, koji su spas od jarma rasizma potražili i na prostoru zapadne granice. U toj populaciji, na američkom Zapadu, svoj kutak za uživanje temeljnih ljudskih prava i sloboda, pronašao je i određeni broj Afroamerikanki.

Ovaj rad sagledava prikazivanje osvajanja granice i života na granici iz pozicije žena afroameričkog porijekla u dramskom tekstu *Flyin' West (Bijeg na Zapad)* autorice Pearl Cleage koji je napisan i praizveden 1992.

Ključne riječi: savremena afroamerička drama, američki Zapad, rodne studije, Pearl Cleage, *Flyin' West*

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1. Uvod

Razmatrati bilo koju idejnu i kulturološku pojavu na geografskom prostoru Sjedinjenih Američkih Država bez razmatranja spleta *velikih priča* o postanju SADA i s njima povezanih ideološko-kulturoloških matrica, uključujući i ekspanzionistički mit o pokretu na zapad, je i danas nemoguće. Iako savremena nauka o književnosti i kulturi cijeli geografski i kulturalni prostor SADA i dalje kontinuirano revidira, preispituje i nanova ispisuje, nastojeći pritom da predoči što objektivniju i sveobuhvatniju sliku o (su)životu njenih raznorodnih kultura, rasa i naroda, skoro do druge polovine proteklog stoljeća dominantni diskurs o postanju i američkom identitetu mahom su oblikovali eurocentrični narativi i mitovi, odražavajući i podržavajući ideološku matricu o superiornosti bijelog Evropejca i njegove kulture putem koje se uspostavljaju i održavaju drevne civilizacijske vrijednosti i tekovine. Jedan od središnjih segmenata datih eurocentričnih narativa o oblikovanju američkog (geografskog, ideološkog i imagološkog) prostora te utemeljenju idiosinkratične američke kulture i identiteta je i mit o krajnjoj (zapadnoj) granici, o čemu će više biti riječ u narednom poglavlju.

Ovaj rad problematizira shematska i plošna prikazivanja kretnji ka krajnjem američkom Zapadu u historiji, književnosti i kulturi putem analize motiva života na granici u dramskom tekstu Pearl Cleage, *Flyin' West* (Bijeg na Zapad). Da bi sama analiza ovog književno-kulturološkog teksta bila objektivna i iscrpna te sa namjerom kritičkog sagledavanja i preispitivanja dominantnih eurocentričnih narativa o osvajanju američkog Zapada, rad najprije sagledava društveno-historijski i književno-kulturološki kontekst, s posebnim akcentom stavljenim na identitarni mit o Zapadu.

2. Identitarni mit o Zapadu

Prema Heike Paul (2014), upravo je narativ o krajnjoj granici Amerike i najdugovječniji identitarni mit (313) jer se njegovi korijeni mogu naći već u pričama o naseljavanju Sjeverne Amerike i utemeljenju SADA u 17. i 18. stoljeću:

Ikonografija farmera i njegovog posjeda na Zapadu je dio nacionalne mitopoetike koja obgrljava Zapad kao pastoralnu idilu, jedan demokratski prostor, i zemlju mogućnosti; i danas nalazimo koncipiranje Amerike kao rajskog vrta i američkog Adama kao farmera u kulturalnoj produkciji koja seže od historijskih romana do reklama za duhanske proizvode. (318-319)²

² “[...] the iconography of the farmer and the farm in the West has been part of the national mythmaking that embraces the west as a pastoral idyll, a

Kako nas Paul upućuje (136), Zapad je posebno mjesto u američkom imaginariju, mjesto na kom se grade ne samo temelji nego i budućnost države pa je stoga "otkriće, osvajanje i naseljavanje Zapada dominantna tema u američkoj historiji"³ (Slotkin 472, prema Paul 136), a zapadna granica je "lokus, bez obzira koliko nejasno definiran, za razvoj epskih kulturalnih scenarija o amerikanstvu"⁴ (Paul 137). Iako je Američki ured za statistiku (US Census Bureau) 1890. godine objavio da je krajnja američka granica dostignuta, ona je do danas nastavila oblikovati idejni i imagološki prostor i identitet Sjedinjenih Američkih Država i upravo je "američki Zapad postao glavni simbol ekscenacionalističkog amerikanstva diljem svijeta" (Paul 315)⁵.

Nužno je istaći da u dominantnom mitskom (i historijsko-političkom) narativu o krajnjoj granici, prostor američkog Zapada najmanje figurira kao geografska regija u kojoj se u stvarnosti sprovodila politika espanzionizma ili fizička lokacija na kojoj kontinuirano vršio genocid nad starosjedilačkim narodima. Zapad Amerike je radije simbolički viđen kao transformacijski prostor za individualno i/ili zajedničko samo-ostvarenje, odnosno edenski/utopistički prostor koji omogućava uživanje vlastite ili kolektivnih sloboda i nezavisnosti putem posjedovanja svog komada zemlje. Prostor krajnje granice, a samim tim i prostor američkog Zapada je, prema tome, donekle divlje prostranstvo koje čeka da ga bijeli muškarac otme iz zagrljaja netaknute prirode, ogradi, domestificira, obradi i putem mukotrpnog rada učini plodonosnim, te tako postigne i vlastitu ekonomsku nezavisnost i prosperitet. Pritom se taj prostor autonomnog samo-ostvarenja ima pravo na sve moguće, pa čak i nasilne, načine odbraniti od eventualnih sila koje prijete da ga otmu iz zagrljaja civilizacije i povrate neukroćenoj, divljoj, prirodi.

Očigledno je da hegemonistički narativi o krajnjoj zapadnoj granici istovremeno projiciraju dvije oprečne ali povezane slike: s jedne strane je Zapad prikazan kao idilična rajska bašta u kojoj (bijeli) čovjek pronalazi vlastito ispunjenje i mir njenim kultiviranjem (što je integralni dio i tzv.

democratic space, and as a land of opportunity; to this day, we find the notions of America as garden-like and of the American Adam as farmer in cultural production ranging from historical novels to tobacco commercials." Sve prevode je sačinila autorica teksta.

³ "the discovery, conquest, and the settlement of the West, [...] the dominant theme of American history."

⁴ "a locus, however vaguely defined, for developing epic cultural scripts of Americanness."

⁵ "American West [...] become a preeminent symbol of exceptionalist 'Americanness' around the world."

agrarnog mita), a s druge strane je Zapad mjesto nasilnih susreta i neprestane borbe sa divljinom i divljaštvom (što je sastavni dio ekspanzionističkih narativa o osvajanju granice). Zapravo se ove dvije slike vrlo često čvrsto isprepliću pa agrarni dio mita služi svrsi legitimizacije brutalnog nasilja sadržanog u ekspanzionističkoj politici i narativima. Istovremeno, konceptualno demarkiranje krajnje zapadne granice kao neukroćenog prostora koji naizgled svima nudi individualnu slobodu i autonomnost te pravo na posjedovanje vlastitog komadića zemlje suštinski je elitistički mit jer se ekskluzivno pravo na samoostvarenje, zemljoposjedništvo i lični prosperitet niječe i oduzima svima koji nisu bijeli američki muškarci – u njemu nema mjesta za druge kulture, rase i etnije, za sve (marginalizirane i obespravljene) drugosti Amerike:

Obje slike američkog Zapada kao mjesta ruralne Arkadije i kao mjesta historijskog konflikta i osvajanja mitskih proporcija ostaju međusobno povezane i središnji su elementi u diskursu o izgradnji nacije te američkog ekscenpcionalizma u njegovoj najgrubljoj formi, budući da i zagovornici agrarnog mita i zagovornici ekspanzionizma ignoriraju ili odbacuju starosjedilačku populaciju kao naseljenike zemlje koju žele osvojiti i/ili 'kultivirati'. (Paul 325)⁶

Osim što je mit o krajnjoj zapadnoj granici permanentno i intenzivno učestvovao u jednostranom hegemonističkom oblikovanju nacionalne historije i američkog identita, on je i imagološki jedan od najproduktivnih mitova jer je direktno proizveo mnoštvo književno-kulturoloških tekstova: od historijskih romana, preko jedno vrijeme vrlo popularnih džepnih romana i (po)graničnog teatra i drame, do sveobuhvatnog žarna *westerna*, koji se materijalizira i manifestira u književnosti, izvedbenim umjetnostima i na filmu. I kao i u slučaju idejno-političkih narativa o Zapadu, u svim ovim književnim i kulturološkim fenomenima pokret ka krajnjoj granici i Zapad kao mitsko mjesto vlastitog osamostaljenja i samoostvarenja je izuzetno maskulino – obilježeno borbom bijelog muškarca sa samim sobom, sa divljom prirodom i sa ljudskim protivnicima – drugim muškarcima. Naime, kako je to Susan Armitage u prvom poglavlju knjige *The Women's West* (1987) najbolje opisala:

⁶ "Both images of the American West as mythic rural Arcadia and as a site of historic conflict and conquest of mythic proportion remain entangled with each other and are central elements in discourses of nation building and American exceptionalism in its crudest form, as both agrarians and expansionists ignore or dismiss the indigenous population as inhabitants of the land they seek to conquer and/or 'cultivate'".

[...] lista herojskih likova učestvuje u dramatičnom sukobu, nekad sa prirodom, nekad jedni s drugima. Njihova su zanimanja raznorodna: oni su traperi, kauboji, Indijanci, vojnici, farmeri, kopači i razbojnici, ali svi dijele jednu prepoznatljivu karakteristiku – svi su muškarci. (9)⁷

U ranijim tekstovima ove produkcije su se još i mogli pronaći likovi američkih starosjedioca i to mahom u njihove dvije, binarno suprotstavljene, manifestacije: ili su bili prikazani (rjeđe) kao urođeno dobrohotni i uzvišeni, časni narod po uzoru na rousseauovskog *plemenitog divljaka*, što je ujedno bio i nostalgični omaž izumirućoj kulturi, ili češće, kao bezrazložno brutalni i nasilni primitivci koje je nužno pokoriti i izbrisati sa lica zemlje jer su prijetnja opstanku civilizacijskih tekovina bijelog zapadnjaka. I jedna i druga manifestacija je bez razlike služila legitimiziranju genocidnih postupaka i okrutnog nasilja bijele populacije nad američkim domorodcima. S vremenom, u neo-westernima, i lik američkog starosjedioca u potpunosti nestaje a sanitizirane verzije epskih sukoba na granici se odvijaju između članova dominantne bjelačke populacije: razbojnika i predstavnika zakona ili instrumenata korumpirane vlasti i usamljenog pravičnog heroja – svojevrsnog borca za apsolutnu pravdu (i općenarodno dobro).⁸

Ženski likovi se urijetko pojavljuju u narativima o pokretu na Zapad. I u mitovima i književnokulturološkoj produkciji o krajnjoj granici, one su u pozadini i njihova uloga je mahom pasivna, omeđena interijerima Zapada –

dvije slike dominiraju: s jedne strane, [slika] “umorne i beznadežne žene graničara, neke vrste bespomoćne heroine” koja je općenito generirana iz pripovijetki o zarobljeništvu i često je se opisuje kao “prerijsku sveticu”, te s druge strane, [slika] “zapadnjačke žene koja je snažna pomagačica i civilizatorica granice” (Myres, *Westering Women* 2); dodatni stereotipni likovi obuhvataju i “dobru ženu, učiteljicu, [i] dobrodušnu prostitutku” (Riley, *Female Frontier* 10). (Paul 327)⁹

⁷ “[...] a cast of heroic characters engage in dramatic combat, sometimes with nature, sometimes with each other. Occupationally, these heroes are diverse: they are mountain men, cowboys, Indians, soldiers, farmers, miners, and desperados, but they share one distinguishing characteristic – they are all men.”

⁸ Za više informacija o ovom aspektu vidjeti knjigu Heike Paul: *The Myths That Made America: An Introduction to American Studies* (2014), str. 336–344.

⁹ “two images prevail: on the one hand, the ‘weary and forlorn frontier wife, a sort of helpless heroine’ who is generically derived from the captivity narrative

Čak se i u ranim kritičkim radovima na temu kulturološke produkcije o pokretu na Zapad razmatrane usporedno sa historijskim dešavanjima i zbiljom vrlo rijetko spominju aktivne uloge žena u osvajanju krajnje granice, pogotovo žena drugih rasa, klasa i kultura. Značajniji zaokret u historiografiji i kritici se pojavljuje tek s početka osamdesetih godina dvadesetog stoljeća i to mahom u produkciji historičarki i kulturnih kritičarki, poput Susan Armitage, Sandrae L. Myres ili Glendae Riley¹⁰. Međutim, ovo dugotrajno vrlo plošno prikazivanje pokreta na američki Zapad i ideološko-kulturološke matrice sadržane u identitarnom mitu o krajnjoj granici ne mogu izbrisati stvarna dešavanja.

2.1. Društveno-historijski kontekst kao korektiv identitarnom mitu

Zahvaljujući Saveznom Aktu o naseljavanju iz 1860. godine te okončanju Američkog građanskog rata 1865. godine i propasti projekta Rekonstrukcije na američkom Jugu, krajem sedamdesetih godina devetnaestog stoljeća otpočeo je masovni pokret afroameričke populacije ka granici. Taj pokret se usmjerio i ka prostoru zapadne granice kao onom rajskom mjestu uživanja temeljnih ljudskih prava i sloboda, i obzorju na kom su mogli ostvariti i kolektivni i vlastiti prosperitet.

Naime, zahvaljujući popustljivosti predsjednika Andrewa Johnsona, razne restriktivne uredbe donešene na nivou državnog zakonodavstva na američkom Jugu (tzv. Black codes) u periodu po završetku Američkog građanskog rata su i dalje omogućavale ugnjetavanje i kontroliranje netom oslobođene afroameričke populacije:

Rasističke uredbe ne samo da su prisilile Afroamerikance da rade besplatno nego su ih suštinski stavili pod nadzor. Njihove

and is often described as a 'Prairie Madonna,' and on the other hand, 'the westering woman as sturdy helpmate and civilizer of the frontier' (Myres, *Westering Women* 2); additional stock characters include 'the good woman, the schoolmarm, [and] the kindhearted prostitute' (Riley, *Female Frontier* 10)."

¹⁰Potaknute feminističkim i rodnim studijama, Armitage, Riley i Myres su kontinuirano radile na dehijerarhizaciji hegemonističkih patrijarhalnih tumačenja i poticale na objektivnije sagledavanje historijata života na zapadu Amerike, pritom ističući (pro)aktivnu ulogu žena svih rasa, klasa i etnija u izgradnji prostora američkog Zapada. Za više informacija vidjeti članak S. Armitage: „Women and Men in Western History: A Stereoptical Vision“ (1985); djela *The Women's West* (1987) i *Writing the Range: Race, Class, and Culture in the Women's West* (1997) ko-urednica i -autorica uvodnika Susan Armitage i Elizabeth Jameson; te knjige G.Riley: *The Female Frontier: A Comparative View of Women on the Prairie and the Plains* (1988) i S. L. Myres: *Westering Women and the Frontier Experience, 1800–1915* (1982).

dolaske i odlaske, sastanke i crkvena služenja je strogo pratila lokalna vlast i njeni činovnici. Crnci su morali imati propusnice i bijele sponzore da bi se mogli kretati od mjesta do mjesta ili da bi napustili grad. Suštinski, ovi propisi su kodificirali trajni status niže klase za Afroamerikance. (Kareem Nittle, „How the Black Codes Limited African American Progress After the Civil War“)¹¹

Rasističko nasilje na Jugu eskalira sedamdesetih godina devetnaestog stoljeća, a posebno nakon povlačenja saveznih trupa koje su davale makar prividnu, minimalnu sigurnost i zaštitu afroameričkoj populaciji. Nakon dramatičnog porasta slučajeva teroriziranja i linčovanja po propasti projekta Rekonstrukcije (1877. godine), Afroamerikanci Juga se sve češće odlučuju na kolektivnu migraciju na zapad, između ostalog i na područje Kanzasa. Veliku ulogu u poticanju migracija crnačke populacije sa Juga na američki (Srednji) Zapad su imali karizmatični vođa Benjamin Pap Singleton i Ida B. Wells, novinarka i aktivistica. Ova crna aktivistica koja se i ličnim primjerom decenijama borila protiv svih oblika ugnjetavanja crnačke populacije je nakon brutalnog linčovanja trojice njenih sugrađana, uključujući i njenog bliskog prijatelja Thomasa Mossa, u Memphisu 1892. godine, objavila kolumnu u kojoj je jasno razotkrila stvarne uzroke teroriziranja Afroamerikanaca na Jugu i pritom ustvrdila sljedeće:

Grad Memphis je pokazao da Crncu ne pomaže niti njegov karakter niti njegova reputacija ako se usudi zaštititi protiv bijelog čovjeka ili postane njegov rival. Nema više ništa što možemo učiniti sa linčovanjem, s obzirom da smo brojčano nadjačani i nenaoružani. [...] Stoga nam je preostalo da učinimo samo jedno; uštedimo svoj novac i napustimo grad koji neće da zaštititi naše živote i naše vlasništvo, a neće ni da nam obezbijedi pravedan postupak na sudu, nego nas uništava i hladnokrvno ubija kada nas bijelci optuže.” (Wells, citirano u McMurry 135–136)¹²

¹¹ “The black codes not only forced African Americans to work for free but also essentially placed them under surveillance. Their comings and goings, meetings and church services were all monitored by the authorities and local officials. Black people needed passes and white sponsors to move from place to place or to leave town. Collectively, these regulations codified a permanent underclass status for African Americans.”

¹² “The city of Memphis has demonstrated that neither character nor standing avails the Negro if he dares to protect himself against the white man or become

Desetak godina prije Wellsinih kolumni, a uvidjevši da je na rasističkom Jugu crnoj populaciji nemoguće ostvariti autonomnost i jednakopravnost te dostojanstven život, Benjamin Pap Singleton je osnovao Edgefield Real Estate and Homestead Association (Edgefield asocijaciju za nekretnine i gospodarstvo) putem koje je omogućio prvoj većoj grupi od stotinjak migranata iz Nashvillea (iz savezne države Teksas) da se nasele u netom uspostavljenim crnačkim zemoposjedničkim zajednicama u Baxter Springsu (1877.) i u okrugu Dunlop (1878.) u državi Kansas (Matthew Reeves, "Singleton, Benjamin 'Pap'"). Zasigurno su njegovi pamfleti, leci i mitinzi koji su promovirali Kansas kao obećanu zemlju i rajsku baštu za američku crnu populaciju doprinijeli prvom valu egzodusa afroameričkog stanovništva na Zapad. Mora se istaći da, iako je najstarije i nadugotrajnije crno zemljoposjedničko naselje u Kansasu bilo ono u Nicodemusu, ono je zapravo osnovano neovisno od Singletona nekoliko mjeseci prije Baxter Springsa i rezultat je djelovanja šestorice afroameričkih poduzetnika iz Topeke u Kansasu, odakle je stigla i prva grupa naseljenika. U roku od dvije godine u Nicodemusu se naselilo od 500 do 700 Afroamerikanca koji su migrirali sa područja saveznih država Kentucky, Tennessee, i Mississippi (National Park Service, "Nicodemus Kansas").

Par godina kasnije, 1879. godine, mnogo veći kolektivni egzodus siromašnije afroameričke populacije primarno sa područja južnih država Louisianae, Missisippija i Teksasa, poznat pod nazivom "Egzodus iz 1879.", odnosno "Velike Migracije", je doveo na desetine hiljada obespravljenih američkih crnaca s Juga u Kansas i promijenio demografsku sliku prerije:

1870. godine Kansas je brojio otprilike 16.250 pripadnika crnačke populacije. Deset godina kasnije, u 1880., nekih 43.110 Afroamerikanaca je Kansas nazivalo svojim domom. Za deset godina, u periodu između ranijih postupnih migracija i Egzodusa iz 1879., Kansas je stekao skoro 27.000 crnih rezidenata". (Arrington, "Exodusters")¹³

his rival. There is nothing we can do about the lynching now, as we are outnumbered and without arms. [...] There is therefore only one thing left to do; save our money and leave a town which will neither protect our lives and property, nor give us a fair trial in the courts, but takes us out and murders us in cold blood when accused by white persons."

¹³ "In 1870, Kansas had hosted a black population of approximately 16,250. Ten years later, in 1880, some 43,110 African-Americans called Kansas home. Between the earlier gradual migrations and the 1879 exodus, Kansas had gained nearly 27,000 black residents in ten years."

Kako to Todd Arrington vrlo jasno ističe ovaj broj od 27.000 ljudi je zapravo predstavljao: "27.000 individualnih snova o boljem životu i 27.000 ljudi koji su aktivno djelovali u ostvarivanju svojih snova i njihovih prava da uživaju slobode koje su im navodno bile zagarantirane od Proglasa o emancipaciji." ("Exodusters").¹⁴ Naravno, iako nisu svi Afroamerikanci doživjeli samo-ostvarenje i procvat te vlastitu ekonomsku nezavisnost i prosperitet u toj mitološkoj (crnoj) rajskoj bašti na zapadnoj granici, mnogi su Zapad ipak doživjeli onom lokacijom na kojoj su mogli da žive životom slobodnog čovjeka, bez rasističkih ispada i rasizmom ponukanih progona i izživljavanja koja su i dalje bila obilježja američkog Juga (vidjeti Arrington, "Exodusters").

I ovaj (društveno-historijski) revizionistički narativ o pokretu na Zapad i osvajanju (zapadne) američke granice, koliko god da je informativan i poticajan za preispitivanje hegemonističkog europocentričnog mita o Zapadu u sebi i dalje sadrži elemente agrarnog mita i projicira sliku Zapada kao mjesta konačnog vlastitog i kolektivnog oslobođenja i samo-ostvarenja. Dodatno su revizionistički narativi poput navedenog problematični budući da iza kolektiviteta prikrivaju individualne podatke o migracijama žena afroameričkog porijekla i njihovu aktivnu ulogu u pokretu na Zapad. S druge strane, dramski tekst Pearl Cleage s početka devedesetih godina prošlog stoljeća, znakovito nazvan *Bijeg/Let na Zapad (Flyin' West)*, nam puno plastičnije i detaljnije dočarava Afroamerikanke u pokretu na Zapad, o čemu govori naredno poglavlje.

3. Književno preispitivanje mita o Zapadu: *Flyin' West*

Iznimno produktivna afroamerička autorica, dramatičarka i feministica, koja u svojim dosta političnim djelima i nastupima vrlo često prikazuje likove Afroamerikanki u borbi protiv pošasti rasizma i seksizma smještenih u određeni historijski momenat, u napomeni koja prethodi dramskom tekstu *Bijeg na Zapad* skreće pažnju svojih čitatelja da se do 1890. godine (dakle, do momenta proglašenja o dosezanju krajnje američke granice) na području Zapada uz tradicionalne porodične zajednice smjestilo i na „milion neudanih žena ili udovica“¹⁵ te da su one uspjele opstati na granici isključivo „zahvaljujući vlastitoj fizičkoj

¹⁴ "27,000 individual dreams of a better life and 27,000 people that acted on their desires and their rights to enjoy the freedoms to which they supposedly had been entitled since the Emancipation Proclamation." (Arrington, "Exodusters")

¹⁵ "a million of unmarried or widowed women."

izdržljivosti i odlučnosti te pomoći njihovih komšija“¹⁶ (Cleage, „Playwright's Note“ 6). U istoj napomeni, Cleage pojašnjava da je „[t]akozvani Egzodus iz 1879. polučio da dvadeset do četrdeset hiljada afroameričkih muškaraca, žena i djece – [...] — dosegne Kansas“¹⁷ (dodatno naglašavanje), kao i da je nakon gorespomenutog linčovanja iz 1892. „preko sedam hiljada crnih stanovnika grada [Memphisa] spakovalo onoliko imovine koliko je moglo nositi i krenulo na Zapad u potrazi za životom oslobođenim od rasističkog nasilja“¹⁸ (Cleage, „Playwright's Note“ 6). Ova autoričina napomena o historijskoj pozadini komada, kojom se naglašava da je populacija koja je migrirala na Zapad tokom kasnog devetnaestog stoljeća obuhvatala i žene bez muške zaštite i okrilja porodice, kao i širu afroameričku populaciju od kojih je značaj broj bio ženskog spola, već sugerira nekoliko pravaca kojima tekst kroči. S jedne strane se ovo djelo fikcije postavlja kao korektiv dominantim eurocentričnim narativima o Zapadu i time revidira rasne i rodne mitove o premoći bijelog muškarca. S druge strane, dramski tekst koji je u analitičkom fokusu ovog rada od zaborava kojeg nameće kolektivna historiografska pripovijest o crnom pokretu na Zapad spašava migracije Afroamerikanki čija je uloga bila daleko (pro)aktivnija nego su je službene verzije doznačivale.

Iako to nije središnja tema ovog rada, nužno je pokušati shvatiti iz kojih motiva i razloga Pearl Cleage u središte svojih dramskih proseada nerijetko pozicionira američku ženu crnog podrijetla i pritom njenu borbu za rasnu, spolnu i rodnu ravnopravnost uokviruje unutar određenih historijskih dešavanja. U tekstu „Mad at Miles“ (1990) autorica Cleage podcrtava sljedeće: „pišem da bih razotkrila i istražila tačku gdje se rasizam i seksizam susreću. Pišem da bih samoj sebi pomogla da shvatim sve učinke bivanja crnom rasom i ženom u jednoj kulturi koja je istovremeno i rasistička i seksistička“¹⁹ (citirano u Anderson 17). Dakle, slijedom navedenog pojašnjenja njenih vlastitih spisateljskih motivacija, da bi se u potpunosti mogla shvatiti pozicija

¹⁶ “due to their own physical stamina and determination and the help of their neighbours.”

¹⁷ “The so-called ‘Exodus of 1879’ saw twenty to forty thousand African-American men, women and children – [...] – reach Kansas.”

¹⁸ “over seven thousand black residents of the city [of Memphis] [...] packed up as many of their belongings as they could carry and headed West in search of a life free from racist violence.”

¹⁹ “I am writing to expose and explore the point where racism and sexism meet. I am writing to help myself understand the full effects of being black and female in a culture that is both racist and sexist.”

višestruka društvene obespravljenosti Afroamerikanki neophodno je njihovu poziciju sagledavati upravo u prepletu rase, spola i roda, odnosno u presjecištu raso-zasnovanog i spolno- i rodno-zasnovanog ugnjetavanja, nasilja i šovinizma jer je seksizam samo naličje i produžetak rasizma. Nadalje, kao što to Lisa M. Anderson u knjizi *Black Feminism in Contemporary Drama* (2008) ističe, historijska dešavanja koja su u pozadini zapleta Cleageinih drama su podsjetnici na kompleksan historijat afroameričke populacije jer su mnogi namjerno prešućivani i zanemareni segmenti njihove historije nepoznati čak i široj afroameričkoj populaciji – potrebno je učiniti dodatan napor da bi se takvi bitni detalji izvukli na površinu, javno obznaneli i postali dijelom kolektivne i lične historije i pamćenja.

Drama *Flying West* (*Bijeg/Let na Zapad*) je praizvedena 1992. godine iako joj je tekst u obliku kojeg danas čitamo objavljen nekih par godina kasnije (1995.) Bez obzira na činjenicu da je ovaj komad njena prva inscenirana drama, svojoj autorici je obezbijedila trenutni uspjeh i reputaciju dramatičarke koja bez rezerve progovara o različitim oblicima nasilja nad crnim ženama, ograničavanju njihovih reproduktivnih prava, njihovim načinima borbe i nošenja sa ličnim i kolektivnim traumama, a tematizira i intraradni šovinizam i porodično zlostavljanje. U svoja dva čina sa ukupno jedanaest vješto isprepletenih prizora i kroz šest likova Afroamerikanaca oba spola i različitih dobnih skupina, drama prikazuje osebujući trenutak iz života te privatne i javne borbe za opstanak američkih Crnkinja na zapadnoj američkoj granici, u Nicodemusu, krajem 1898. godine. Od ukupno četiri ženska lika (tj. sedamdesetogodišnjakinje Miss Leah, dvije tridesetogodišnjakinje Sophie Washington i Fannie Dove te jedine udate žene, dvadesetogodišnjakinje Minnie Dove Charles), kao i dva muška lika (odnosno: četrdesetogodišnjaka Wila Parrisha i tridesetogodišnjaka Franka Charlesa), samo su dvije biološke sestre Dove rođene slobodne, nakon ukidanja robovlasništva. Pritom, Sophie Washington i Frank Charles su i egzaktni, nepobitni dokazi spolnog iskorištavanja i zlostavljanja porobljenih Crnkinja – dijaloške razmjene i segmenti zapleta otkrivaju da su im očevi bili bijeli zemljoposjednici. Međutim, za razliku od Sophie, koja je svoj identitet pronašla i usko vezala za crnu zajednicu i koja bez zadržke ističe činjenicu da su njihovi očevi zapravo bili robovlasnici i silovatelji, Charles odbacuje svoje crno porijeklo i uporno iskazuje netrpeljivost i mržnju prema Afroamerikancima (i prema samome sebi) – on je ujedno i lik tragičnog mulata.

Mjesto i vrijeme u koje Cleage smješta zaplet svoga komada kao i kompleksna garnitura likova osiguravaju da ova drama ne (p)ostane samo površna priča o porodičnom nasilju kojeg u tišini trpi najmlađa

junakinja komada. U pozadini se istovremeno odvija borba za opstanak najstarije i najdulje crne zemljoposjedničke zajednice koju su zajedničkim snagama stvorili Afroamerikanci iz oba vala crnih migracija sa Juga. Naime, Sophie pokušava da agitira zajednicu da se donese dodatna uredba kojom će se spriječiti prodaja zemljišta bijelim kopačima i investitorima pored kojih je uživanje temeljnih ljudskih prava i sloboda postati nemoguć, jer kako veli Sophie: „Ne želim nikakvog bjelca koji će mi po cijele dane govoriti šta da radim” (Cleage 21).²⁰

Komad svoju strukturu rado crpi iz melodrame, što uključuje i senzacionalističke intrige i preokrete poput: iznenadnog saznanja da je Minnie trudna i stoga štiti Franka, da Frank pod svaku cijenu i bez obzira na protestiranja svih ukućana namjerava prodati Minnien udio na farmi bijelim ponuđačima, potom kovanja planova za ubistvo zlostavljača i ucjenjivača, zatim deus-ex-machinae prizora u kom se ovo crno domaćinstvo združenim snagama rješava pohlepnog Franka i njegovih prijatelji ne samo po goli život Minnie (i njihovog nerođenog djeteta) nego i po teško stečenu slobodu i nezavisnost svih članova domaćinstva te opstanak zajednice Nicodemusa putem otrovane pite od jabuka, kao i sladunjavog sretnog završetka u kom simbol apsolutnog dobra slavodobitno likuje nad simbolom krajnjeg zla. Prizor koji zatvara komad čak obezbjeđuje i formulaični melodramatski kraj i ne ostavlja niti jedan segment ove višeslojne dramske priče nedovršen i otvoren za eventualne spekulacije. Međutim, u dijaloškim razmjenama i najčešće kroz komentare i kratke pripovijesti likova Miss Leahe, Wila Parrisha i Sophie, publici se nameću narativi o porobljavanju, te slike o kretnji Afroamerikanaca na Zapad. Tako mi saznajemo o okrutnim uslovima života i fizičkom, spolnom, rasnom i ekonomskom zlostavljanju kojima su Miss Leah, njena porodica i njeni sunarodnici bili izloženi tokom robovlasništva i netom nakon oslobođenja; a Will Parish pripovijeda o bijegu iz ropstva nakon što su ga odvojili od majke te o krucijalnoj ulozi koju su Seminole i Meksikanci odigrali u njegovom životu novo-oslobođenog roba i formiranju njegovog osebnog identiteta. Posebnu empatiju izazivaju segmenti koji govore o mukotrpnom i pogibeljnom životu mulatkinje Sophie u tri jukstapozicionirana perioda: tokom ropstva, netom nakon Uredbe o emancipaciji, kao i u periodu pred Egzodus iz 1879. Iako se čini da svi ovi narativni segmenti dodatno opterećavaju ionako kompleksnu dramsku priču, oni imaju svoju svrhu budući da su dio očuvanja sjećanja na historijat i opstojnost crne zajednice; riječima Miss Leahe: „Crni ljudi ne smiju zaboraviti plantažu kao što ne smiju zaboraviti ni svoja imena. Ako to zaboravimo, nemamo

²⁰ “I don’t want no white folks tellin’ me what to do all day [...]”.

svoju historiju.”²¹ (Cleage 22). Stoga nije slučajno da starija sestra Dove uz sve ima ulogu i hroničarke crnog života na Zapadu – njena je namjera zapisati intimne priče Miss Leahe, kao i sakupiti i pribilježiti anegdote iz komunalnog života Nicodemusa te spasiti od zaborava i patnju ali i uspjehe i postignuća crne zajednice Amerike činom objavljivanja rukopisa emblematičnog naziva “Stvarna historija i priče iz života Nicodemusa u Kansasu: Jedan Grad Crnaca” (“The True History and Life Stories of Nicodemus, Kansas: A Negro Town”).

Život u Nicodemusu je istinski opasan, težak i zahtjeva požrtvovani rad, o čemu svjedoče sudbine mnogih sugrađana o kojima Leah, Sophie, Fannie i Minnie pripovijedaju ali je najbolje prikazan kroz lik Sophie. Ona je okarakterizirana kao samodostatna ogrubjela hrabra žena naviknuta na ustrajnu aktivnu borbu za očuvanje svog života, lične nezavisnosti i vlastitog komadića slobodnog neba i za razliku od ostalih ženskih likova u drami, sastavni dijelovi njene „opreme“ su puška, čizme i (prema mišljenju ostalih likova) nimalo ženstvena odjeća tamnih boja. S druge strane, trudbenički život ovih žena koji je čvrsto isprepleten sa mukotrpnim bivstvovanjem i uslovljen opstankom (pogranične) crne zajednice je jedini život dostojan Crnog čovjeka, o čemu svjedoči Sophie. Naime, neposredno prije njenog egzodusa sa sestrama Dove, Sophie je pokušala agitirati druge svoje sapatnike na pokret ka Zapadu kojeg su ovi doživljavali potpuno divljim, neciviliziranim prostorom:

[...]Pokušavala sam im reći da je nebitno kako je [tamo negdje u divljini]. [...] Memfis je bio prepun bijelih luđaka koji su se svakako ponašali prema ljudima druge boje, nisu se morali pridržavati zakona niti općih manira. Odvlačili su ljude usred noći. Radili što god im se sviđjelo. Crkinje nisu bile sigurne ni u vlastitim kućama. [...] Pap je rekao da će tamo biti isključivo crnački gradovi, prepuni samo crnih ljudi. Meni je to zvučalo više nalik raju nego bilo šta drugo što sam čula u crkvi.²² (Cleage 37; 41–42)

²¹ “Colored folks can’t forget the plantation any more they can forget their own names. If we forget that, we ain’t got no history past last week.”

²² “[...] I kept trying to tell them it doesn’t matter what it’s like [out there in the wilderness.] Any place is better than here! [...] Memphis was full of crazy white men acting like when it came to colored people, they didn’t have to be bound by law or common decency. Dragging people off in the middle of the night. Doing whatever they felt like doing. Colored women not safe in their own houses [...] Pap said there’d be all-colored towns, full of colored people only! That sounded more like heaven than anything else I’d heard in church.”

Kao što prethodni navod potvrđuje, za razliku od njenih sunarodnjaka za Sophie je prostor Srednjeg Zapada edenski prostor kojeg odlikuje ne samo potpuna sloboda za uživanje svih ljudskih prava, nego i mjesto koje obezbjeđuje vlastitu sigurnosti i prosperitet, bez obzira na sav mukotrpani trud i zalaganje kojim je život tamo uslovljen. Takav život iziskuje i pomoć komšija i međusobnu „sestrinsku“ saradnju – naime, drama prikazuje da su se, iako nisu u krvnom srodstvu, Sophie i sestre Dove srodile u momentu kada su Fannie i Minnie ostale bez roditelja. Nadalje, sve tri se skupa brinu o ostarjeloj Miss Leah koja je svoju djecu i supruga pokopala na Jugu prije nego je davno krenula na Zapad.

Nicodemus je predstavljen kao obećana rajaska bašta za crnce, svojevrsna afroamerička utopistička zemlja za uživanje temeljnih ljudskih prava i sloboda u kojoj značajno figurira sloboda i nezavisnost i Crne žene; prema riječima Sophie: „Želim da ovaj grad bude mjesto gdje crna žena može biti slobodna da živi svoj život kao ljudsko biće“²³ (Cleage 53). To pogranično crnačko naselje i obradiva zemlja koju posjeduju i na kojoj žive je upravo ono što ih čini slobodnim i omogućava njihovu potpunu i konačnu transformaciju: „Svaka crna žena mora imati komad zemlje koji može zvati svojim“²⁴, kaže Miss Leah (Cleage 64), što potvrđuje i najmlađa članica ovog agrarnog domaćinstva, Minnie, kada ostrašćeno saopćava svom suprugu razloge zbog kojih zemlja ne smije prodati: „Ovo je zemlja koja nas čini slobodnim ženama, Frank. Nikada je ne možemo prodati. Nikada!“²⁵ (Cleage 65).

Jedna od pripovijesti koja se nameće tokom cijelog komada i koja je ujedno *leightmotive* u Cleageinoj drami je narativ o pokretu na Zapad. Nju govore različiti likovi, pričajući o vlastitim iskustvima i pri tome se referirajući i na kolektivnu crnu historiografiju kretnje (bijega) na zapadnu američku granicu. Različite perspektive iz kojih je narativ ispričan dozvoljava da se u kolektivnom konačno čuje i individualno i dispartatno, ali se svi ovi individualni fragmenti poput djelića slagalice čvrsto uklapaju jedan u drugi i u okvirni supranarativ. Miss Leah, koja je na Zapad krenula u sklopu prvog vala migracija nakon što je pokopala svu svoju djecu rođenu u slobodi i supruga s kojim je dijelila život u robovlasništvu i slobodi, o pokretu na krajnju granicu pripovijeda kao o činu apsolutnog oslobođenja od svih ovozemaljskih muka i Zapadu kao

²³ “I want this town to be a place where a colored woman can be free to live her life like a human being.”

²⁴ “Every colored woman ought to have a piece of land she can claim her own.”

²⁵ “... This is the land that makes us free women, Frank. We can never sell it! Not ever!”

neomeđenom prostranstvu u kom slobodno lutaju i susreću se ona i duše njene otete i preminule djece:

Pokopala sam ga do njegove djece i zatvorila vrata na tom kućerku koji smo imali i počela hodati na zapad. Da sam imala krila, letjela bih. Trebala sam neko mjesto koje je bilo dovoljno veliko za sve moje sinove i za duhove mojih unučića da slobodno tumaraju. Dovoljno veliko da u njemu mogu da razmišljam o svoj toj slasti koju su ukrali od mene i Jamesa i da naričem/urlam onoliko glasno koliko sam to željela. (Cleage 74)²⁶

Wil Parrish, koji je zapravo unajmljeni radnik a ne zemljoposjednik, na zapadnu obalu iz koje je potom migrirao u Meksiko pa u Kansas je stigao bijegom iz ralja robovlasništva a svoju slobodu, potpunu transformaciju i identitet je našao i izgradio na teritoriji američkog domorodačkog plemena Seminola – njegov dolazak u Nicodemus nakon što je teritorij domorodaca davno preotet je uslovljen žudnjom da se nađe okružen ljudima sličnim sebi, slobodarskim crnim ljudima. Parrish ujedno služi i kao opomena za sve one koji su skloni pasivno promatrati i konformistički udovoljavati gramzivosti bijeloga muškarca, a njegov prikaz američkih domorodaca je u potpunoj opoziciji sa dominantnim eurocentričnim narativima o starosjediocima kao brutalnim divljacima.

Već prethodno navedeni fragment priče Sophie o migraciji nje i sestara Dove na Zapad referira na drugi i treći val i završava se intimnim ritualnim obećanjem samima sebi da će se za svoje mjesto pod suncem aktivno boriti snagom, hrabrošću i međusobnim poštovanjem i ljubavlju:

Zato što smo slobodne Crne žene [...]

Koje su rađale slobodne Crne žene [...]

Od postanka vremena [...]

Odabiremo ovaj dan da napustimo mjesto gdje naši životi, naša čast i naše duše nisu naše [...]

Odabiremo ovaj dan da objavimo da su naši životi samo naši i ničiji drugi. I obećavamo da ćemo se uvijek sjećati dana kada smo napustile Memphis i krenule na Zapad da bismo bile slobodne žene u našoj svetoj vezi i našem povjerenju. [...]

²⁶ “[...] So I buried him next to his children and I closed the door on that little piece of house we had and I started walkin’ west. If I’d had wings, I’d set out flyin’ west. I needed to be some place big enough for all my sons and all my ghost grandbabies to roam around. Big enough for me to think about all that sweetness they had stole from me and James and just holler about it as loud as I wanted to holler.”

I svoj našoj snazi [...]
 I svoj našoj hrabrosti [...]
 I svoj našoj ljubavi. [...] ²⁷ (Cleage 44–45)

Za Sophie, Fannie i Minnie, kao i za sve njihove buduće potomke pokret ka granici je kretanja ka mitskoj zemlji oslobođenja i otkrovljenja a sam Zapad mjesto koje konačno mogu nazvati vlastitim domom u čijem se okrilju osjećaju sigurno, slobodno i gdje mogu u potpunosti izraziti svoje zapretene osobnosti. Dijelom istog narativa može se smatrati i posljednji prizor u drami u kom se Sophie, nakon što je konačno izvojevala pobjedu i obezbijedila sigurnost i dobrobit svog sestinstva i svoje šire zajednice, pod svjetlošću mjeseca raširenih ruku vrti ukруг, tako simbolično obgrljavajući sve dijelove svoga privatnog Edena (Cleage 86).

4. Zaključak

Još je od ranih kolonijalnih naseljavanja istočne obale današnjih Sjedinjenih Američkih Država zapadna granica oblikovala političko-ideološke diskurse i historijsko-kulturološke narative o postanju države i nacije. Stoga je mit o Zapadu prepoznat kao jedan od najdugotrajnijih i najproduktivnijih temeljnih mitova koji se i danas upisuje u geografski, ideološki i imagološki prostor Amerike te priziva pažnju historičara, kulturoloških i književnih kritičara i stvaraoca.

Mitske pripovijesti o osvajanju Zapada i izazovima života na granici koje dominiraju historiografijom ali i književno-kulturološkom produkcijom SADA su do druge polovine dvadesetog stoljeća mahom projicirale falocentrične i eurocentrične slike, ne odražavajući stvarno stanje i historijat kretanja ka zapadnoj granici. Prostor Zapada se u takvim narativima alegorično prikazivao nalik rajskoj bašti kojom suvereno vlada bijeli muškarac, a američki starosjedioci, crna populacija i žene (svih rasa,

²⁷ "Because we are free Negro women [...]

Born of free Negro women [...]

Back as far as time begins [...]

We choose this day to leave a place where our lives, our honor and our very souls are not our own. [...]

We choose this day to declare our lives to be our own and no one's else. And we promise to always remember the day we left Memphis and went West together to be free women as a sacred bond between us with all our trust.

[...]

And all our strength [...]

And all our courage [...]

And all our love [...]"

društvenih klasa i etnija) su se urijetko spominjali. Ove obespravljene drugosti Amerike su u *velikim pričama* o postanju američkog Zapada uglavom služile kao pozadinski dekor *herojskih* borbi i mukotrpnih civilizirajućih nastojanja bijelih ljudi da ukrote divlja prostranstva i s vremenom su u potpunosti izbrisani sa obzorja i iz njihovih sadržaja. Tek se početkom osamdesetih godina prošlog stoljeća ovi stereotipizirajući i hegemonistički mitovi, historiografija i ikonografija Zapada počinju značajnije revidirati, otvarajući se ka novim, potpunijim i objektivnijim tumačenjima, jednim dijelom i zbog sve većeg prodora feminističke misli i aktivizma u akademski i naučni prostor.

Namjera autorice ovog članka je bila da doprinese razbijanju stereotipnog i plošnog prikazivanja osvajanja zapadne granice i života na američkom Zapadu u historiji, književnosti i kulturi putem analize motiva života na granici u dramskom tekstu Pearl Cleage pod nazivom *Flyin' West* (Bijeg na Zapad). Ovaj je komad odabran kao posebno prikladan za razmatranje upravo iz razloga što u prvi plan svog prosedeo stavlja Afroamerikanke o čijem se migriranju na Zapad u zvaničnim narativima rijetko može čuti. U radu se također nastojao pružiti neophodan uvid u ideološko-kulturološki i društveno-historijski kontekst prije nego se pristupilo samoj analizi i tumačenju Cleaginog teksta praižvedenog 1992.

Mora se zaključiti da svojim prikazom različitih segmenata života protagonistkinja Sophie, sestara Dove i ostarjele Miss Leah u kanzaškom gradiću Nicodemusu krajem devetnaestog stoljeća, drama *Flyin' West* baca novo svjetlo na problematiku prikazivanja života na zapadnoj granici i plastično oslikava bespoštednu borbu Afroamerikanki za vlastiti opstanak i za opstojnost najstarije crnačke zajednice. Nadalje, putem intimnih pripovijesti o individualnim kretnjama i ženskih i muških likova na Zapad ovaj kompleksan komad nudi specifičan uvid u historijat afroameričkih migracija i time se postavlja i kao nužan korektiv zvaničnim jednostranim (eurocentričnim i falocentričnim) narativima o pokretu na Zapad.

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WESTWARD HO!: AFRICAN AMERICAN WOMEN'S MOVEMENT TO THE AMERICAN WEST

To contemplate any ideological and cultural phenomenon in the geographical region of the United States of America is still impossible without considering the set of *grand narratives* about the country's formation and the corresponding matrices embedded therein, including the expansionist myth of the westward movement. From the first attempts to colonize North America to the modern emergence of the USA, the country's literary and non-literary narratives have consistently reflected a gaze focused on the final frontier and the American West. This enduring and productive foundational myth forms America's geographical, ideological, and imagined spaces, which still attract the attention

of historians, cultural and literary critics, and creators. Contemporary literature and culture continue to reexamine and rewrite the geographic and cultural space of the USA, striving to paint an objective and comprehensive picture of the (co)existence of its diverse cultures, races, and peoples. Until the second half of the 20th century, however, the dominant discourse on American formation and identity was largely Eurocentric, reflecting and supporting the ideological matrix of the superior white European and *his* culture, through which supposed civilizational values and heritage had been established and maintained. The myth of the West is a vital component of these Eurocentric narratives regarding the development of (geographical, intellectual, and imagined) America and the foundation of its idiosyncratic culture and identity. Heike Paul (2014) argues that the myth about the American West is the longest-lasting identity myth (313), stemming from stories about North American settlement and the founding of the USA in the seventeenth and eighteenth centuries. Paul identifies (136) the West as a dominant theme in American history, serving as “the locus, [...], for the development of epic cultural scenarios about Americanness” (Slotkin 472 in Paul 137).

It must be pointed out that in the dominant mythical narratives, the American West is not presented as a location in which expansionism was implemented or where the genocide of indigenous peoples was continuously committed. Instead, it is seen as a transformational space for individual and/or collective self-realization, an Edenic/utopian space where one’s own or communal freedom and independence can be realized by claiming land. The final frontier, the space of the American West, is perceived as a wild expanse waiting for the white man to seize, fence, domesticate and cultivate it, and to make it fruitful through hard work, thereby achieving personal economic independence and prosperity. Consequently, this space of autonomous self-realization must be defended, even violently if necessary, against forces that threaten to reintroduce it to wild nature. Hegemonic narratives of the western frontier, therefore, project two contradictory images: one as part of the agrarian myth, which portrays the West as an idyllic paradise where (white) people find fulfillment and peace through cultivation, and the other as a place of violent encounters and the constant struggle with wilderness and savagery, ideas integral to expansionist narratives. These two images, however, are often tightly entwined, and the myth of agrarian exploitation usually serves the purpose of legitimizing the brutal violence in expansionist policies and narratives. Moreover, the portrayal of the western frontier as a free space that facilitates individual freedom, autonomy, and land ownership is an elitist myth, as non-white Americans are denied the same right to proprietorship, personal prosperity, and self-actualization — in it, there is no place for other cultures, races, or ethnicities, nor for all the (marginalized and disenfranchised) Others of America.

Besides significantly influencing this one-sided shaping of national history and American identity, the myth of the West is a highly productive literary-cultural trope and has led to the creation of numerous texts. The rich literary-cultural production on the theme of longing for the West and the personal

and/or collective freedom the movement towards the Western (American) frontier implies and enables gave rise to a particular literary-cultural sub-genre: the “Western.” Unfortunately, like ideological and political narratives about the West, literary and cultural phenomena often portray the frontier as a mythical place for the independence and self-realization of men, highlighting the masculine nature of this movement towards the western border – it is marked by the white man’s struggle with himself, (wild) nature, and human opponents, other men. Such texts often suppress the westward migrations of marginalized social subjects (like African American women), or present them schematically, conventionally, and as functioning in support of the dominant ideological matrices. Early *Western* texts generally depicted Native Americans in their two binary opposed manifestations: innately benevolent, exalted, and honorable people, modeled on Rousseau’s noble savage, and a nostalgic tribute to a dying culture or, more frequently, brutal and violent primitives who, threaten the civilizational achievements of the white West, and who, therefore, had to be subjugated or eliminated. Both depictions were used equally to legitimize the white population’s genocidal actions and cruel violence against the Native Americans. Neo-westerns often replace American native figures with white characters and focus on sanitized border conflicts between bandits and law enforcement or corrupt government instruments and a lone righteous hero fighting for common justice and the absolute good (Paul 336–344). Figures of women rarely appear in these westward movement narratives; in the myths and literary and cultural texts about the final frontier, women are in the background; their role is mainly passive, and they are confined to the domestic interiors of the West. In the grand narratives of the making of the American West, these disenfranchised American Others mainly served as background decor for the heroic struggles and painstaking civilizing efforts of white men. It was not until the beginning of the 1980s that the stereotyping hegemonic myths, historiography, and iconography of the West began to be significantly revised to admit new, more complete and objective interpretations, a shift that was partly the result of the increasing penetration of feminist thought and activism in academic and scientific spaces.²⁸

Conversely, socio-historical events and documents demand a re-examination of these hegemonic myths and narratives. The Federal Settlement Act of 1860 and the end of the American Civil War in 1865 prompted significant African American migrations in the late 1870s, as this population sought salvation from the yoke of racism in the area of the western border. Among the Black population settling in the West, many African American women found a space to enjoy their fundamental human rights freely. Racist violence in the South escalated in the 1870s, especially after the withdrawal of federal troops, who had provided at least a semblance of security and protection to the African

²⁸ For more information, see: S. Armitage (1985); S. Armitage and E. Jameson (1987); Armitage and Jameson (1997); G. Riley (1988); and S. L. Myres (1982).

American population. The increased terror and lynchings after the failure of the Reconstruction project in 1877 encouraged African Americans from the South to migrate west, including to Kansas. Charismatic leader Benjamin Pap Singleton and journalist and activist Ida B. Wells significantly influenced the migration of the Southern black population to the American Midwest. In 1892, after the lynching of three black citizens (including her friend Thomas Moss) in Memphis, this black activist exposed the root causes of terror for African Americans in the South and asserted that there was “only one thing left to do [— to] save our money and leave a town which will neither protect our lives and property nor give us a fair trial in the courts ...” (Wells in McMurry 135–136). Some ten years before Wells’s columns, Benjamin Pap Singleton had founded the Edgefield Real Estate and Homestead Association, which enabled the first group of approximately a hundred migrants from Nashville to settle in newly established black landowning communities in Baxter Springs (1877) and Dunlop County (1878), Kansas, thereby promoting autonomy and equality for Black people in the racist South (Reeves, “Singleton, Benjamin ‘Pap’”). Singleton’s pamphlets, leaflets, and rallies, promoting Kansas as a promised land and a paradise for Black Americans, unquestionably contributed to the first wave of African American migration to the West. Nicodemus, the oldest and longest-lasting black landowners’ settlement in Kansas, was established independently of Singleton by six African American entrepreneurs from Topeka. Within two years, 500 to 700 African Americans from Kentucky, Tennessee, and Mississippi had settled in Nicodemus (National Park Service, “Nicodemus Kansas”). In 1879, the “Exodus of 1879,” or the “Great Migration,” brought many impoverished and disenfranchised African Americans from the southern states of Louisiana, Mississippi, and Texas to the state, transforming the prairie demographic. Although not all achieved personal self-realization or economic independence, many appreciated the West as a place to live free from the racial persecutions and terror that characterized the American South (see Arrington, “Exodusters”).

This revisionist narrative about westward movement and the conquest of the American frontier, while informative, still contains elements of the agrarian myth, and projects the image of the West as a place of personal and collective liberation. Additionally, such narratives focus on the collective, and conceal individual data on the migration of African American women and their active role in the movement. To counter this, Pearl Cleage’s dramatic text, evocatively entitled *Flyin’ West* (1992), vividly portrays the westward migration and settlement of Black American women.

This paper examines the depiction of African American women in the conquest of the western border and life on the frontier in Cleage’s play. It challenges schematic portrayals of movements towards the American West in history, literature and culture by analyzing the motif of life on the frontier. The paper’s author aims to contribute to the challenge of prior stereotypical and one-sided depictions by foregrounding African American women, whose presence in the West is rarely mentioned in official narratives.

Preceding the playtext is an author’s note about the dramatic narrative’s historical background, which signals the direction of the play and emphasizes

that among those who migrated westward during the late nineteenth century were single women (traveling without the protection of family or men), and a considerable number of African Americans, of whom many were female. This fictional work primarily positions itself as a corrective to the dominant Eurocentric narratives of the West and thereby revises the racial and gender myths of white male supremacy. Second, it snatches the migration of African American women from oblivion and highlights their (pro)active role in the process. The historical events that motivate the plot of this and Cleage's other plays are reminders of the complexity of African American historiography, including episodes, some of which are unknown even to the broader African American population, that have been deliberately suppressed and neglected. As Lisa Anderson points out, additional efforts must be made to foreground such important details, make them public, and re-introduce them into the collective and personal history and memory (33).

In its two acts and eleven skillfully interwoven scenes, *Flyin' West* depicts the struggles of American black women on the western frontier in Nicodemus at the end of 1898. The play features six African American characters of both genders and different ages. The Dove sisters are the only dramatis personae who were born free after the abolition of slavery. At the same time, Sophie Washington and Frank Charles are tangible, undeniable proof of sexual exploitation and the abuse of enslaved Black women—their fathers were white landowners, slave owners and rapists. Sophie's identity is closely tied to the black community. At the same time, Frank renounces his black origins and expresses intolerance and hatred towards African Americans (including himself) – he is the character of a *tragic mulatto*.

Cleage's play, set in a decisive time and place and portrays complex personae, delves into the story of family violence but is not simply about the protagonist's silent suffering. It also depicts the oldest black landowning community's struggle for survival, a collective effort by African Americans from both waves of southern migration. The piece readily draws its structure from melodrama. It includes sensationalist intrigues and twists before culminating in a closing scene with a formulaic and predictable happy ending in which the symbol of absolute good triumphs over that of ultimate evil. The play also presents narratives about enslavement and images of the African American movement to the West. The audience learns of the cruel living conditions and physical, sexual and economic abuse to which Miss Leah, her family and her community were subjected during and just after slavery; Parish recounts his escape from slavery and highlights the positive role of Mexicans and the Seminole in his life; and particularly poignant are the fragments of the arduous life of mixed-race woman Sophie during slavery, in the aftermath of the Emancipation Proclamation, and immediately before the Exodus of 1879. These narratives preserve the black community's history and record its endurance, in which Fannie Dove's chronicle of black life in Nicodemus assists. Life is dangerous and difficult in Nicodemus and requires sacrifice. Sophie, a self-sufficient, rugged, and brave woman, is shown persistently and actively struggling to preserve her life, personal independence, and this free piece of

Black Heaven; unlike the other women in the drama, her personal *appurtenance* includes a rifle, boots and dark, gender neutral clothing. The Midwest is depicted as a utopian space, marked by complete freedom and security, despite the painstaking work and commitment required. Nicodemus is the promised Garden of Eden for the African American. In it, the freedom and independence of Black women are prominently featured, and the settlement and its arable land, which the women own and live on, enable their complete and final transformation.

The *leitmotif* of Cleage's play is the movement to the West, as told by different characters who discuss their respective experiences and echo the collective historiography of black westward migration. The narratives allow individual and disparate perspectives to be heard among the collective; finally, these fragments fit tightly together like pieces of a puzzle to create a master narrative. Sophie and the Dove sisters' migration to the West ends with an intimate ritual promise to fight for their place with strength, courage, mutual respect, and love. For Sophie, Fannie, and Minnie, and their future descendants, movement toward the frontier is the movement toward a mythical land of liberation and revelation, and the West itself is a place they can finally call home, in whose shelter they feel safe, accessible and able to express the hidden parts of their characters fully.

It must be concluded that with its depiction of different aspects of the lives of its protagonists in Nicodemus at the end of the nineteenth century, *Flyin' West* challenges Eurocentric and phallogentric narratives on the westward movement. It highlights the epic struggle of African American women on the Western frontier and provides specific insight into the collective history of African American migrations through intimate narratives of the individual movements of diverse (male and female) characters to the West. In this way, the play also serves as a necessary corrective to official one-sided white-dominated narratives.

Keywords: contemporary African American drama, American West, gender studies, Pearl Cleage, *Flyin' West*

OD MARGINA PREMA JUŽNOSLAVENSKOM ROMSKOM ŽENSKOM KNJIŽEVNOM I KULTURNOM POKRETU¹

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Apstrakt: U radu polazim od pitanja istraživanja romske ženske književnosti našeg podneblja iz transnacionalne i dekolonijalne feminističke teorijske perspektive. Predmetno istraživanje je konstruisano u odnosu na zadatak filozofskog prevođenja između kultura u kontaktu. S odabranim postupkom se unose ideje u diskriminacijom ograničena znanja, dok s druge strane prevođenje se uspostavlja kao oblik otpora. Prevođenje omogućava stvaranje azila i uzajamnog kulturnog i književnog djelovanja. Kada se radi o kulturi i književnosti Romkinja, birani pristup dobija na značaju s otkrivanjem kulturo-rasizma i epistemološki uvjetovanih stereotipa u ime kojih se odbacuju narodi, pojedinke i njihovo umjetničko stvaralaštvo. U teorijski okvir uključujem transnacionalni feminizam uz čije ću intersekcionalne postavke da identificiram, razložim, te remetim dvostruku drugost i višestruku diskriminiranost Romkinja. Ideja je i povezivanje prostora romske zajednice i južnoslavenskih naroda (njihovih diskursa i narativa), naučno praćenje nejednakosti kroz istoriju, te uključivanje ženske romske književnosti i kulture u sisteme izučavanja. Kroz transnacionalno feminističko prevođenje planiram da ostvarim zadatak suzbijanja rasizma, odgovorno pišem o oslobođenju do pravde, te u vezi s integracijom romoloških studija da se pozabavim pitanjem interakcije, odnosno od otvorenosti od većinskih ka manjinskim kulturama. Predmet i ciljevi rada su definirani zadatkom rekonstrukcije romske ženske književne tradicije u južnoslavenskom kulturnom polju, ali i sprečavanjem kontinuiranog brisanja Druge – pri čemu posežem za dekolonijalnom feminističkom analizom identiteta Romkinja. Stoga, razmatram pitanje moje pozicije istraživačice definirane „privilegijom“ i potrebom savezništva, kako bih dekonstruisala dominantne narative putem proširivanja i afirmacije ženske romske kulture uopšte. U poglavlju rada koje se odnosi na vidljivost ženske romske književnosti težim da mapiram prva naučna istraživanja predmetnog polja dajući kratak katalog postojećih radova, i uz centralni fokus na pionirske radove Hedine Tahirović-

¹ Kraća verzija ovog rada predstavljena je na Međunarodnoj konferenciji *Pokret/pokreti u književnosti*, u organizaciji Crnogorske asocijacije za američke studije „Dr Biljana Milatović“ i American Corner Podgorica, Crna Gora, koja je održana 10. novembra 2023. godine.

Sijerčić i Iskre Vuksanović. Predstavljajući rad ovih istraživačica težim da odredim početnu tačku i zamah za razvitak ženskog južnoslavenskog romskog kulturnog pokreta, zato pratim interpretacije motiva u poeziji i prozi naših romskih spisateljica, a koji su određeni iskustvima rasizma, i patrijarhalne tradicije. U konačnici kao epilog ovog istraživanja sačinjavam skicu za buduća istraživanja predstavljajući imena i djela romskih spisateljica koje nisu obuhvaćene u dosadašnjim istraživačkim radovima.

Ključne riječi: transnacionalni feminizam, prevođenje, romologija, bosanskohercegovački i južnoslavenski kontekst, književnost, kultura, romski ženski pokret, dekolonijalni feminizam, Hedina Tahirović-Sijerčić, Iskra Vuksanović, romske spisateljice.

1. Transnacionalni feminizam, prevođenje kultura i književnosti u kontaktu

Aksiom izučavanja romske kulture u bosanskohercegovačkoj i južnoslavenskoj naučnoj sferi je determinisan izazovnim zadatkom dekonstrukcije diskriminacije i rasizma utemeljenih na stereotipima o cijelom jednom subetnosu, manjinskom narodu i zajednici.² Na temelju generiranja stereotipa o narodu i uslijed nepoznavanja njihove kulture od strane neroma što ističe Dragan Todorović (2004) formirana su opšta mjesta i predodžbe o romskoj kulturi i književnosti. Dakle, stereotipi proizlaze iz zazora od drugosti, određivanja neukotivog „romantičnog temperamenta“ sa idealom „slobode koja se smješta izvan svih društvenih institucija“ (Dalbello, 1989: 421-441). S druge strane, usmjeravanje na fenomen temperamenta je filozofski proizvod obilježen patogenim i rasnim sadržajem. Konkretniji sud o poziciji romske kulture izrekla je Marija Dalbello ističući da su „stereotipi o Romima u zapadnoevropskom kulturnom kontekstu dosegli status univerzalnih i predominantnih stereotipa, tako da su postale doslovno metafora za sebe“ (Dalbello 1989: 421-441). Konkretnije, „dominantna ideologija i kultura bez greške razumijevaju [...] i romsku književnost kao folklornu bez fokusa na savremene kreacije“ (Tahirović-Sijerčić 2017: 13-41). Dimenziju više sačinjava interes za reprezentacijama praksi pozicioniranja romskih žena u potčinjenoj kulturi i represivnom društvu koje ih smješta u zonu dvostruke drugosti prema dominantnom sistemu,

² Referiram se na povijest migracija koje na Balkanu počele od 14. vijeka, a u svijetu jako rano čak između 5. i 7. vijeka; potom na pluralnost romskih grupa i podgrupa širom svijeta, odnosno njihovu nehomogenost kao nesvodivost na jedinstven identitet, granice i kulturu, njihov status evropskih manjina i slično.

i u odnosu na potčinjenost potčinjenom muškarcu³ sopstvene zajednice. Zvanični sistemi osporavaju manjinske kulture smatrajući da su njihove/i autorke/i niža bića „koja karakterizira odsutnost razuma, ljepote ili uma – tobože prirodno sposobnoga za znanstvena ili tehnička otkrića“ (Vergès 2023: 27). Iz navedenog razloga potrebno je u polje književnosti učiniti interseksijsku intervenciju po kojoj će se interpretirati „dvostruka 'drugost drugosti' Romkinja“, prozvedena iz vladajućih diskriminirajućih struja i od strane sopstvene romske zajednice. Potonje, podrazumijeva da „zbog iskakanja iz tradicijskog i kulturnog šablona romske grupe ili familije u kojoj žena, ma koliko stvarala i pisala, nema svoju vrijednost u romskoj književnosti“ (Tahirović-Sijerčić 2016: 26-27).

S obzirom na polazišta o univerzalnom gledištu, u izazovnoj temi o poziciji ženske romske književnosti i kulture u naučno istraživanje uvodim transnacionalni feminizam usmjeren na „decentriranje zapadnjačkih epistemologija [...] s ciljem remećenja usađenih hegemonija nacionalističkih ideologija sa svim njihovim heteropatrijarhalnim konotacijama“ (Hunde et al. 2019: 3-8). Pomenuti princip se generira na bazi prelaska granica i rada na izazovima jednakosti. Imajući u vidu da dominantni diskursi oblikuju i usmjeravaju i kulturu, te unutar nje i književnost, za transnacionalne istraživačice važno je „da mapiraju kako se to događa kao poruku otpora tome“ (Mason 2017: 62-89). Isključivo, generirajući transnacionalni okvir moći ću povezati nasilno razdvojene i opozicionirane sredine romske zajednice i zajednica južnoslavenskih naroda, njihove istorije i diskurse, savremene političke ideje, te opresivne društvene prakse koje se reflektiraju na rodna pitanja i poziciju, ali i kulturu romskih žena. Premda kontekstualiziram romsku žensku književnost i kulturu sa južnoslavenskim uopšte, transnacionalna feministička paradigma će mi omogućiti i ispitivanje stratifikacije rodnih uloga, te „praćenja istorijskih struktura nejednakosti“ (Mason 2017: 62).

Istovremeno, drugi temelj za rad predstavljaju kulture u kontaktu, to jest ideja *prevođenja* kao filozofskog pristupa u transferu znanja u univerzalno. U studiji *Politike prevođenja* (2022) Rada Iveković uvodi naučni princip kodiran kao „jedini univerzalni jezik“ (Iveković 2022: 277) kojim se prožimaju, propitivaju i otvaraju, štaviše komuniciraju i dekoloniziraju kulture nadilazeći sve vrste izolacija i granica. Shvaćeno na taj način, prevođenje funkcioniра kao izvorno stanje ili uvjet, a i „vitalni oblik otpora (kroz *diferencijalni* kritički izraz razlika) hegemonijskim linijama nametanja značenja (jednog značenja)“ (Iveković 2022: 174).

³ U skladu sa podrazumijevajućim diskursom, muškarac pripadnik romske zajednice koji potčinjava romsku ženu je i sam potčinjen muškarcima koji drže dominantne pozicije u društvu.

Stoga, politike prevođenja uključuju otvaranje značenja, tendenciju opisivanja alternativne povijesti i metamorfozu samih tekstova u činu interpretacije. U ovom radu prevođenje postaje transnacionalna nužnost, najprije kritika ideologije koja proizvodi binarne reprezentacije, ali i osnova za društveno pregovanje oko pozicija, kao i za šire komuniciranje vrijednosti i vidljivosti ženske romske kulture karakteristične za naše podneblje. Naglasak nije na prinudnoj asimilaciji ili provincijalizaciji manjinske kulture, kao ni na pukoj priči o razlikama, već na urušavanju stanja potčinjenosti, na borbi protiv progona, isključenosti i diskriminacije, odnosno na eliminaciji kulturo-rasizma. Kultura Romkinja i Roma se nalazi u raljama sistema koji je utemeljen u gledištu na drugost, te stoga i marginalizirana jer je „njihova drugost i u okviru većinskih i manjinskih naroda“ (Tahirović-Sijerčić 2016: 23). Zapravo, i specifično ženska romska kultura se vrednuje kroz fokus epistemoloških vrijednosti koje treba osporavati. Upravo će se sa prevođenjem opozicioniranih kultura pod transnacionalnim okriljem otkriti figuriranje romoloških studija ukrštenih sa bosanskohercegovačkim i južnoslavenskim kontekstima.

Romologija kao široko naučno polje rekonstruiše pojave nastale u konkretnim istorijskim i geografskim toposima u kojima su se odvijali događaji, procesi i pokrenula svijest naroda. Posredstvom svijesti artikulišu se vrijednosti odražene u formama kao što su istorija, kultura, društvo, jezik, književnost i pismenost, a koje predstavljaju nasljedni kapital zajednice.⁴ Osnovni princip romologije sadržan je u težnji da se prevaziđe „sve što ometa socijalnu integraciju Roma“ (Đurić 2021: 27) u odnosu na dominantno društvo, naciju i države u kojima romske zajednice opstaju. Posebnost ovih studija proističe iz prioriteta istraživanja društvenih praksi motivisanih razaranjem stereotipa i izolacije Romkinja i Roma, i s razvojem romistike kao nauke o jeziku i književnosti, te literaturi uopšte. Slijedom identificiranih principa nauke – i angažirane potrebe za suzbijanjem rasizma, kao i o radu na ideji prevođenja skupa sa bosanskohercegovačkom i južnoslavenskim kulturama – generiram okvir za matično istraživanje. Upozoravam i na činjenicu po kojoj se stvara uporište u međukulturnom dijalogu i omogućavaju doslovni prevodi sa romskog na *zajednički jezik*⁵ čime se obezbjeđuje naučna interakcija i preduslov za stvaranje i kontekstualizaciju znanja, odnosno prohodnost i otvorenost većinskih

⁴ Iako se interes za ovom disciplinom pojavio još 60-ih godina, romologija je kao „logos o životu Roma“ (Đurić 2021: 26) oformljena tek krajem 20. vijeka u američkim i evropskim akademskim poljima.

⁵ Ili bosanski/crnogorski/hrvatski/sprski jezik.

kultura prema manjinskim i obratno.⁶

Transnacionalnost uopšte, i u okviru ove hipoteze funkcionira i kroz zadatke demaskiranja „heteropatrijarhalnog nacionalizma“ (Hundle et al. 2019: 3-8) koji determinira odnos centar i margina, opis potencijala gledišta margine i otuđenosti, i nudi drugačiju formu dijaloga. Razmjena uključuje i vježbanje mišljena putem nezaustavljivog re-kontekstualiziranja „unutar druge (makar i srodne) ovakve ili onakve kulture i jezika“ (Iveković 2022: 303). Cilj vježbanja transnacionalnog feminističkog prevođenja je stvaranje novih konteksta znanja i ulazak u prostore oslobođenja. U ovom radu se stoga, fokusiram na razbijanje margine ili onog što Gayatri Chakavorty Spivak imenuje glavnom karakteristikom margine, a to je „epistemičko nasilje“ (Spivak 2011: 99). Vježbu izvodim na način da ispitujem gipkost ženske romske kulture i književnosti, svjesno podvođeci polje pod angažman u smjeru artikulacije pokreta (i) kroz kulturu i književnost.

Predmet i cilj ovog rada su rekonstrukcija začetka ženskog romskog kulturnog i književnog pokreta; izazov jednoznačnim nacionalnim korpusima kroz otvaranje mjesta za razumijevanje drugačijih sadržaja; konteksta i perspektiva na ženske živote opisane i obuhvaćene ovim poljima; potresanje centralizma kultura u regiji; razaranje lažnih univerzalija i evrocentrične epistemičnosti; mapiranje rada prve/prvih istraživačice/a ženske romske kulture i književnosti; kao i rad na analizi specifičnosti umjetničkog izričaja naših romskih spisateljica.

2. Dekoloniziranje: romkinja sestra, a ne autsajderka

U revizijskom čitanju u eseju „Under Western Eyes“ (2002) Chandra Talpade Mohanty u kontekstu transnacionalnog indijskog pitanja iznosi značajan aspekt fokusa istraživanja koji nije samo interseksijski, odnosno povezan sa rasom, klasom, rodom, nacijom i seksualnošću žena, već uključuje i „uzajamnost i binarnu povezanost, koje sugeriraju

⁶ Osim što nadilazi razlike u grupama i heterogenost kulture Romkinja i Roma, romski jezik predstavlja prepreku i u politikama prevođenja. Razlog tome je nedostatak adekvatne osnove za susret i dodir kultura, ali i niz drugih presudnih pitanja kakva su uskraćivanje prava na jezik u državnim sistemima u kojima žive Romkinje/Romi, činjenica o izoliranosti romskog jezika (*Romani čhib*) kojeg govore preko 15 miliona ljudi romskog porijekla širom svijeta uz različite dijalekte i idiome, pri čemu je jezgra riječi mnogih dijalekata slična, skoro jednaka (Rajko Đurić). Iznimno fluidni i dinamičan ambijent kulture karakterizira romski jezik „koji nadilazi nacionalne granice i svjedoči o neobičnoj kulturi Roma koja je naslijeđena iz nomadske prošlosti“ (Tahirović Sijerčić 2019: 27). Napominjem da se na južnoslavenskom prostoru koriste između ostalih i sljedeći dijalekti romskog jezika: gurbetski, arlijski, džambazi, tamarski i bajaški.

alternativnost u preplitanju istorija ovih zajednica“. Fokus je na simultanost „individualnog i kolektivnog iskustva opresije i eksploatacije, i na borbu i otpor“ (Talpade Mohanty 2002: 499-535). Interes ovog istraživanja je u vezama koje kreiraju „politike znanja, prostora, mjesta i lokacija koje okupiramo“ (Alexander & Talpade Mohanty 2010: 25), a koje će se upisati u transnacionalno polje i podržati usvajanje veoma drugačijih znanja.

U duhu interseksijskog pristupa politike prevođenja anticipiraju i transcendiraju analize ženskog romskog identiteta, artikulacije pokreta i angažmana u kulturi i književnosti spisateljica. Posegnuću za vezom društvene materijalizacije identiteta u jazu s epistemičkom privilegijom na taj način „sugerirajući kompleksnost narativa marginaliziranih ljudi u uslovima relacioniranosti, a ne separacije“ (Talpade Mohanty 2002: 499-535). Predmetna interpretacija je usmjerena na mjesto proizvodnje margtine – na skupinu romskih žena, jer se i one kao i druga drugost romske kulture proizvode kako napominje Hedina Tahirović-Sijerčić u radu „Romani Identity“ (2017) kao „politička tema koja podiže pitanja moći, dominacije, hijerarhije i manipulacije“ (Tahirović-Sijerčić 2017: 13-41).

Proširenjem transnacionalnog pristupa sa dekolonijalnom kritikom s fokusom na „situacije žena“ (Hundle et al. 2019: 3-8) postiže se remećenje mehanizama za proizvodnju spornih vrijednosti na čijem fonu se sistemski ugnjetavaju romske žene. U refleksije navedenog problema u polju kulture i književnosti, te kontekstualnog prevođenja sa poljem južnoslavenskih znanja, istupa se s dekolonijalnim feminizmom⁷ građenim u duhu borbe „koju dio čovječanstva već stoljećima vodi za svoje pravo na postojanje“ (Vergès 2023: 21). Baveći se ovim problemom, u studiji *Dekolonijalni feminizam* (2023) Françoise Vergès kao presudnu karakteristiku dekolonijalnosti ističe borbu protiv dominantnog sistema koji „odbacuje znanstvene spoznaje, estetiku i čitave kategorije ljudskih bića“ (Vergès 2023: 26), ali dodala bih i njihova kulturna postignuća. Zbog navedenog, transnacionalnom i dekolonijalnom feminističkom intervencijom se razmatraju pitanja i povijest rasijaliziranih žena koje

⁷ Dekolonijalni feminizam je nastao kroz pokrete oslobođenja na globalnom Jugu, te se uz pomoć feministkinja širom svijeta, prevashodno u zapadnoj geopolitici, objavio rat kolonijalizmu, seksizmu, heteroseksizmu, rasizmu, islamofobiji, elitizmu, ejdžizmu, kapitalizmu i imperijalizmu. Za razliku od inkluzivnog i civilizacijskog feminizma, dekolonijalni feminizam ne cilja na odvajanje ili jednačenje s muškarcima, nego na oslobađanje cijelog društva. Istovremeno, borba za epistemičku pravdu koja osporava filtere zapadnjačkih predodžbi i oglašava znanja drugih, važan je problem dekolonijalnog feminizma.

teže da udahnu „život onome što je osuđeno na nepostojanje, svjetovima koji su izopćeni iz čovječanstva“ (Vergès 2023: 143). Romkinje koje stvaraju književnost i kulturu, osuđene na sistemski progon, svojim radom ne samo da izazivaju dominantne poretke, one također iskonski demontiraju doslovne stereotipe o njima, urušavajući ih činom stvaranja. Međutim, potrebno je prvo ukazati, te potom i naučno opisati stigmu koja prati identitete romskih žena najšire rasijaliziranih jer se diskriminacija prelama kroz ženu. Upravo na fonu takvog iskustva se sačinjava osnov za tačku gledišta i motive u pisanju.

Kako je ranije navedeno Romkinje su usljed stratifikacije rodnih uloga, potčinjene kako u dominantnom, tako i u marginalnim društvima. Uopšte diskriminacija koja determinira njihov identitet određuje kompleksan položaj koji uključuje dimenzije stigme spola, siromaštva i rasizma. Posljedicom teškog procesa rasijalizacije kojeg dodatno otežava i princip nomadizma, te teret tradicije ustoličava opštu normu prema kojoj su „životi svih Romkinja isti – nebitno gdje žive“ (Tahirović 2007). I u polju kulture determinirajuća je činjenica o „gušenju i stradanju subalterne žene u sopstvenoj kulturi i tradiciji“ (Tahirović-Sijerčić 2016: 15).

Bosanskohercegovačka spisateljica i romološkinja Hedina Tahirović-Sijerčić je s pravom istakla bitnu prepreku bržoj emancipaciji romske žene kroz povijest, pa do danas. Naime, u periodu sufražetskog pokreta s početka 20. vijeka koji je imao i karakteristične varijante među južnoslavenskim narodima s pojavom prvih prosvjetiteljki, mahom učiteljica, desio se težak propust koji je donio veliku štetu romskoj populaciji. Naime, „obrazovane žene nisu išle u romske mahale da obrazuju romske djevojčice, također“ (Sijerčić 2007). Dvostruka, vanjska i unutrašnja izoliranost nastavljena je tokom cijelog vijeka, s apsolutnim ignorisanjem svih problema, aspekata života i prava Romkinja. Premda skućene doslovnim teškim i epistemološkim porobljavanjem polučeni modelom obojene žene koja je prikazana kao „prosjakinja i kradljivica“ (Tahirović-Sijerčić 2016: 42), u Romkinjama se javila snažna volja za emancipacijom kroz znanje, izmjenu položaja i potrebu da iskorače iz nevidljivosti.

U podsjećanju istraživačice Tahirović-Sijerčić na problem izostanka solidarnosti od strane pripadnica dominantnih južnoslavenskih naroda nalazim osjetljiva pitanja saveza i savezništva koje obavezno treba iznova promišljati. U prvi plan stavljam vlastito naučno polazište zasnovano na humanističkom angažmanu uz otkučaj svijesti o raskoraku između privilegije, i s druge strane potčinjene romske žene. Posrijedi su brojne

razlike, proizvedene rasizmom.⁸ Taj raskorak tumačim na način na koji Audre Lorde identificira problem s razlikama poput starosti, rase, klase, spola – kao faktora razdvajanja. U poricanju razlika nalazi se „odbijanje da ispitamo lažne predstave koje su rezultat pogrešnog imenovanja tih razlika i njihovog uticaja na ljudsko ponašanje i ljudska očekivanja“ (Lord 2002: 102).

Postavlja se pitanje, kako transnacionalno istraživati, a pri tome izbjeći zamke „civilizacijskog“ diskursa o oslobođenju žene?

U eseju „Mogu li potčinjeni [subaltern] govoriti – Revidirana verzija“ (2011) Gayatri Chakravorty Spivak problematizira položaj istraživačice kroz zadatak spoznaje diskursa i subjekta ugnjetanih, to jest historijskog priznanja zaloga bijelosti. Štaviše, na taj način i život i rad, kao i umjetnost obojenih žena neće biti pitanje drugosti, a autorke neće biti etiketirane niti opisane kao „autsajderke čije su iskustvo i tradicija isuviše 'tuđi' da bi ih bilo moguće shvatiti“ (Lord 2002: 104). Pisanje se smješta na razmeđu otpora inherentnom, zapadnjački konstruisanom subjektu koji pod maskom transparentnosti i arbitraže provodi interese u eksploataciji potčinjenih, i s druge strane u odnosu na suštinu da se uvažava znanja drugih. Poenta uvažavanja Drugih i njihovih znanja dolazi sa zadatkom da se pomogne njihova težnja da govore, s ciljem osvajanja javnih resursa koji će omogućiti društvenu mobilnost, opstruirati siromaštvo i političku nevidljivost (Chakravorty Spivak, prema Bura 2023).⁹ Transnacionalno i dekolonijalno feminističko istraživanje sa opštom analizom ugnjetavanja i borbom protiv sistema jačih podupire dostizanje pravde za sve.

Iz razmatranja prethodno postavljenog pitanja, proizlazi i naredno pitanje koje je u vezi sa odabranim postupkom prevođenja sa bosanskohercegovačkim i južnoslavenskim kontekstima. Kako prevoditi kulture? Prevođenje je „postupak azila i znači uzajamnost“ (Iveković 2022: 155) između elemenata i okolnosti procesa koje reflektiraju odnos nejednakosti. U stanju složene prevodivosti, da ne kažem neprevodivosti između marginalizovane specifično ženske kulture i dominantnih južnoslavenskih nacionalnih kultura nalazi se barijera u komunikaciji. Prepreka je proizvedena slikama „koje se prenose, obnavljaju, gaje i

⁸ „Rasizam je uverenje u inherentnu superiornost jedne rase nad svim drugim rasama iz kog proističe njeno pravo da njima vlada“ (Lord 2002: 102).

⁹ Bura, Marina. „Strašne žene: Gayatri C. Spivak – u obranu humanosti protiv intelektualnog kolonijalizma“. WoxFeminae: Prostor rodne i medijske kulture 'K-zona', 2023. <https://voxfeminae.net/strasne-zene/gayatri-c-spivak-u-obranu-humanosti-protiv-intelektualnog-kolonijalizma/> (Pristupljeno: 02.11.2023).

nadograđuju, a koje su velikim dijelom odigrale svoju ulogu u stvaranju kulturo-rasizma“ (Tahirović-Sijerčić 2016: 23). Prevoditi znači nastojati da se suzbije „asimetrično brisanje traga onog Drugog u svojoj neizvjesnoj Subjekt-ivnosti“ (Spivak 2011: 95). Prevođenje vršimo s ciljem razaranja negiranja drugosti, diskriminacije, stereotipa i rasizma. Istraživački zadatak transnacionalnog feminističkog prevođenja u ovom radu uključuje dimenzije otkrivanja polja znanja i umjetnosti, to jest širenja i prožimanja kulture. Drugi nivo predstavlja dostizanje svijesti i uvježbavanje govora pravde. Na taj način će se pomoći stvaranje astereotipiziranog prostora, te afirmacija glasova Romkinja kao značajnog glasa partikularne zajednice, ali i zajedničkog društva.

3. Učinimo vidljivom žensku romsku književnost i kulturu: Hedina Tahirović-Sijerčić

Savremene nauke o književnosti kakve se praktikuju u južnoslavenskim centrima, kao za veliku nepoznanicu imaju žensku romsku književnost nastalu na ovom tlu. Svi istraživački napori rezultiraju značajnim podacima dostupnim u istraživanjima Hedine Tahirović-Sijerčić, Iskre Vuksanović, Dubravke Đurić,¹⁰ Simbi Husarić-Junuzović¹¹ i Antonije Raguž.¹² Njihovi radovi su proizvod iznimnih napora da se znanja i podaci o južnoslavenskim romskim autorkama pojave u javnom naučnom prostoru.

Paradigmatski primjer pomenutih istraživanja predstavlja pionirska studija *Rodni identiteti u književnosti romskih autorica na prostorima bivše Jugoslavije* (2016) Hedine Tahirović-Sijerčić, i novije datirana doktorska disertacija naslovljena *Antikolonijalizam i rod: analiza dela romskih književnica Gordane Đurić, Desanke Randelović, Jelene Savić i*

¹⁰ Dubravka Đurić u niz navrata pisala o značaju pjesništva Jelene Savić, u kontekstu rada grupe AŽIN, u studiji *Politika poezije: tranzicija i pesnički eksperiment* (2010), kao i u tematskom broju časopisa *Treća* (br. 1, 2021) u radu „Ažinova škola poezije: feministička avangarda“.

¹¹ Na Filozofskom fakultetu u Tuzli, 2020. godine Simbi Husarić-Junuzović je odbranila magistarski rad na temu „De/konstrukcija stereotipnih predodžbi u romanu Nebojše Lujanovića *Oblak boje kože* i autobiografskoj prozi Hedine Tahirović-Sijerčić *Rom k'o gram*“ interpretirajući i novelu poznate romske spisateljice. Iznosim zahvalnost autorki koja mi je za potrebe ovog istraživanja ustupila svoj magistarski rad.

¹² U zborniku „Književnost susreta: međunarodna studentska konferencija: maj 2015-2016“ sa istoimenih susreta, autorica je objavila rad pod naslovom „Ženska romska poezija na južnoslavenskom području“ u kojoj je predstavila djelo tri savremene romske spisateljice Dragicu Kalderaš, Desanku Ristić i Hedinu Sijerčić.

Hedine Tahirović Sijerčić (2022) Iskre Vuksanović.¹³ Kako su rijetke informacije o ženskim romskim autoricama uopšte, a posebno studije potvrđuje i poneki naslov na internetu, npr. „Autorice sa prostora bivše Jugoslavije – izabrana romska poezija koju pišu žene“ kao poetski izbor preuzet iz imenovane studije Tahirović-Sijerčić.¹⁴ U skicu moguće je pridodati i tematski broj *Phralipena* „Književnost je ženskog roda“ koji otvara uvodničarski tekst posvećen romskim spisateljicama i aktivistkinjama autorke Maje Grubišić, te intervju sa autorkom Hedinom Tahirović-Sijerčić i pjesnikinjom Majom Jovanović.¹⁵

Prvi izazov tumačenju pozicije Romkinje – *Romnije*¹⁶ i u kulturološkom smislu i u polju ženske književnosti načinila je Hedina Tahirović-Sijerčić. Važno je napomenuti da se autorkin glas pridružuje konglomeratu sačinjenom od istraživačica društvene i humanističke profilacije, a na temu ženskog romskog pitanja, kao što su: Svenka Savić, Vesna Rasulić Delić, Sanja Zlatanović, Jelena Filipović i Maja Solar. Primarna polja Hedine Tahirović-Sijerčić su kultura i književnost. Izuzev što je poznata kako prva diplomirana novinarka Romkinja u Socijalističkoj Federativnoj Republici Jugoslaviji (diplomirala 1985) i ugledna

¹³ Vuksanović je objavila dio istraživanja „Biografije nevidljivih: životi i iskustva Romkinja i Roma u poeziji Hedine Tahirović Sijerčić“ (2017) u zborniku radova *Kamen na cesti: granice, opresija i imperativ solidarnosti*.

¹⁴ Pod ovim naslovom objavljen je izbor romske ženske poezije u elektronskom magazinu za umetnost, kulturu i društvena pitanja *Libartes* u tematskom broju posvećenom „Identitetu“ (br. XXII, juli 2021). Napominjem da je u istom broju časopisa autorka objavila odlomak iz studije o romskoj ženskoj književnosti pod naslovom: „1.4. Identifikacija poželjnija od identiteta“. Online časopis se nalazi na istoimenoj web platformi: <https://libartes.rs/arhiva/identitet-broj-xxii-jul-2021/> (Pristupljeno: 17.11.2023).

¹⁵ U uvodnom tekstu „Književnost je ženskog roda“ Maja Grubišić predstavlja neka od najznačajnijih imena romskih spisateljica u svijetu kako bi istakla značaj njihovog rada za očuvanje sjećanja, preživljavanja intimnog iskustva, ali i romske povijesti, običaja i tradicije. Ovaj temat uključuje i intervju pod naslovom „Žensko romsko pismo kreiralo je povijest književnosti Roma“ koji je sa Tahirović-Sijerčić vodila Selma Pezerović, kao i razgovor Maje Grubišić sa pjesnikinjom Majom Jovanović imenovan „Misli“ praćen odabranim pjesmama. Usp. *Phralipen*, glasilo romske nacionalne manjine u Republici Hrvatskoj, br. 13, temat: Književnost je ženskog roda, ožujak/travanj, 2020.

¹⁶ U kratkom prilogu pod naslovom „Kratice i termini“ u studiji *Rodni identiteti u književnosti romskih autorica na prostorima bivše Jugoslavije* Hedina Tahirović-Sijerčić definira pojam Romkinje „Romni pisano na romskom jeziku početnim malim slovom označava ženu, partnerku, a pisana velikim početnim slovom označava pripadnicu romske nacionalne skupine“ (Tahirović-Sijerčić 2016: 152).

romološkinja, ona je i profesorka romskih studija, spisateljica, leksikografkinja,¹⁷ folkloristkinja,¹⁸ prevoditeljka i „ekspert[kinja] za manjinska prava i studije roda“ čije djelo nastaje na „intersekciji roda (ženskog) i etniciteta (romskog)“ (Sikimić 2022: 23).

Presudan faktor za ovo istraživanje je identifikacija načina intervencije Hedine Tahirović-Sijerčić i Iskre Vuksanović u matičnu književnost i kulturu, te isto prevesti u južnoslavenski naučni kontekst. U vezi s radom Hedine Tahirović-Sijerčić, Ljatif Demir u recenziji rukopisa magistarske teze navodi da se autorkine rasprave o romskim ženskim književnim koracima javljaju „prvi put u svijetu“ (Demir 2016: 13). Imajući u vidu značaj ovog djelovanja za romistiku, romologiju i slavistiku, u nastavku rada ću reprezentirati temeljna polazišta monografije: *Rodni identiteti u književnosti romskih autorica na prostorima bivše Jugoslavije* (2016). U ovoj studiji autorka polazi od kreiranja teorijskog okvira za izučavanja spisateljskih glasova u romskim zajednicama na prostoru bivše Jugoslavije koji označava korištenje pretpostavki i znanja postkolonijalnih teorija, kulturnog materijalizma, poezije razlika, malih (ili manjinskih) književnosti, feminističke kritike i ginokritike. Njen rad se odnosi na kontekstualiziranje ženskih studija sa studijama književnosti Roma, s ciljem suočavanja sa temama različitih subjekata žena Romkinja, odnosno veze sa procesima stereotipizacije, stigmatizacije, diskriminacije i rasizma. Razmatrajući rodne identitete u polju književnosti Tahirović-Sijerčić prikuplja, klasifikuje i analizira radove šest (6) spisateljica Akile Eminove (Makedonija), Desanke Ristić Ranđelović,

¹⁷ Autorka je i prvog *Bosansko-romskog i romsko-bosanskog rječnika* (2010) u izdanju Federalnog ministarstva za nauku i obrazovanje, *Romani Dictionary: Gurbeti - English / English – Gurbeti* (2011) Magoria Books-a, također i svježe objavljenog *Rječnika romsko-crnogorskog i crnogorsko-romskog jezika* (2023), te studije *Romani čhib: posebni osvrti na jezik i kulturu Roma* (2019).

¹⁸ Polje autorkinog interesa za kulturu se otvorilo s njenim žurnalističkim radom i uredništvom radio i tv emisija *Lačno djive, Romalen* (Dobar dan Romi, ljudi) i *Malavipe* (Susreti), potom u pisanju scenarija za dokumentarne filmove *Adjive Romeni* (Romi danas) i *KarankočiKoči* (TV Sarajevo, 1989), što se nastavilo i diferenciralo izučavanjem kulture i tradicije romskog naroda, odnosno produbilo na način da iako je sama naučila romski jezik (podatak preuzet iz knjige *Žene BiH*), Tahirović-Sijerčić se okušala i u polju jezika i književnosti, odnosno sakupljanja usmene književnosti i prevođenja – priča i legendi (dvojezična izdanja na romskom i našem ili engleskom jeziku). Također je i urednica i autorka pogovora četverotomnog izdanja *Rade Uhlik – Rromane paramiča / Romske priče* (2020-2023). Bibliografski podaci ovdje zastupljeni preuzeti su iz publikacije *Kulturni kapital Roma: Književno stvaralaštvo dr. Hedine Tahirović-Sijerčić* (2022).

Maje Familić i Gordane Đurić (Srbija), Amele Avdić (Bosna i Hercegovina) i Izete Sejđović (Crna Gora).

Autorka studije pristupa zadatku rekonstrukcije ženske romske književne tradicije putem razotkrivanja i afirmiranja činjenice da su Romkinje pjevale i pričale, „prenosile i očuvale stare romske pjesme i priče, i kroz njih očuvale tradiciju i običaje, romski jezik i romski identitet“ (Tahirović-Sijerčić 2016: 58). Osim težine ženske uloge pri očuvanju tradicije romskog naroda, poseban fokus je stavljan na pisanu književnost i njene prve prisane tragove. Stoga se kao jedan od najvažnijih tragova ispostavlja da i naše spisateljice romskog podneblja imaju literarnu pretkinju – Ginu Ranjičić (1830-1891). Tahirović-Sijerčić ističe da je Ranjičić „bilježila romsku narodnu poeziju na maternjem jeziku sredinom XIX vijeka“ (Tahirović-Sijerčić 2016: 19). I u zvaničnim narativima poput *Istorije romske književnosti* (2010) romolog Rajko Đurić pominje Ranjičić kao „pionirku romske lirike u Srbiji“ (Đurić 2010: 88). Uloga u konstrukciji ginokritičkog prostora osviještena je simbolikom prema kojoj je Gina Ranjičić literarna pretkinja, u koju se pouzdaju spisateljice u njihovim praksama pisanja. Biljana Dojčinović-Nešić u knjizi *Ginokritika: rod i proučavanje književnosti koju su pisale žene* (1993) s razlogom upućuje na ideju „traženja ženskog pretka“ koju iznose Sandra Gilbert i Susan Gubar, ali i na teškoće koje opisuje Elaine Showalter kod generacija (engleskih) spisateljica zatočenih u situaciji da su bez „istorije primorana[e] da iznova otkriva[ju] prošlost“ (Dojčinović-Nešić 1993: 56).

Slično, kao i u drugim ženskim književnim tradicijama, i u izučavanja književnosti romskih spisateljica, razotkrivanje pretkinje postaje referentno polazište. Tačku spoticanja u izučavanjima romske kulture predstavlja sumnja u postojanje Gine Ranjičić i njenog rada, radi nepouzdanosti podataka i činjenice da je sve oko njenog lika i djala „mistifikacija [premda] neki romski aktivisti i istraživači se odnose prema Ranjičić kao prvom romskom autoru“ (Zahova 2014: 10). Uopšte za njen poetski opus od 250 pjesama, kao i one objavljene u zbirci *Gila Romane* [Romske pjesme] (1863) veže se posredovanje historičara Heinricha von Wlislöckog koji je optuživan da je falsificirao istraživanja.¹⁹ Kao najvažniji

¹⁹ Uprkos sporu oko Gine Ranjičić iz materijala pomenutog historičara crpimo saznanja o njenom životu i radu jer autor donosi opise susreta sa pjesnikinjom, njen život, te prevod pjesama na njemački jezik. O tom prevodu romolozi imaju mišljenje kao o proizvoljnom, neosjetljivom, prepunom sentimentalizama (Tahirović-Sijerčić), ili pak značajnom zbog prevoda i kreiranja specifičnog prozapadnog romološkog diskursa. S ovim navodima se slaže i Emilia Kledzik (2023) koja između ostalog podvlači problem oko kreacije romske žene od strane austro-ugarskih istraživača romskih studija, odnosno navođenjem stava

epiteti Ranjićkičke poezije se navode epiteta eklektičnosti, modernosti izraza, kao i sedmerostruke poliglottičnosti.²⁰ O mitologizaciji pojave prve romske pjesnikinje i o prihvatanju njene figure kao začetnice romske književnosti pisali su brojni istraživači od Rajka Đurića, preko Hedine Tahirović-Sijerčić, pa do Iskre Vuksanović. Potonja istraživačica ističe etnički mimikrizam kod pjesnikinje, odnosno to da je preuzela „novi identitet [...] i kroz motive svojih pjesama i kroz poetske simbole“ zadržala 'stari' (Vuksanović 2022: 105), što je u direktnoj vezi s recepcijom Gine Ranjičić u okviru svoje kulture koju je djelomično maskirala. Iako je predmet etničkog mimikrizma znatno kompleksniji jer podrazumijeva dimenziju odstupanja od etničkog identiteta, fokus stava Vuksanović ukazuje na činjenicu da je Ranjičić tretirala autentične romske simbole. Osim u gore opisani kontekst, i problem ženskog autorstva, smještam navod pjesnikinje: „Kada sam bivala srećna, nikakve pesme nisam pisala...“ (Prema biografiji Gine Ranjičić).²¹ Čin pisanja je u vezi s emotivnim stanjem, ali se odvija i spram autopreceptije ženskog stvaranja. Filtrirani tradicijom rasizma i mizoginije, nimalo nisu neobični postupci mistifikacije istorije, kao ni negiranja i osporavanja književnosti. U atmosferi nevrednovanja ženske književne tradicije su „mnoga dela 'nestala' ili bila zaboravljena, [a] većina književnica je bila upućena na mušku književnost“ (Dojčinović-Nešić 1993: 56, Dojčinović 1996: 63-85). Vodeći računa o tom duhu, i Hedina Tahirović-Sijerčić tumači situaciju „u kojoj muška književnost arogantno odbija i potčinjava ženske književne prethodnike“ (Tahirović-Sijerčić 2016: 64), pri čemu se snažno opovrgava rad Gine Ranjičić u zvaničnom diskursu o romskoj književnosti. Istraživačica ističe da je „omalovažavanje ženskog pisanja od strane muških autora očito“ (Tahirović-Sijerčić 2016: 27), potvrđujući ranije iznešenu misao da se Romkinja kreira i recipira kao druga u okvirima

Martina Rucha i Wima Willemsa (1984, 1997) da je Ranjičić izmišljena, te da se njen rad atribuirao Wlislockom. U postkolonijalnom ključu, nastavlja Kledzik, kritička revizija literature i umjetnosti stvorene pod sumnjivim „autentičnim gypsy-om“ otvara pitanje za mogućnosti ponovne upotrebe sistema znanja i meta-konteksta (2023: 112-113). O biografiji Gine Ranjičić više u: „The First Romany Poet“ u studiji *Gypsies in the Ottoman Empire: A Contribution to the History of the Balkans* (2001) autora Elene Marushiakove i Veselina Popova.

²⁰ Za pjesnikinju se smatra da je pisala na turskom, albanskom, romskom i jermenskom jeziku, te da je tečno govorila romski, njemački i srpski jezik. U dostupnim biografijama njeno znanje jermenskog jezika se objašnjava činjenicom da je Ranjičić bila usvojena od strane jermenske porodice koja je živjela u Beogradu i u čijem okrilju je naučila i taj jezik.

²¹ Navod preuzet iz biografije Gine Ranjičić dostupne u časopisu *Sarajevske sveske*, br. 39/40, 2013.

svoje zajednice.²²

Krećući od razmatranja pozicije Gine Ranjičić u okviru romske književnosti kao majke romske južnoslavenske književnosti, Hedina Tahirović-Sijerčić u studiji kreira metodologiju i sakuplja korpus kojeg ispituje u dimenziji ispisivanja rodni identiteta u odnosu na proces emancipacije i ideologiju, rasuđujući dominantne i subordinirane ideje i način na koji figuriraju u društvu i poretku zasnovanom na eksploataciji rase, roda i klase. Za pjesnikinje koje je Tahirović-Sijerčić analizirala u knjizi *Rodni identiteti u književnosti romskih autorica na prostorima bivše Jugoslavije* se naglašava da, osim što su im pjesnički radovi često u rukopisnoj formi ili neobjavljeni, to šalje društvenu poruku, da su istovremeno i „njihove pjesme i novele, njihovo pisanje u ropstvu patrijarhalne zajednice“ (Tahirović-Sijerčić 2016: 22). Naglašavajući formu izražavanja romskih autorki – poeziju, pa potom i novelu, istraživačica upućuje na sažetost koja omogućava prvobitno spisateljsko promišljanje i izraz. Konkretno, ovaj fenomen nazimo kroz autorki u različitim kulturnim i povijesnim okolnostima. Naime, tumačeći dalje od izvornog stava istraživačice, objašnjenje za upotrebu kratkih žanrova nalazim u znanjima Audre Lorde koja je razumijevala napore obojenih žena i podvukla da je „poezija od svih umetničkih formi najekonomičnija. Ona je najtajanstvenija, zahteva najmanje fizičkog napora, najmanje materijala, može se pisati između dve smene, u bolničkoj ostavi, u metrou, na neiskorišćenim komadićima hartije“ (Lord 2002: 103). Slično, i romske pjesnikinje i prozaiistkinje u odnosu na teret egzistencije determinirane okvirima života i tradicije svog naroda, te se u odnosu na te uslove izražavaju kako bi se suočile sa bliskim temama bola, očaja, iskustva rasizma i mizoginije, pobožnosti i slično.

Predstavljajući rad Akile Eminove u zbirci proznih priča *Amanet* (1995)²³ i noveli *Ples duše* (2001) objavljenih na makedonskom jeziku

²² S tim na značaju dobijaju nove interpretacije i u različitim medijima umjetnosti, te se osim istraživanja književnosti Gina Ranjičić pojavila u sklopu projekta *Izuzetne žene Srbije* posvećenog nepravedno zaboravljenim ženama kroz istoriju – u vidu murala kojeg radi Marija Šoln, a koji krasi zid jedne zgrade u beogradskom naselju Dorćol (usp. rad Selme Pezerović dostupan na stranici *Phralipena – Glasila za romske nacionalne manjine u Hrvatskoj*. Web: <https://phralipen.hr/2022/10/12/danas-povijest-pisu-i-zene/>, pristupljeno: 14.11.2023). Također, u kolekciji Romskog muzeja u Beogradu nalazi se umjetnički portret pjesnikinje (Zahova, Sofiya. 2021). Preporučujem vidjeti i stranicu Muzeja romske kulture: <https://muzejromskekulture.rs/> (Pristupljeno: 14.11.2023).

²³ S obzirom na činjenicu o decenijskom protoku vremena od studije Hedine Tahirović-Sijerčić, u ovom radu ću se potruditi da aktualiziram podatke o

Hedina Tahirović-Sijerčić otkriva motiv bijega od romskog jezika i identiteta kao autorkinu namjeru da pisanjem pruži adekvatan „prikaz društva koji svojom nemoći dominira i potčinjava malu književnost“ (Tahirović-Sijerčić 2016: 76). U složenijoj sferi, ovim postupkom Eminova pretendira da otvori novi kurs različitosti u makedonskoj književnosti.²⁴ Tahirović-Sijerčić opisuje rad Eminove kroz atribuiranje ženskim jezikom, pismom i načinima pripovjedanja usmjerenim prema čitateljicama. U svojim pjesmama lirski subjekt se obraća čitateljicama zahtjevajući empatiju na račun potlačenosti naroda, kao i same spisateljice. Na istom tragu dekodiranja motiva autorka studije otključava tri pjesme Desanke Ristić-Ranđelović²⁵ koja iskazuje emociju bola prenešenu sudbinom nesrećnog djeteta, pa potom krikom ptice i simbolom puteva. Nesrećno dijete postaje metafora zajedničkog u boli, dok rana dob, kako ističe Tahirović-Sijerčić predočava početak rodnog problema u romskoj zajednici. Paralelno, u pjesnikinjom umu krik ptice se realizira kao „krik žene koja nagovještava smrt, a koju ni bog ne može zaustaviti bez obzira na to što se smilovao da pošalje slugu [muškarca] u spašavanje“ (Tahirović-Sijerčić 2016: 83). Na taj način se upire prstom u figuru muškarca kao produžene ruke boga koji prisvaja pravo da odlučuje o životu i smrti. U repozitoriju ženskih tema, istraživačica identificira anacionalno, koje Ristić-Ranđelović iskazuje stihom „ja ničim zadojena rasla“ koji se analizira kao motiv neotrovanosti nacionalizmom. Stoga se pjesnikinja ironično smije ideologiji i na taj način pridružuje glasovima otpora usmjerenog protiv dominantne ideologije. S pozicije odjeka teške sudbine romskog naroda, autorka *Rodnih identiteta u književnosti romskih autorica na prostorima bivše Jugoslavije* analizira neobjavljenu poeziju Izete Sejdović. Kao i u slučaju Gine Ranjičić koja nije imala ni doslovnu literarnu pra-majku, tu nužnu pretkinju-uzora, razlog neobjavlivanja književnosti Izete Sejdović nalazim u ginokritičkom fenomenu „strepnje od autorstva“ koji se

romskim spisateljicama. Stoga, dodajem da je Eminova objavila *Amanet* nakon što je sa iznimnim kritikama pobijedila u takmičenju za neobjavljene radove Nacionalne Makedonske televizije.

²⁴ U doktorskom istraživanju Ljatif Demir (2017) navodi da Eminova ne govori romski jezik jer se u njenoj porodici kao u velikom broju makedonskih romskih porodica govorio turski jezik, ali i iz razloga njene određenosti i profesionalnosti.

²⁵ Ovdje su korištene pjesme: *Čavro / Dečak, Kričipe čirikljako / Krik ptice i Morhe drama / Moji putevi* koje su preuzete iz *Antologije romske poezije u Srbiji / Antologija e rromane poezijaći ane Srbija* (2008) ur. Alije Krasnićija. Ova pjesnikinja je zastupljena u nekoliko antologijskih izbora i zbornika romske poezije. Ristić-Ranđelović je objavila zbirke na srpskom jeziku *U snopu pesme* (2002) i *Dva sveta / Čavore e lumijaće* (2021).

odrazio uništavanjem vlastitih rukopisa.²⁶ Osim što je vezan za žensku potkulturu ovaj problem je proizveden pritiskom društva i filozofskog raskola u mišljenju i postojanjem binarnih opozicija, prema kojima je žena određena biologijom, pa prema tome i preodređena na „nelagodnost u činu stvaranja“ (Dojčinović-Nešić 1993: 69). Koliko su sadržaji romskih pjesnikinja prožeti ženskim pitanjima, potvrđuju i slične preokupacije kod Ristić-Randelović i kod Sejdović. Naime, sa motivom sudbine djeteta siročeta, Sejdović univerzalizira tugu romskog naroda i prenosi slutnju neizvjesnosti i porobljavajuće želje za bijegom. Sa stihovima *Devlehki kuštik / Sloboda* pjesnikinja se obraća svom narodu s riječima „Otići ću, Romalen!“. Interpretirajući lirske geste, Hedina Tahirović-Sijerčić motiv odlaska vidi kao raskid sa tradicijom zatočene žene. Na širem planu baš kroz obračun žene i tradicije, istraživačica identificira važnost ove pjesme, na način da će u to ime, pjesnikinja ući u „historiju književnosti Romkinja na prostorima bivše Jugoslavije“ (Tahirović-Sijerčić 2016: 90). Ovaj povijesni čin se nameće kao način da se kroz rakurs pjesme zadobije šansa za rekonstrukciju novog identiteta pjesnikinje Romkinje.

O jačini susreta romskih pjesnikinja sa tradicijom svjedoče stihovi Maje Familić koja u prostor poezije uvodi motiv omalovažavanja žene u sopstvenoj zajednici i njenu trpnju različitih oblika nasilja. Analizirajući dvojezičnu zbirku *Čup nadanja / O Khoro ažućarimasko* (2009, 2011)²⁷ Tahirović-Sijerčić analizira mjesta usklađenosti tradicije sa iskustvom i ženskim obavezama u porodici na primjeru motiva pjesnikinje

²⁶ Do rukopisa pjesama *Čavro / Dijete, Devlehki kuštik / Sloboda* i *Drom / Put* ove pjesnikinje autorka studije je došla preko njenog brata pjesnika Ruždije Rusa Sejdovića, koji donosi biografske podatke o životu, smrti i radu Izete Sejdović. On ističe kako je njegova sestra za vrijeme studija etnologije u Beogradu bilježila poeziju, ali da je svu „pocijepala i bacila“, kao i da je sam uspio sačuvati i sakriti njene stihove, te ih ustupiti javnosti preko istraživanja romologinje Hedine Tahirović-Sijerčić. Uz to, ovdje je važno interpretirati činjenicu uništavanja tekstova pjesama, na tragu onoga što su iscrpno opisale Sandra Gilbert i Susan Gubar u studiji *The Madwoman in the Attic* (1979). Biljana Dojčinović-Nešić je pomentu studiju istumačila dovodeći u pažnju pojam „strepnje od autorstva“ kao tamne strane ženske potkulture i „primarne strepnje u ženskom kreativnom procesu“ (Dojčinović-Nešić 1993: 71).

²⁷ Familić je autorka nekoliko zbirki poezije, u međuvremenu nakon predmetne studije, i analizirane zbirke – objavila je knjige *O dosto čheresko / Domaćinski gost* (2013), *Crno-bela sreća: bajkovita pesma od planine veća / Kali thaj parni: majbari e đilji piramičani e bah* (2013), *Kad mrtvi propevaju / Kana e mule đilaben* (2015) i četverojezičnu zbirku *Zov iskona* (2017) na romskom, srpskom, engleskom i hindi jeziku.

odgovorne za sina violinistu i odnose prema rodu i ocu. Također, u promaknuću na dodatni nivo analize, autorka istraživanja ističe da čak ni činjenica da je Familić autorka pjesme kojom se odaje poštovanje muškarcu i tradiciji, neće učiniti da joj se prizna vrijednost kao „ženskog djeteta i uspješne pjesnikinje“ (Tahirović-Sijerčić 2016: 94). U tom leži zamka tradicije, da se uprkos poželjnom ponašanju i dalje potiru ženske vrijednosti. Slično, kao i Sejdović, u pjesmama *Odlazak / Terajipe* i *Društveno sama / E amalensa korkori* Familić se okreće obračunu sa nasiljem i bijedom koji ponukavaju ženski lirski subjekt na odlazak, što upućuje na iznalaženje vlastitog jezika, tehnika pisanja i izraza kroz simbole i metafore. U simbolici druge pjesme društvena isključenost Romkinje se realizira zahvaljujući odbijanju tradicije. Sa raskrštanjem sa tradicijom žena se okreće identitetu spisateljice, samoj sebi i upada u aporije osamljenosti – Romkinje bez podrške.

Borbu sa naslijeđem patrijarhata vodi i pjesnikinja Amela Avdić²⁸ koja izriče divljenje nad svojim djedom i pjesnikom Šemsom Avdićem. Ona stvara pod njegovim uticajem na način da imitira njegove simbole izražavanja. Na taj način Avdić afirmira model podređenosti dominantnom muškarcu u porodičnoj i društvenoj hijerarhiji. Pomnim pristupom sadržaju pjesama koje potpisuje Avdić – pored poetke jednostavnosti, romantizacije tradicije i povinovanja žene, Tahirović-Sijerčić se spotiče o problem unutrašnje stereotipizacije svog naroda. U tom postupku se uspostavlja refleks prema većoj kulturi, to jest proizvode sopstveni stereotipi o karakteru i načinu života Roma.

Na koncu istraživača ulazi u prostor poezije Gordane Đurić²⁹ koju dovodi u interesantnu vezu sa pretkinjom Ginom Ranjičić, prema modelu kreiranja novog identiteta pjesnikinje. U kritičkoj autopercepciji pjesničke pozicije, pjesnikinje poput Đurić stiču mogućnost da se oslobode tradicije što je društveno shvaćeno kao „izdaja“ vrijednosti svoje etničke grupe koja ih osuđuje na dvostruku drugost u patrijarhatu

²⁸ Pjesme koje Tahirović-Sijerčić koristi u studiji u tom času su bile neobjavljene i njoj dostupne na romskom i u samoprevodu pjesnikinje na bosanskom jeziku: *I kana o čhino ilo ačhola / I kada umorno srce stane, Tato hi o di e Romeko / Topla je duša ciganska, Evropa, amaro životo / Otvorena Evropa je život.*

²⁹ U studiji su zastupljene tri pjesme Gordane Đurić na romskom i srpskom jeziku (u samoprevođenju) *Te šajl / Ako možeš i Jertipe / Oproštaj i O čhonut ano iripe / Mesec u povratku* koje je istraživačica preuzela iz pomenute antologije urednika i izdavača Alije Krasnićija. Napominjem da je Gordana Đurić 1989. godine objavila zbirku pjesama pod nazivom *Dukhaldo ilo / Ranjeno srce* što je smješta u same početke ženske romske pisane i zvanične književnosti.

i zajednici – a što vodi u njihovo doslovno uništenje.³⁰ Za razliku od analiziranih spisateljica Đurić se obraća i čitateljki/u koju/ga uvlači u tekst prkoseći joj/mu svojom slobodom i pozivom na promjenu, što je način koji koristi doslovno i sama istraživačica. Dakle, Hedina Tahirović-Sijerčić u pjesmi *Ashun, hachar! / Čuj, osjeti!* se obraća svim ljudima upozoravajući na darove prirode: „Ako čuješ: nisu uništili čovjeka u tebi“ (Tahirović-Sijerčić 2010: 55), odnosno pozivajući ih na ljudskost. S druge strane, pjesnikinja Đurić pjesmom *Oprost* uvodi značajnu temu u polje ženske romske književnosti, a to je starost i sjećanje na ljubav. Navedene teme su tabuizirane, posebno ljubav jer u patrijarhalnim okovima romske zajednice, emocije se guše, dok tradicija zabranjuje bilo koji oblik izjavljivanja ljubavi.

Hedina Tahirović-Sijerčić studiju *Rodni identiteti u književnosti romskih autorica na prostorima bivše Jugoslavije* temelji u odnosu na fenomen kulturo-rasizma koji determinira sveopštu recepciju romske, posebno ženske romske književnosti i kulture. Pored prvog inovativnog čitanja ovog polja, važnost ovog istraživanja se odražava i u skretanjupažnje na vodeće narative i diskurse neromskih istraživačica/a koji i čak unutar ginokritičkih čitanja dodatno marginaliziraju i potčinjavaju stvaralaštvo južnoslavenskih romskih književnica. Navedeno istraživanje Tahirović-Sijerčić zasniva na postkolonijalnoj pretpostavci o uočavanju razlika između kultura. U isto vrijeme, fokusira se na novi identitet romske spisateljice koja teži da se otrgne od teške patrijarhalne tradicije i rasne stigme, odnosno dvostruke drugosti. Pionirskom studijom o rodnim identitetima romskih autorki je razotkriven i interpretiran način na koji one reprezentiraju identitet omeđen motivima i simbolima romske zajednice i kulture. U kontekstu bosanskohercegovačke, šire južnoslavenskih nauka o književnosti i kulturama, u mom uspostavljenom okviru u smjeru vježbanja prevođenja sa kulturama, Hedina Tahirović-Sijerčić je ostvarila presudan doprinos romologiji i romistici, kreirajući korpus ženske romske književnosti. Uzgred, pomno analizirajući osobenosti takvog korpusa, autorka je uspjela da učini vidljivom i afirmira žensku romsku književnost

³⁰ Ovdje se Tahirović-Sijerčić referira na nestanak i smrt Gordane Đurić koja je stradala kao žrtva albanskih ekstremista prilikom putovanja u Prištinu (Kosovo) ratne 1999. godine. U ovom smislu ističem i podatak iz biografije koju donosi Sofiya Zahova (2018), navodeći da je pjesnikinja „svoje posljednje sate života posvetila svom književnom životu: ubijena je na putu za pjesničko veće u Gračanici. (Zahova 2018, dostupno na platformi Roma Archive: <https://www.romarchive.eu/en/collection/p/gordana-djuric/>) (Pristupljeno: 14.11.2023).

naših prostora koja je itekako isključena iz svih tokova.

4. Od vidljivosti prema afirmaciji ženske romske književnosti: Iskra Vuksanović

Ozbiljna studija kojom se problematizira južnoslavensko polje ženske romske književnosti, a bez koje nema ni pokušaja sistematizacije i novih pristupa izučavanju polja – nastala je u obliku doktorske disertacije autorke Iskre Vuksanović. Doktorska teza pod naslovom *Antikolonijalizam i rod: analiza dela romskih književnica Gordane Đurić, Desanke Ranđelović, Jelene Savić i Hedine Tahirović Sijerčić (2022)*³¹ zasnovana je na inoviranim feminističkim teorijama koje razmatraju ispisivanje ženskog iskustva i pozicije moći koje se rekonstruišu preko antikolonijalizma i analize diskursivnih i epistemoloških dogmi drugosti. Kao i istraživanja Hedine Tahirović-Sijerčić, i ova Iskre Vuksanović omogućavaju novi pristup tekstovima romskih spisateljica u odnosu na složenost procesa isključivanja. Istraživački korpus autorka je sačinila od djela četiri spisateljice: *Dukhaldo ilo / Ranjeno srce* (1989) Gordane Đurić, *U snopu pesme* (2002) Desanke Ranđelović, *Eksplzivne trunčice* (2004) Jelene Savić, kao i dvije knjige Hedine Tahirović-Sijerčić pjesničku *Čuj, osjeti bol! / Ashun, hachar dukh!* (2010) i kratku prozu *Rom k'o Grom* (2012). Postepeno vodeći studiju od teorije ka interpretaciji, Vuksanović je ukazala na različite načine oblikovanja tema roda, romskog identiteta i pripadnosti, rasizma i diskriminacije. Kao i u prethodno analiziranoj studiji, i Vuksanović se referira na početnu tačku rekonstrukcije književne tradicije, kroz pojavu pjesnikinje Gine Ranjičić. Kontekstualizirajući tu vrstu ginokritičkog okvira sa narativima književne istorije (na primjeru Rajka Đurića), autorka studije je razmotrila značaj figure Ranjičić za južnoslavenske spisateljice Romkinje. Primjedbom na zanemarivanje naših romskih spisateljica, Vuksanović oštro kritikuje patrijarhalnu osnovu teksta, iako neosvještenu, ipak prisutnu. Kako primjećuje istraživačica ona se ispoljava kroz diskutabilne forme pominjanja spisateljica u vidu ilustracije pojava unutar konteksta, na krajevima redova, kao dodatak rečenicama i slično. Ovaj postupak je važan zato što se njim demontira zvanična istorija romske književnosti i osvjetljava potčinjena pozicija romske spisateljice. U tu svrhu pored Gine Ranjičić

³¹ Istraživačica je doktorsku disertaciju radila na Univerzitetu u Novom Sadu pri Univerzitetskom centru za interdisciplinarne i multidisciplinarne studije i istraživanja (UCIMSI). PDF disertacije za potrebe ovog rada preuzet je sa web platforme Nacionalnog Repozitorijuma Disertacija u Srbiji: <https://nardus.mpn.gov.rs/handle/123456789/21497> (Pristupljeno: 02.11.2023).

kao tačke spora različitih istraživača, Vuksanović identificira i druge spisateljice poput Gordane Đurić, Dragice Kaldaraš, Akile Eminove ili Jelenke Kovačić jer su njihovi likovi i djela podvrgnuti patrijarhalističkim kriterijima i ocjenama.³²

U svojevrsnom ekskursu disertacije autorka pristupa analizi šest pjesama Gine Ranjičić koje su dostupne u antologijskom izboru u prevodu u časopisu *Sarajevske sveske* (br. 39/40, 2013).³³ Osim doprinosa u diskusiji oko značaja prve pjesnikinje, Iskra Vuksanović donosi i novitete oko tumačenja stihova. Naime, zahvaljujući interpretaciji poezije, u polje književnosti se uključuje naslijeđe koje je ostavila Ranjičić, dok se njeni biografski podaci posredno razmatraju. Fokus analize je na fenomenu autorstva, i motiva koji se provlače kroz poetiku kao što su zajedništvo naroda, progon Roma čergara, tradicionalne slike radosti i smijeha, tjelesnosti, nesrećna ekstatična ljubav prema muškarcu, stanje nemoći, ideja o zemlji kao voljenom biću, o susretu kultura, pitanjima prolaznosti vremena i zaborava, fenomenu snova i slično.

Posebna dimenzija koju promišlja istraživačica vezana je za imenovane momenta razlike jer on čini da se romska književnost diferencira u odnosu na veće istorije nacionalnih književnosti, a to je velik broj ženskih imena. Navedena opaska se može povezati i sa konkretnim a bitnim stavom Tahirović-Sijerčić o polju ispitivanja književnosti. Dakle, ona upozorava na nedostatnost istraživanja neromskih naučnica, što se dodatno usložnjava na način na koji Vuksanović ocjenjuje kao projektovanje situacija „iz drugih nacionalnih književnosti [...] u romsku, kad su u pitanju žene“ (Vuksanović 2022: 63). U odnosu na poziciju istraživanja koju sam obrazložila u prva dva poglavlja rada – ne bih se složila sa predodžbom Vuksanović koja podvlači nemogućnost da se iz anglosaksonskog konteksta projektuju u romsku književnost i kanon. Doduše, ne radi se o projektovanju, koliko o ispitivanju elastičnosti teorijskih postavki, razmatranjima specifičnosti različitih kultura i politikama filozofije prevođenja. Uvažavajući i pretendujući da razumijem karakteristike ženske romske i uopšte

³² S preciznim identificiranjem Đurićevog pristupa nadalje se objašnjava pozicioniranje Gine Ranjičić. Autor vidi pjesnikinju kao začetnicu romske lirike u Srbiji, ali također paradoksalno „stavlja zabran na tumačenje njenih dela, za šta mu je (neupitni) argument kvantitet pesama“ (Vuksanović 2022: 63), pa se s razlogom istraživačica pita kako je moguće ne vrednovati poeziju i pjesnikinju, a smatrati je za pionirku romske lirike.

³³ U rubrici pod nazivom: *Antologija romske poezije na prostoru nekadašnje Jugoslavije*.

književnosti ove/ovih zajednica osvijestila bih ginokritičku potrebu rekonstrukcije ženske literarne tradicije, o kojoj nije moguće pisati bez herstorijskog uvida u početke ženskog pisanja bez obzira na sam odraz iskustva patrijarhata i njegove refleksije u tekstovima.³⁴

U trećem najobimnijem poglavlju rada Iskra Vuksanović se koncentrira na noseću tezu disertacije, a to su interpretacije djela Gordane Đurić, Desanke Randelović, Jelene Savi, te Hedine Trahirović-Sijerčić. Zajednički nazivnik imenovanim spisateljicama i njihovim djelima jeste „rod, pripadnost romskom narodu, rođenje u zemljama regiona“ (Vuksanović 2022: 263). Iako u središte literarne pažnje, odnosno iskaza spisateljice stavljaju žensko iskustvo filtrirano romskim identitetom i pripadnošću zajednici, njihovi načini književne vizije razlikuju ili se „i kod jedne književnice kompleksu pitanja pristupa sa različitih strana (na primer, kritika rasizma ide kroz pitanje jezika, boje kože)“ (Vuksanović 2022: 263).

Autorica disertacije djelo i biografiju Gordane Đurić stavlja u kontekst sa istorijom ističući podatak da je ona bila jedina romska pjesnikinja sa objavljenom dvojezičnom zbirkom u Jugoslaviji. Prema ocjeni Iskre Vuksanović zbirka pjesama *Dukhaldo ilo / Ranjeno srce* sadrži širok krug motiva povezanih sa ženskim iskustvom i sa pripadnošću romskom narodu. Naime, knjiga Gordane Đurić je i jezički „dvostruko ženska jer je u njoj spoj kreacije dve žene, autorke i prevoditeljke i priređivačice [Ruže Dimić]“ (Vuksanović 2022: 106). Kako Vuksanović pojašnjava pjesnikinjin lirski subjekt je u prvom licu (*Ja i Mi*), pri čemu se kolektivna identifikacija prožima emocijom ljubavi i tradicijom. I upravo

³⁴ Svakako valja napomenuti da je obzirnost s kojom Vuksanović pristupa ovom polju sasvim opravdana, te kao i odnos prema konstrukciji teorijskog pristupa kojim podsjeća da je neopodno voditi računa o kontekstu same romske književnosti. Međutim, imajući uvid u literarne uratke južnoslavenskih romskih spisateljica, moguće je steći opšti utisak o polju, pogotovo u spektru tematsko-motivskog snopa preko kojeg se može formirati slika o romskoj ženskoj književnosti i pravcima razvitka u smjeru emancipacijskih praksi pisanja. Naravno da patrijarhat ne mora biti početak svake linije ženske književnosti, iako koncept patrijarhata donekle Vuksanović spočitava Trahirović-Sijerčić, ali može biti čak i nesvjesna praksa koja i dalje podrazumijeva opisivanje života žene i njenih iskustava u konkretnom društvu i kao takva je podložna naučnim istraživanjima. Stoga, posvetila bih se čitanju tekstova autorki, ali ne bih lako odbacivala ni teorijske pretpostavke Ellen Moers (1977), Elaine Showalter (1977), Sandre Gilbert & Susan Gubar (1979) i na koncu Toril Moi (1985) koje mogu biti od pomoći za prepoznavanje i uključivanje razlika, ali i iskra za kreiranje vlastitih pristupa dakako inoviranih feminističkim teorijama kakve su dekolonijalne studije koje streme ka formiranju pravde za sve potlačene.

se u mjestima tumačenja tradicionalnog iskustva poput kletve i sna, motiva odlaska i puta razotkriva antikolonijalni stav zastupljen u „tematsko-motivskom sloju upućuje na iskustva Roma“ (Vuksanović 2022: 264). Baš kao i jezici, žensko i romsko iskustvo se prepliću, razobličavajući se pod teretom položaja drugosti. Gledano u cjelosti, Đurić afirmiše romsku kulturu upotrebom romskog jezika, ali i otporom prema svakoj vrsti agresije, odnosno pozivanjem na ideju mira.

Poeziju iz zbirke *U snopu pesme* Desanke Ranđelović, istraživačica je analizirala u sferama otpora prema rasizmu, teme porodice i čerge, ženskog iskustva, ali i na teme političke krize vezane za čin bombardovanja 1999. godine. U polje književnosti, smatra Iskra Vuksanović, pjesnikinja je uvela mnogobrojne simbole povezane sa romskom kulturom i realizirane kroz iskustvo putovanja, rasističkih napada, boje kože i vjere, porodičnih odnosa, figure majke i drugih elemenata tradicije. Prema analizi, pjesnikinjino lirsko Ja je subjektivizirano kroz empatiju ka drugima/potlačenima i kroz otpor prema nasilju i apsolutnoj dehumanizaciji svijeta. Lirsko Ja se centrira tematizovanjem sopstva vezanog za odsustvo/prisustvo, tijelo/emocije ili kontakt sa sobom motiviran bjekstvom. „Ja trpi“ maltretiranje, ali istovremeno i raste kroz ženski rod putem „smeha, kratkog, koji je ironijski odgovor na situaciju, iskustvo“ (Vuksanović 2022: 131). Svijest o ženskom spolu/rodu je prozvedena na bazi pripadnosti, drugosti i identiteta, što je sve determinirano kolektivnim glasom Romkinja, te se otvara u poigravanju sa izrazom i moći pjevanja. Analiza zbirke Desanke Ranđelović je poentirana kroz antikolonijalnu optiku u pogledu oglašavanja romskog i porodičnog, kože i tijela, otpora nasilju i afirmacije drugosti.

Narednim poglavljem disertacije autorka se fokusira na postmodernistički pjesnički iskaz Jelene Savić koja se znatno drugačije okušava u odnosu na ostale pjesnikinje, propitujući različite poetske forme, teorije, vizuelne elemente, ali i potražujući jezička rješenja pri tekstualizaciji ženskog iskustva u djelomičnom dodiru sa nacionalnom pripadnosti. U središtu pažnje je zbirka *Eksplozivne trunčice*, koju je nemoguće interpretirati bez uvida u pjesnikinjin stručni i aktivistički rad, blog³⁵, periodično publiciranje i AŽIN-ovu školu. Zahvaljujući ovakvoj širini rad Jelene Savić se recipira kroz feminističku i antirasističku potku

³⁵Istraživačica povodom objavljivanja radova na blogu ističe da Jelena Savić na taj način preuzima i „ozvaničava autsajdersku poziciju u odnosu na dominantnu književnu produkciju“ (Vuksanović 2022: 149).

Blog Jelene Savić: <https://usernameka.wordpress.com/> (Pristupljeno: 16.11.2023).

odgovornu za sistemske napade i urušavanje spornih i dominantnih narativa iznutra. Tragom istraživanja Dubravke Đurić o Jelene Savić, Iskra Vuksanović je ove sadržaje istakla, a posebno političke iskaze o sopstvenom statusu, nasilju nad ženama, mizoginiji i rasizmu, te pluralizmu tema i motiva. Pristupajući analizi pjesama, Vuksanović ističe presudnost spoznaja o ženskom tijelu, prve pojave biseksualnosti u ženskoj romskoj književnosti nalazeći da se u njenim temama uspostavlja figura „mračne žene i njenog ponašanja [koji] oslikavaju prisutne procese prema kojima se Ja otvara“ (Vuksanović 2022: 160). U vezi s tijelom je subjekt, lirsko Ja koje djeluje kroz odnose prema sebi/sopstvu, ali i prema drugima, npr. u odnosu sa bijelim ženama. Dakle, Ja se artikulira pisanjem i u doslovnom i emotivnom susretu sa drugima i istima. „Žensko vodeno Ja u vezi je sa tradicijom ženskog pisanja, dok upuće na nestalnost, proticanje“ (Vuksanović 2022: 155). Pjesnikinja ošto kritikuje i patrijarhat, posebno funkciju i stereotipe, kao i težinu života koji se vezuju za Romkinje. Stoga, se ova tema uobličava u duhu auto-emancipacije specifično posvjedočene simbolizacijom motiva djevojčice Romkinje koja nema olovku/moć. Prema zaključcima istraživačice, Savić ima drugačiji put od drugih romskih spisateljica, zbog šireg raspona tema i tehnika pisanja, umreženosti ideologija i raznovrsnosti pristupa kojima potresa zvanične norme društva.

Kada su u pitanju književna djela Hedine Tahirović-Sijerčić, Iskra Vuksanović se odlučuje za analizu dimenzija žanra poezije i proze, temama represije nad Romima u Evropi, i nad ženom uslijed djelovanja tradicije i opšte diskriminacije. Interpretacija dvojezične pjesničke zbirke *Čuj, osjeti bol! / Ashun, hachar dukh!* i novele *Rom ko grom* ima uporište u jasno artikuliranoj svijesti o feminističkim i postkolonijalnim istraživanjima. Prema navodu Vuksanović, Tahirović-Sijerčić se hvata u koštac sa opozicionim opisom iskustva romske populacije nasuprot kojeg je etablirano dominantno iskustvo bijelih ljudi, najčešće onih koji vrše nasilje nad Romima. Nesrazmjer u moći i boli potčinjavanja, iskazan je stanjem opasnosti, emocijama nesreće i tihe sreće koju proizvodi zajedništvo jednog naroda. Kao dominantan motiv – nesreća romskog naroda je u poeziji Tahirović-Sijerčić uopštena i pretočena u krajnje taktilnu sferu kroz stanje ugroženosti koje izazivaju hladnoća, plač, prosjačenje, sram, usamljenost itd. S druge strane, istraživačica kao i kod drugih pjesnikinja, uočava problematiziranje bježanja /bijega u svijet bez nasilja. Taj svijet je simboliziran empatičnom prirodom, ali i procesom ozdravljenja i u vidu snova. U pjesmama koje Vuksanović pripisuje porodičnom krugu, Tahirović-Sijerčić gradi poetske figure oca, kćeri i majke. U intrigantnom odnosu majke i kćeri pjesnikinja upliće osjećaj za tradiciju u domeni zaštite potomstva, amaneta i More. Istraživačica se

fokusira na magijske obrasce koje upotrebljava pjesnikinja u smjeru problematiziranja uroka, gatanja, romske ptice i odnosa ka drugoj ženi.

Ciklus od šest pjesama s naslovom *CV* i pratećim brojem koju sječe pjesma *LOGIKA / LOGIKA* posvećen je kritici stvaranja stereotipa o narodima. Iz pozicije lirskog subjekta žene se na izvjestan način kreira životopis ili rezime iskustva Romkinja u Evropi, prožeto strahom, nasiljem, progonom, odnosno rasizmom i diskriminacijom. Ovaj ciklus, prema tumačenju Vuksanović, s čime se slažem, tematizira i značajne motive negiranja romskog jezika i problema pismenosti. Ciklus *CV* ispisan je iz hrabre autsajderske pozicije, pri čemu glas žene upućuje na „strah kao posledicu sveukupnog nehumanog tretmana“ (Vuksanović 2022: 201) i dodala bih na višestruku represiju. Usljed skretanja pažnje na drugačiju perspektivu Ja pjesnikinje, Iskra Vuksanović apelira da glas Hedine Tahirović-Sijerčić predstavlja jednu od „najsubverzivnijih kritika Evrope“ (Vuksanović 2022: 202). U pjesmi se ukazuje na bipolarnost kontinenta, dok se istovremeno ojačava drugačija optike one „koja zbog diskriminacije putuje, vidi Evropu pod drugim (neturističkim) svetlom“ (Vuksanović 2022: 204). Interpretaciju pjesama Hedine Tahirović-Sijerčić, istraživačica zaključuje sa afirmiranjem važnosti tematiziranja: ženskog života pod patrijarhatom, odnosa sa drugima, sporazumijevanja između žena, i na koncu spram smrti i granica.

Analizom autobiografske novele *Rom k'o Grom* Iskra Vuksanović primjećuje dvije cjeline, prva uključuje sjećanje na djetinjstvo i život u romskoj mahali u Sarajevu, dok druga uključuje poziciju izbjeglice i problematizira sjećanje na početak rata u Sarajevu, i uopšte susret kolektivnog i intimnog plana. Kada je u pitanju novela Tahirović-Sijerčić, okosnicu doktorskog rada sačinjava ispitivanje očevog naloga za pamćenjem, prvobitno Holokausta (sadržanog u sjećanju), a potom i kompleksne porodične istorije isprepletene naglašenim patrijarhalnim odnosima. Priču upotpunjuju i drugi elementi koji se vizualiziraju u tekstu, a kojima su obuhvaćeni značajni fenomeni nasilja, razlike, negativne polarizacije bijelosti i romskog naslijeđa, jezika i odrastanja, vaspitanja djece, odjevanja i slično. Specifičan aspekt pripovijedanja čini autobiografski ton (unutar kojeg bi se podvlačim – mogao dublje ispitati ženski subjekt i način na koji se on kreira u tijelu teksta) i koreliranje intimnih iskustava autorke sa tekstem, na način da je Hedina Tahirović-Sijerčić donijela intimna iskustva na primjeru novinarskog rada, odnosa rata i smrti, bola za izgubljenom arhivom, ali i izbjeglištva kao egzila. Iskra Vuksanović je u disertaciji analizu zbirke poezije i novele determinisala teorijskim pristupom i činjenicom da je materijal u cijelosti posvećen temi života u romskoj zajednici, tradiciji, vredonosnim sistemima, položaju žene i pitanju romskog jezika. I na koncu kao potvrdu vrijednosti

književnog rada Tahirović-Sijerčić, istraživačica naglašava da se je unutar obje književne forme uspjela kritikovati patrijarhat, nasilje, nacionalizam i rasizam.

5. Skica za buduća transnacionalna i dekolonijalna istraživanja nepoznatih djela romskih spisateljica

S obzirom na činjenicu da je forma književnih studija organizirana na određene teme, tako i u istraživačkim radovima Hedine Tahirović-Sijerčić i Iskre Vuksanović birani korpusi su usklađeni sa potrebama dokazivanja hipoteza i otvaranja značajnih pitanja u poljima naše romologije. Iz tog razloga se otvara pitanje budućnosti romističkih studija kad su u pitanju romske spisateljice u južnoslavenskom kontekstu, a koje nisu obuhvaćene ovim i ranijim istaživanjima. Stoga ću u nastavku mog rada dati kratki prikaz djela koje bi trebalo izučavati s pozicije specifične vizure margine kao kritike „dominantne rasne, klasne i seksističke hegemonije“ to jest analize elemenata kulture koja se „suprotstavlja“ (huks 2006: 16) i prijeti dominaciji.

Upravo transnacionalnim i dekolonijalnim feminizmom se gradi teorijski okvir koji sadržava književne razlike, pri tome prevodeći „višedimenzionalnu analizu ugnjetavanja“ (Vergès 2023: 38) u području rase, seksualnosti, nacije, klase, spola i sličnih granica i ograničenja. Buduća romološka istraživanja bi svakako uključivala interpretaciju zbirke *E Halejski kometa / Halejeva kometa* (2004) Dragice Kalderaš, rada *E ćirešin ande lulugi / Trešnja u cvetu* (2005), izbora dječije poezije i tradicionalnih romskih pjesama. Iako je Kladeraš relativno kasno počela da piše poeziju, poetski diskurs koji upotrebljava usredsređen je na sudbinu i karakteristike romskog naroda, odnos ka drugim ženama i filozofiju prirode. Za njene pjesme se stiče utisak da su one „njene sestre, ne kćeri, jer su joj potpuno ravnopravne, istorodne“.³⁶ U *Halajevoj kometi* za koju sama autorka ističe da je „ceo moj život“ (Kladeraš 2007: 145) se tematizira odnos žene i muškarca, ovičen nesrećnom ljubavi.³⁷ Istovremeno, i pojedinačne i grupne analize bi uključivale i autorke

³⁶ Navod preuzet iz biografije pjesnikinje koju prate nekolike pjesme, a koje su objavljene u tematskom broju časopisa *Sarajevske sveske* br. 39/40, 2012 godine pod nazivom „Da li je Balkan muškog roda?“ u kojem je objavljen izbor „(NE)VIDLJIVI: Antologija romske poezije“. Web: <https://sveske.ba/en/autori/d/dragica-kalderas> (Preuzeto: 19.11.2023).

³⁷ Lična priča pjesnikinje pod nazivom „Dragica (1958), Vršac“ je zastupljena u knjizi *Romkinje 2* (2007) urednice Svenke Savić.

Zvezdanu Lazić, Sandru S., Feridu Jašarević³⁸, Danijelu Živković i Dušicu Stupar. S druge strane, bavljenje poezijom za djecu, žanrom ljubavne lirike i pjesama o romskom životu, te fenomenu romske duše nagrađivane spisateljice Maje Jovanović u zbirci *Lutajuće srce / Phirutno jilo* (2018) mogle bi se zasnovati na autorskoj težnji za izgradnjom specifičnog stila, razvitka i samosvijesti o poziciji i ulozi pjesnikinje, te na suzbijanju predrasuda i „stereotipa o Romkinjama“ za koje sama Jovanović ističe da su polje suočavanja i borbe, prožeto „njihovim proživljenim spoznajama i osjećajima“ (Jovanović 2020: 21). Istraživački problem bi se dodatno usložio sa tumačenjem spisateljske dekonstrukcije sistema i šire dijapazona iskazivanja osjećaja svijeta i borbe, na kojima insistira Françoise Vergès.

U književnom smislu bi bilo zanimljivo razotkriti načine pripovijedanja i motive, odnosno analizirati narativno-žurnalističke priče iz zbornika *Romanipe – iz sjene na svjetlo* (2021). Pri istraživanju ove višeslojne i žanrovski neuhvatljive zbirke valjalo bi voditi posebnog računa o poetici žanrova i načinu pre/upisivanja autobiografskih tekstova u prostore književnosti. Stoga, autorke Maja Grubišić, Selma Pezerović, Miridita Saliu, Vedrana Šajn, Hedina Tahirović-Sijerčić i Nataša Tasić-Knežević koje pišu iz popularne, ali obremenjene ich-forme o sopstvenim sjećanjima, iskustvima često baziranim na diskriminaciji, bile bi savim pogodne za proučavanje intesekcije iskustva i teksta, to jest subjekcije ženskog romskog subjekta u tijelo teksta.

U ovaj korpus bi trebalo nadodati i pjesnikinje Jelenku Kovačić, Mladenku Šarkezi, Marinu Breza i Madalinu Breza koje su na slovenačku književnu scenu stupile sa dvojezičnom antologijom *Lunin prstan: romski zbornik* (1994). Nadalje, u slovenačkom literarnom kontekstu pažnju izazivaju pjesničke zbirke pod znakom angažmana u kojima se tematiziraju iskustva ženskog romskog porijekla: *Pesem je rojena solza* (1996) i *Po sledeh jutra* (2007) pomenute Mladenske Šarkezi, kao i *Pomisli name / Domislin pe pu mande* (1999) poznate autorke Jelenke Kovačić. S obzirom na podzastupljenost proznih formi u oblasti romske ženske književnosti, o čemu je već bilo riječi, najizazovnije analize bi obuhvatale roman *Dekle z bonboni* (2013, 2020) autorki Jasmine Ahmetaj i Marte Gregorčič. U ovom romanu za omladinu, Ahmetaj svjedoči o romskoj zajednici i mjestu žene u tom izrazito tradicionalnom i ćutljivom svijestu koji ne poznaje ženski govor i odriče mu povjerenje. Kontekstualizirano sa moći govora izražavanje spisateljice postaje oblik protesta protiv

³⁸ *Poezija rromani: antologija e rromane poezijači ani Jugoslavija / Poezija romska: antologija romske poezije u Jugoslaviji*. Ur. Alija Krasnići i Mehmed Saćip. Niš: Savet Smotre, 1999.

seksističkog, rasnog, ali dodala bih i riječima Audre Lorde i protiv „klasnog pitanja“ (Lord 2002: 103). U maniru autobiografskog pripovijedanja se opisuju događaji rane udaje (izraženo problematičnih u romskim tradicionalnim zajednicama) i prodaje djevojčice u Njemačku gdje trpi različite forme nasilja, odnosa sa neromima i jaza u različitim grupama. Njeno štivo je isprepleteno sa razmatranjima pitanja isključivanja iz romske zajednice koja ima vlastita pravila i sistem, zadaćama ženskog aktivizma i obrazovanja, sa borbom sa prihvatanjem identiteta i kulture. Ključ za interpretaciju *Dekle z bonboni* leži u formi kojom Ahmetaj razotkriva sopstvo i „različite strategije preživljavanja, borbe za oslobođenje za kojima traga svjedokinja“ [...] pritom „oblikujući snažnu potrebu da razumiju kako nepravda, razočarenje i dehumanizacija oblikuju i zauzimaju mjesto u društvu“ (Gregorčič 2018: 61-75). Premda prožet naivnim gledištem na emocije ljubavi i patnje, ovaj roman je bitan za paradigmu južnoslavenskog ženskog romskog književnog pokreta i kulture, pogotovo u dimenzijama obračuna sa krutim i epistemološkim stereotipima i tabuima, diskriminacijom i neprestanim nasiljem nad Romkinjama, koje tek trebamo osvijestiti i raditi na suzbijanju.

6. Zaključak

U ovom istraživanju pošla sam od naučne obaveze da razotkrijem značaj romske ženske književnosti nastale u južnoslavenskom kontekstu. S obzirom na epistemološki nesaglediv aksiom diskriminacije Romkinja/Roma, moj zadatak je proizašao na bazi analize kulture i prevashodno književnosti s aspekta transnacionalnog i dekolonijalnog feminizma. U teorijski konstrukt sam ugradila filozofije prevođenja sa kulturama u kontaktu kako bih omogućila i time afirmirala susret romologije i romistike sa bosanskohercegovačkim, kao i južnoslavenskim studijama. Prevođenje sam iskoristila na način da ostvarim doprinos unutar polja ograničenog znanja, prevazilazeći, ali i razrajući domete stereotipija o identitetu i kulturo-rasizmu koji se reflektiraju na stvaralaštvo i književni rad romskih spisateljica, prvenstveno pjesnikinja. Prevođenje romske književnosti sa dominantnim književnostima u regiji sam uspostavila kao oblik otpora stvorivši azil za odbačenu, isključenu i potčinjenu romsku kulturu. U svom narednom koraku sam predstavila povezivanje prostora romske zajednice i onih zajednica južnoslavenskih naroda, njihovih diskursa i narativa, na način da sam opisala i upratila ideju nejednakosti i isključenosti kroz istoriju, zahtjevajući i u cilju uključivanja romske ženske književnosti u sisteme izučavanja. Iako je fokus isključivo na pojedinačnim ostvarenjima romske ženske kulture i pionirskim istraživanjima, odnosno izazovu margini, razmatranje

konteksta kroz formiranje korpusa – romska ženska književnost južnoslavenskog kruga – omogućava realizaciju dijaloga. Nadasve ovim prevođenjem među kulturama ostvarujem kontakt margine i centra, velikih i malih kultura. Dekonstrukcijom dominantnih znanja i uopšte epistemičke nepravde, ostvarila sam i cilj afirmacije i proširivanja znanja putem opisivanja romske ženske književnosti.

Moje istraživanje daje odgovor na vježbanje filozofije prevođenja, kroz prizmu pozicije naučnice u transnacionalnom i dekolonijalnom feminizmu, a koja proizlazi iz osjetljivog pitanja privilegija i potrebe za savezništvom. Na bazi tih unutrašnjih i vanjskih preispitivanja uradila sam svoj zadatak i doprinijela ideji o suzbijanju rasizma, te pomoći oslobođenja Romkinje u cilju postizanja pravde za sve ljude. Postavljanjem predmeta istraživanja, uočila sam i opisala težnju za doprinos u rekonstrukciji ženske romske književne tradicije u južnoslavenskom kontekstu, koju prati i cilj sprečavanja kontinuiranog brisanja Druge – Romkinje. U zadatak razmatranja interseksionalnosti u problemu rasijaliziranosti Romkinja i dvostruke drugosti, dekolonijalnom interpretacijom specifičnih motiva podrila sam narative koji proizvode i oblikuju, te osiguravaju erupciju priča o rasizmu, stereotipima, ženskim iskustvima i identitetu, tradiciji, diskriminaciji i postojanju podređenih ljudi i kultura.

U poglavlju rada o vidljivosti romske ženske književnosti, ali i u odnosu na teorijsku postavku rada mapirala sam prva naučna istraživanja ovog polja dajući kratak katalog radova, i uz predstavljanje presudnog romološkog rada dvije naučnice – Hedine Tahirović-Sijerčić i Iskre Vuksanović. U njihovim studijama *Rodni identiteti u književnosti romskih autorica na prostorima bivše Jugoslavije* (na primjeru šest romskih spisateljica: Akile Eminove, Desnake Ristić Randelović, Maje Familić, Gordane Đurić, Amele Avdić i Izete Sejdović), i u *Antikolonijalizam i rod: analiza dela romskih književnica Gordane Đurić, Desanke Randelović, Jelene Savić i Hedine Tahirović Sijerčić* – naučnice su fokusirane na opis, analizu i prepoznavanje palete motiva koji se pojavljuju u djelima spisateljica. Pomno sam pratila linije interpretacije motiva u poeziji i prozi naših romskih autorki, a koje su povezane sa iskustvima rasizma, opisivanjem ženskih pitanja i efekata koje patrijarhalna tradicija ima po njih. Takva analiza nije odvojena od konteksta, štaviše ona računa sa pronicanjem u društveni ambijent u kojem djeluju sve spisateljice. Iz tog razloga za ovo naučno istraživanje postaje presudan način na koji se demonstriraju u tekstu nemila iskustva preloma društva preko ženskog roda. Skrećući pažnju na rad Tahirović-Sijerčić i Vuksanović, to jest na njihove istraživačke pristupe, posebno vodeći računa o njihovom porijeklu, afirmirala sam prevođenje,

savezništvo, te pomogla auto-emancipacijske napore romskih zajednica za stvaranjem prostora slobode u kojima će biti omogućena ispitivanja epistemoloških postavki svijeta. Istovremeno, otvorila sam zatvorene prostore za uzajamni kontakt dva polja, podrila ideje centra i margine u klasičnim tumačenjima i narativima. Osim toga, za vrijeme predstavljanja studija, koristila sam prostor da upišem nove podatke do kojih sam dolazila istraživanjem, s čime sam nužno dovela do proširenja polja i ostvarenja utilitarnosti vlastitih naučnih znanja.

Proširujući ovo bitno osjetljivo polje istraživanja napravila sam svojevrsnu mapu ili skicu za buduća transnacionalne i dekolonijalne feminističke analize i postavke za interpretaciju poetskih i prozних djela romskih spisateljica koje nisu obuhvaćene razmatranim studijama. U cijelosti ovaj rad, nastao je s vjerovanjem i posvećenošću u identificiranju, ohrabrenju, entuzijazmu i okretanju pažnje na razvoj južnoslavenskog romskog ženskog književnog i kulturnog pokreta.

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FROM THE MARGINS TOWARDS THE SOUTH SLAVIC ROMANI WOMEN'S LITERARY AND CULTURAL MOVEMENT

My scientific research on the beginnings of the Yugoslavian Romani women's movement is based on the idea of connection between these two areas, often viewed as mutually exclusive. Therefore, my research is based on a carefully constructed theoretical framework, which includes transnational and decolonial feminist perspectives. Taking into consideration the fact that Romani literature and culture are dismissed due to the systemic production of discrimination and racism, I have dedicated myself to the task of deconstructing the universalization of the stereotypes that delve into romanticization and dollarization or absolute dread of otherness. Within the existing order, the formal systems dispute the minority cultures, and thereby, as Maria Dalbello (1989) claims, the stereotypes about the Romani become metaphors for themselves. The minority cultures are determined by the attitude that, as Françoise Vergès (2023) points out, their authors, male and female, are lower beings without common sense, aesthetics, or abilities, which is mainly reflected in the double otherness of the Romani woman and her work, created within the framework of the dominant knowledge and culture, as well as under the conditions of a difficult tradition of her own community. Since Romani women are perceived as a disturbance to the norm, these women are robbed of their value, and their works are disregarded and rejected. The results of cultural exclusion need to be disputed by transnational and decolonial feminist knowledge focused on the fight against the dominant system, which “dismisses scientific knowledge, aesthetics and entire categories of human beings” (Vergès, 2023: 26).

To fight this ultimateness, it is necessary to reach for a closer investigation of the context, as well as the representation of the praxes of the Romani women writers. Along with reading about Romani women's culture through the lens of decolonial feminism, I have established a transnational connection between South Slavic and Romani women's literature and culture. On another level, that context is best studied compared to the innovative translation philosophy established by Rada Iveković (2022). The translation policies are focused on the resistance to unambiguous systems of knowledge in a way that creates an alternative history that disturbs this knowledge and thereby introduces a metamorphosis of the texts in the act of interpretation. The emphasis is on the negotiation of the positions, the fight against discrimination, and the elimination of cultural racism. The process of transnational translation relativizes the notions of the center and the margin, thereby opening the door to a mutual literary and cultural impact, as well as the recontextualization “within the other (albeit related), culture and language, in this or that form” (Iveković 2022: 303). Therefore, the idea is to open the door from the dominant to the minority cultures. Connecting the spaces of the discourses themselves, I shall identify and question inequality through history, pointing to the “epistemological violence” (Spivak 2011: 99). The result of this action is mirrored in the dismantling and disturbing of the discrimination contained

within the very essence of heteropatriarchal nationalism, which results in the inclusion of Romani women's culture and literature. This research exercise and the interpretation of the specific aspects of the Romani women's culture and literature is performed by questioning the possibilities for the newly created and released context. Connecting the discovered continent of Romani women's literature and culture with engagement, I aim to point my research towards articulating an apparent literary and cultural movement.

This research aims to reconstruct the beginnings of the Romani women's literary and cultural movement. At the same time, I am dealing with the challenge of the unambiguous national corpora by opening those places for understanding different contents. One of the tasks is to describe the context and perspective of women's lives described in and encompassed by these fields through a thorough shakeup of the cultural dogmas, the destruction of false universal truths, and Eurocentric epistemology. On the other hand, my focus is also on creating a map of works written by the first researchers of Romani women's literature and culture, through which I will encompass some of the primary motifs of the artistic expression of our Romani women writers. The object and aims of my research are defined by the task of reconstructing the Romani women's literature within a Yugoslavian context and the suppression of the continued erasure of the Other, as I choose to use decolonial feminist theory. In the chapter *Decolonization: the Romani Sister, not Outsider (Dekoloniziranje: Romkinja sestra, a ne autsajderka)* I perform an intersectional reading (connected to the women's race, class, gender, nation, and sexuality) of the position of the Romani woman and their role and engagement in the creation of their own literature and culture. To that end, I refer to my point of view as a female researcher, which determines the aims of translating that culture, examining intercultural connections, and rewriting it in transnational fields. Generating my position, I consider Gayatri Chakravorty Spivak's thesis (2011), which problematizes the opposing discourses and subjects of the marginalized and the privileged. While establishing the communication between these two options, I will tear down the labels of Romani women as outsiders "whose experience and traditions are too 'foreign' to make their understanding possible" (Lord 2022: 104). My role as a researcher is defined by the need for "allyship" due to the ambition to deconstruct the dominant narratives by broadening the knowledge and acknowledging the speech, affirming the Romani women's literature and culture. My allyship activities, stemming from my humanist engagement, exist to contribute to the dismantling of the racialized order and, consequently, suppress separation. Denying the differences comes through the almost normalized "rejection to question false assumptions which result from the wrongful naming of the differences and their influence on human behavior and expectations" (Lord 2002: 102). At the same time, I aim to avoid the traps of civilizational discourse on liberation but also the mimicking of the discourse based on the mere exploitation of women.

Through a scientific intervention, I will consider the history of racialized women and their work on reviving and affirming their culture. A characteristic of the Romani women writers' works is their writing of how they dismantle the

stereotypes about them, the stigmatization, marginalization, and discrimination that interweave through their experiences, creating a basis for the creation of the viewpoint and the motif in writing. That results in a significant challenge and a disturbing of the established orders. The theory I am applying in my research is based on the materialization of identity (the previously mentioned stratification of gender roles) between the epistemic underprivileged and the experience of repression and the systemic oppression of Romani women. If the woman writer determines the character of the narrative, to paraphrase Chandra Talpade Mohanty, then the marginalization that breeds art imposes itself as the key to the reading.

Governed by the assumptions about the value of Others' knowledge and the previously discussed allyship, the research will analyze the idea of translation between the South Slavic and Romani women's literature and culture. Having defined the conditions of the research and answered the questions of why we translate cultures and what the role of the female researcher is, the next question I pose is—how to *translate* cultures? Translation is the “process of an asylum, and it means reciprocity” (Iveković 2022: 155) between the elements and the circumstances of the process, which reflect inequality. In the state of complex translatability or untranslatability, there is a communication gap between the marginalized Romani women's culture and the dominant South Slavic national cultures. Hedina Tahirović- Sijerčić (2016), an influential scholar in Romani studies, calls that gap cultural racism which determines the reception of the Romani, especially in terms of Romani women's literature and culture. Using translation, we can successfully draw attention to the need to dismantle the negation of otherness and aim to suppress the erasure of all traces of the Other and different subjects. On the other hand, the translation process follows the descriptions of the fields of Romani women's literature, which is written in the broader scope of the South Slavic literary field. While translating cultures, this research is an exercise in the conscious speech of justice, and it contributes to creating a space devoid of stereotypes in which the affirmation of Romani women's voices as the important voices of a specific community and a specific society, is possible.

Having created and described the research framework and laid out the theoretical construct, the next step represents the examination of the existing research in the field of Romani studies, specifically that of Romani women's literature and culture. I reach towards the analysis and representation of the earlier research because contemporary literary theory, as practiced in the Yugoslavian centers, almost as a rule, excludes and marginalizes the knowledge of Romani women's literature in our countries. That is how I introduce different modes of research, while, on the other hand, I evaluate the autoemancipative efforts of fellow female researchers from Romani communities. To that end, my efforts are dedicated to the representation and interpretation of the pioneering research of Hedina Tahirović-Sijerčić and Iskra Vuksanović. I complete this chapter by directing readers towards the works of those Romani and non-Romani female researchers that are previously unnoticed, such as the works of Dubravka Đurić, Simbi Husarić-Junuzović and Antonija Raguž. The information

on Romani women writers is rare in general, as confirmed by few titles available through a Google search—*Women Writers from Former Yugoslavia—Selected Romani Poetry Written by Women (Autorice sa prostora bivše Jugoslavije – izabrana romska poezija koju pišu žene)* (an anthology based on Tahirović-Sijerčić's research) or the existence of the thematic edition of *Phralipen* "Literature is Female" („Književnost je ženskog roda“), dedicated to Romani women writers and activists.

The first challenge to interpreting the position of Romani woman in the fields of culture and women's literature was tackled by Hedina Tahirović-Sijerčić. The author, recognizable by her interests in a broad field of different types of social research, made Romani women's literature more available and more visible in her study *Gender Identities in the Romani Women Writers' Literature in Former Yugoslavia (Rodni identiteti u književnosti romskih autorica na prostorima bivše Jugoslavije)* (2016). Her effort to make these works more available and visible included the translation level from Romani into Serbian/Montenegrin. Tahirović-Sijerčić based her research on postcolonial theory, with its insight into cultural differences, and the creation of a new identity of Romani women writers. Determined by the struggle to be free from patriarchal tradition and racial stigma, the identity of Romani women writers is written into the texts through the symbols of the Romani tradition: the motifs of escape, road and departure, superstitions, the lack of belonging, the sorrow of the Romani people, and woman's difficult intimate emotions, from the relationship with paterocentric men to the pressures of the tradition. In terms of the creation of a new field, Tahirović-Sijerčić turns towards a gynocritical reconstruction of male literature—being both female and Romani, building the road from the first Romani female poet Gine Ranjičić (as a foremother in creativity) to the literary efforts of the contemporary women writers. Contextualizing gender and the experience of subordination as well as the exploitation based on race and class, the researcher analyzed the processes through which Romani women become subjects of their works. Tahirović-Sijerčić builds a corpus made of poetry and prose produced by Akila Eminova (Macedonia), Desanka Ristić Randelović, Maja Familić and Gordana Đurić (Serbia), Izeta Sejdović (Montenegro) and Amela Avdić (Bosnia and Herzegovina). In her doctoral thesis *Anticolonialism and Gender: the Analysis of the Works of the Romani Women Writers Gordana Đurić, Desanka Randelović, Jelena Savić and Hedina Tahirović Sijerčić (Antikolonijalizam i rod: analiza dela romskih književnica Gordane Đurić, Desanke Randelović, Jelene Savić i Hedine Tahirović Sijerčić)* (2022) Iskra Vuksanović tests the postcolonial theory using the knowledge of discursive practices and epistemological dogmas of otherness where our Romani women are in question. Starting with the reinterpretation of Gina Ranjičić's inheritance, the researcher identifies the importance of works created by the female writers from the title of her thesis.

In the last chapter of my research, I sketch out the future research that would further broaden our understanding of Romani women's literature through the works of new women writers who have not been included in the study so far. Along with the affirmation of Romani women's literature, as well

as the South Slavic cultures, new research could oppose the domination of the monopoly in knowledge of the existing big cultures. To that end, I point out the main contours of the work by female writers Dragica Kladeraš, Zvezdana Lazić, Sandra S., Ferida Jašarević, Danijela Živković, Dušica Stupar, and Maja Jovanović, but also the authors from the anthology *Romanipe – from the Shadow towards the Light (Romanipe – iz sjene na svjetlo)* (2021) by Maja Grubišić, Selma Pezerović, Miridita Saliu, Vedrana Šajn and Nataša Tasić-Knežević. My sketch includes the Slovenian Romani women writers Jelenka Kovačić, Mladenka Šarkezi, Marina Breza, and Madalina Breza, as well as Jasmina Ahmetaj and Marta Gregorčič.

In this research, I have opened the previously closed spaces of cultures for the contact of two fields and deconstructed the ideas of the centre and the margin in classical interpretations and narratives. The research, observed in its entirety, was created with the belief in and dedication to identifying and encouraging the starting point and enthusiasm for developing the Yugoslavian Romani women's literary and cultural field.

Keywords: transnational feminism, translation, Romani studies, Bosnian and Herzegovinian and Yugoslavian context, literature, culture, the Romani women's movement, decolonial feminism, Hedina Tahirović-Sijerčić, Iskra Vuksanović, Romani women writers.

CORECORE: HYPER-ROMANTICISM AND THE POST-PANDEMIC INTERNET AESTHETIC¹

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Abstract: It seems that the internet aesthetic has undergone a peculiar change since the outbreak of the 2020 pandemic. This transformation has been driven by the growing popularity of social media platforms that rely almost exclusively on video content. After the long-awaited "death of postmodernism," there is now a noticeable inclination to excessively reuse certain cultural forms whose origin can be traced back to the Romantic era. This essay explores how Romantic aesthetic practices have unexpectedly reemerged in new digital media, especially in the last three years.

Keywords: internet aesthetic, TikTok, Romanticism, Sublime, *Frankenstein*, fragment;

"Sad things can't be explained" (Alex Dimitrov, "The Years")

1. The aesthetic of "doomscrolling"

Let's say it's 1 AM and you are lying in bed, caught up in that particular "state in which exhaustion bleeds into insomniac overstimulation" (Colquitt, Cobb 2023). Staring at your screen, you mindlessly scroll through the inexhaustible, algorithmically recommended content that ceaselessly pops up on your TikTok feed. These are videos that the algorithm thinks you will enjoy, but you don't really care for any of them. Nevertheless, you apathetically consume all of it, unwilling to stop. It is a form of distraction. There is something strangely soothing in this detached consumption of "content." The "binging" of "doom-filled

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[videos]" stops you "from taking [any real] action" (Segalovich 2023). This is the dark *zen* of scrolling.

There is a term for this condition of being caught up in the "contemporary ennui and digital overload" (Chen 2023) that has become familiar in the post-pandemic era: *doomscrolling*. The phrase describes the constant state of exposure to the "oversaturation of content that [leads] to romanticized insanity in the consumer" (Owen 2023). We are becoming more aware that the "world we inhabit is increasingly constructed [...] of media" (Colquitt, Cobb 2023), with the boundary separating our lives and social media content becoming "porous" (Colquitt, Cobb 2023). As Shumon Basar puts it, "I don't know where my doomscrolling ends and where I begin" (2022, 7).

In the post-pandemic culture, one TikTok trend aestheticizes this experience of doomscrolling. It is a digital form that tries to capture the "semantic satiation (the phenomenon whereby words [and images] lose meaning through rapid repetition)" (Colquitt, Cobb 2023) that characterizes the contemporary internet dominated by short-form videos that clutter your social media feed.

This aesthetic trend appeared in 2021, "becoming widespread" in 2022, with content creators "using the hashtag #corecore" (Owen 2023) to describe this new genre of edited video collages. Less than a year later, the hashtag accumulated "over one billion views" (Segalovich 2023).

2. "Corecore at 2 a.m."

The hashtag describes "edits" that combine fragments from "seemingly unrelated" (Chen 2023) online sources into "one-minute long videos" (Pitcher 2023). These are "amateurishly-edited clips of found media" (Townsend 2023) obtained from films, podcasts, and YouTube videos that are then "knocked together" (Glossop 2023) and "set to [melancholic] music" (Chen 2023).

These miscellaneous fragments, joined together, conjure "a [single] feeling" (Pitcher 2023) of what it's like to live in the post-pandemic world. As one TikTok user noticed, "The combination of clips somehow summarizes everything bad about life, but I couldn't quite tell you why" (qt. in Ewens 2023).

The #corecore doesn't attempt to communicate a social commentary on the global crises that characterize the post-pandemic condition. It only recreates a sentiment all too familiar, and the users seem to engage in purely emotional identification with the content.

Scroll through any #corecore comment section, and it's a chorus of similar reactions that smack of a cry for help: "This is so real," "Man, if

only I can express my feelings, "Corecore at 2 am," "Nothing seems fun anymore," "Corecore makes me feel real but other times I feel fabricated."² As Colquitt and Cobb note, "It is all coagulated into a consistent vibe" (2023).

A typical #corecore edit includes snippets from podcasts in which people talk about loneliness and declining mental health in young men: like Theo Von, a reality TV personality, saying "You end up being alone. [...] You can be in a family of four and feel alone as fuck" (CyberShinigami 2023), which is then juxtaposed with a movie sequence portraying an idealized image of friendship, like the scene from *The Fellowship of the Ring* in which Aragorn says to Frodo: "I would have gone with you to the end, into the fires of Mordor" (CyberShinigami 2023). Or you may see an excerpt from an interview with Jordan Peterson on the verge of tears, talking about suicide: "Don't underestimate the hole your absence would leave" (CyberShinigami 2023), conjoined with a scene from *The Truman Show* portraying Truman Burbank, a character who leads a fake life in a reality TV set, with no real friends, exclaiming: "Good morning, and in case I don't see ya, good afternoon, good evening, and good night" (CyberShinigami 2023)—a phrase that carries an Ophelia-like, suicidal undertone. Or there would be a snippet of an anchorman talking about a woman who has been lying dead for three years in her apartment (with the television still on) before anyone checked on her, asking the audience, "How long would it take for people to notice you disappeared?" (CyberShinigami 2023).

Decontextualized clips of movie characters experiencing intense emotions are frequently present in #corecore edits. Examples include Officer K (Ryan Gosling) screaming in frustration in *Blade Runner 2049*, Jake Gyllenhaal's character in *Stronger* shouting, "Why do you even want me? I'm such a fuck up!" (CyberShinigami 2023), or the scene from *Good Will Hunting* where Sean (Robin Williams) repeatedly tells Will (Matt Damon), "It's not your fault!" until Will breaks down violently sobbing (CyberShinigami 2023). Another example is the melancholic voiceover from *Taxi Driver*, where Travis (Robert De Niro) drives aimlessly through the neon-lit city, lamenting, "Loneliness has followed me my whole life. In bars, in cars, sidewalks, everywhere. There's no escape" (CyberShinigami 2023). Additionally, #corecore edits might feature clips of influencers spouting platitudes about dating, their overlapping voices merging into incoherent noise. These are often followed by videos of young men celebrating their birthdays alone with

² See, e.g., comments on @corecoreful's video (<https://vm.tiktok.com/ZM6umaQhL/>).

a sad slice of cake, or a rapid sequence of clips showing the vast expanse of the Atlantic garbage patch.

Thus, #corecore is an omnivorous genre, the digital recycling machine that produces content out of "the endless and random media scroll" (Chen 2023). It's the "content about content" (Ewens 2023) that symbolically repeats the logic of the algorithm by unceasingly proffering seemingly unrelated video excerpts until they turn into "stimuli shorn of meaning" (Rayner-Law, qt. in Colquitt and Cobb 2023). The "plethora of imagery" through the rapid repetition, "ends up signifying nothing" (Duncum 2021, 11). In reproducing "overstimulating act[s] of binge-watching" (Ewens 2023) and doomscrolling, #corecore becomes the symbolic image of TikTok itself, which, "being pushed to the limit and running out of things to dissect, [starts to feed] on itself" (Roberts 2023). It's "the most meta of internet subcultures" (Roberts 2023).

3. "-core" as aesthetic category

For "a generation who grew up during the pandemic and have never logged off" (Ewens 2023), the term "-core" has become an "[aesthetic] modifier" (Mendez II 2023), a label that categorizes "styles, inclinations, moods, and subcultures" (Mendez II 2023) into clusters "around which people can find like-minded users online" (Mendez II 2023). A notable example is #cottagecore, a trend that flooded social media during the 2020 pandemic with images of "bucolic rural existence" (Slone 2020). Driven by "modern escapist fantasies" (Slone 2020), it generated a surge of content featuring serene country houses and neo-romantic landscapes, filled with a "nostalgia that [praised] the benefits of living a slow life in which nothing much happens" (Slone 2023). This trend represented a hybrid neo-romantic attitude that emerged as an antidote to the anxiety of the pandemic era. As if the contemporary internet is marked by "returns" to Romantic sensibilities.

In the current internet culture, the concept of "aesthetic"—with "core" as its key category—has a dual meaning. On one hand, "core" refers to "aesthetic" in the superficial sense of surface-level Tumblr-like preferences, where "This is my aesthetic" simply reflects one's preferred fashion style or music genre (e.g., #gothcore). On the other hand, "core" signifies the defining characteristic of identity—the aesthetically mediated "core" of who one is, shaped by experiences, sensibilities, and worldviews that connect users with like-minded online communities. Thus, the term "core" balances "superficiality" with "profoundness."

As internet culture grew from the 1990s onward, aesthetics became "the central stage [...] of society" (Duncum 2021, 4), with everyday life being "aestheticized to a historically unprecedented

extent," a phenomenon Welsch describes as "hyperaestheticization" (qt. in Duncum 2021, 4). This new aestheticization trades primarily in feelings, not discursive descriptions. This primacy of "vibe" and "sensibility" is yet another symptom of the revenant Romanticism amid digital postmodernity.

4. The decline of memes and the final "death of postmodernism"

Speaking of the 2022 war in Ukraine and the post-pandemic political landscape, Henry Kissinger has observed that "[w]e are now living in a totally new era" (qt. in Basar 2022, 4). As if everyone senses that "the vibe has shifted" (Davis, qt. in Bashar 2022, 4). The social media trends, as aesthetic "black boxes" of broader societal disturbances, appear to register the "change [that] keeps changing" (Bashar 2022, 4).³

One salient feature of the post-pandemic internet aesthetic seems to be the gradual process in which the uncontested primacy of "memes," the form dominating social media in the last fifteen years, has been challenged by the popularity of short video edits such as #corecore. This trend has been accelerated by the introduction of YouTube shorts and Instagram reels in 2020 and the rise of social media platforms that trade almost exclusively in video content, like TikTok. The meme seems to be a genuinely post-modern form since its crucial ideological attitude is that of ironic distance that is "cast over all forms of sincerity" (Colquitt, Cobb 2023). Essentially, it's an expression of being "above the situation," where every form of direct emotional engagement is restricted.

The "most authentic [content]" of memes is the "ironic limit" (Bianchino 2019, 373) itself. The depth of a meme is its very surface. If memes are the aesthetic expression of sardonic disengagement "designed to protect [us] from the nearness of things" (Morton 2013, 27), then "chaotic video edits" (Chen 2023) can be seen as anti-memes, "the complete opposite of what we consider memes" (Townsend 2023) since they are deliberately engaged with the unironic, "emotional core of experience" (Duncum 2021, 53). Video content like #corecore is characterized by "an exaggerated, unwarranted display of emotion[s]"

³ There's a type of TikTok edits juxtaposing movie clips of Ryan Gosling laughing and dancing (from *Barbie* or *La La Land*), labeled as "me in 2019," with more somber footage of the same actor from *Blade Runner 2049* or *Drive*, appearing forlorn and despondent, labeled as "me every day since 2020." These edits capture the general sense of crisis since 2020. They're a "recycle" of a Romantic trope: the "figure of the double" (Casaliggi, March-Russell 2012, 2). Whenever you want to express unmediated emotions online, Romantic clichés emerge.

(Duncum 2021, 47): moments of grief, rage, and loneliness are juxtaposed with motivational storytelling videos (known as #hopecore) in an attempt to capture the melancholy of the human experience. The ironic distance that prevented direct emotional reactions (in memes) is abolished (in these types of edits). We are invited to be emotionally engaged.

Scrolling through your TikTok feed, you may notice something almost inconceivable ten years ago, the type of content that would be immediately dismissed as being over-the-top: people recording themselves while crying or talking in an unmediated confessional tone, compilations of movie clips with characters involved in emotional outbursts of rage and exasperation. The unironic display of emotions suddenly dominates social media. The postmodern "cynical distance" (Morton 2013, 6), exemplified in memes, no longer seems viable. Something has changed in recent years: reality suddenly appears so close. There's no point in feigning distance anymore.

5. "Real"

If "Lol" was the most common comment on social media content in 2014, and "Lmao" in 2019, then "real" is surely the most used reaction in 2023.⁴ A glance at the comment section under any #corecore video reveals "hundred[s] of comments repeating [this single] word: real" (Glossop 2023). But what does "real" mean? It signifies an unironic identification with the content, reflecting a shift away from postmodern irony. "Real" expresses "one's feelings that couldn't be expressed through words" (Townsend 2023). To type "real" under a #corecore video is to hint at the uncommunicative core of genuine experience. "Real" points to something non-discursive. It's part of the digital mystique. We resonate with the clips' aesthetic of raw, unmediated emotions that #corecore portrays ("This is what it now means to be human"), but we cannot fully explain it.

The contemporary internet culture is experiencing a revival of Romantic sensibility. This is evident in the way #corecore videos and other digital contents emphasize intense emotions and visual imagery to convey experiences that transcend language, echoing the Romantic belief in a "truer" reality beyond words.

The Romantics believed that the deepest experiences have "*a je ne sais quoi* [quality]" (Berlin 1999, 60), where language itself reaches its limits. This idea is evident in *Frankenstein*, a foundational Romantic text.

⁴ See, e.g., @hulkamania_stanley's video (<https://vm.tiktok.com/ZM6C6uvoH/>).

The novel begins by invoking Romantic tradition, with Robert Walton referencing *The Rime of the Ancient Mariner*: "I am going to [...] 'the land of mist and snow'; but I shall kill no albatross" (Shelley 2001, 23). But once this Romantic scenery is established and the great tradition invoked, Walton proceeds to define the core of Romantic identity: "There is something at work in my soul which I do not understand" (Shelley 2001, 23). This is the crucial poetic element of Romantic ideology: the most authentic layer of experience is the one that cannot be discursively expressed but only felt.

The deepest truths about the world and ourselves can only be experienced through dynamic, overwhelming emotions, and approached intuitively, but never fully described in words. Romantic texts often seek to discover a pre-linguistic authenticity—a truth in powerful emotions that represent a pre-cultural, original experience that can't be mediated by a shared language. Consider again Frankenstein's creature. Even as he begins to speak human language, there remains a melancholic insufficiency, an inherent inaptitude to convey the most authentic feelings: "I felt sensations of [an] overpowering nature [...] such as I had never before experienced, [...] and I withdrew [...], unable to bear [them]" (Shelley 2001, 104). This is emotional excess that breaks down and overpowers language itself: the truest expression of strong emotions isn't words but "speechlessness"—like the howling of wild animals. Without the sanitizing effect of language, we're left with overpowering emotions, the bare "truth" of experience—*the real*. "Real" is untamed by descriptions, conveyed by raw visuals we can only silently identify with. It expresses a complex sentiment that cuts deep: something we feel but cannot fully articulate.

This conviction that writing is "a poor medium for the communication of feeling" (Shelley 2001, 21) makes Romantic poetics essentially "visual." Morton even theorizes "that cinematic flow," the edited stream of images fluxing with one another, "had already been anticipated in the Romantic period," with Wordsworth as "the first cinematic artist" (2013, 72). Romanticism is proto-cinematic because, at its core, it features visual representations that escape "discursive understanding" (Swift 2012, 249). Romanticism marks the start of contemporary culture, with the photographic image becoming the dominant, "iconic" form of expression. This tendency can be traced from Romanticism and the early days of photography and film to the current digital culture.

However, there is an "evil demon of images"—to use Baudrillard's phrase—a unique "melancholia," "a profound despair over [the meaning] of representation" (Swift 2012, 249). Images are

overwhelming; the constant generation of images in contemporary culture produces a semiotic excess that cannot be fully translated into language. Melancholic experiences are always cinematic, like the vast, unreal landscapes of *Paris, Texas*—an America of fantasy with neon gas stations, motels, diners, liminal parking lots, and distant highways that promise an elusive escape—or the neon-lit, hypnotic nighttime of New York in *Taxi Driver*—the mirage of the "city that never sleeps," the manifestation of the eschatological desire for "the celestial city," enticing us with its allure of a different, greater life, neon salvation we could never fully achieve. It's as if only images can be romanticized, carrying an almost phantom quality of unreality, the ectoplasms of desires—a life that cannot be attained, dreams that remain unfulfilled, allowing the mind to explore countless unattainable possibilities. There is no proper language for describing images—this is the crux of Romantic aesthetics. Cinema (with the essential melancholy of visuals) is where the specter of Romanticism survives.

The Romantic sensibility also persists in today's internet aesthetic. Overwhelming emotions pointing to the most authentic, incommunicable core of human experiences cannot be fully articulated through language alone. Instead, these emotions are evoked through imagery, creating a constant stream of visual representation (the FYP) similar to the rapid eye movement stage of sleep. The fading of the postmodern ironic attitude that made memes popular signals the death of postmodernism (which finally occurred during the 2020 pandemic). The shift towards emotionally charged hyper-edits over ironic meme-like images is a key indicator of this cultural change. What is occurring now is a strange return to Romanticism and its unique sensibility.

This new digital afterlife of the "eighteenth- and nineteenth-century [cultural form]" (Coyne 1999, ix), as a "mutation of the original stock" (Larrissy 1999, 1), could be termed *hyper-romanticism*. All the key elements of the Romantic aesthetic are uncannily, and exaggeratedly, displayed in new digital artifacts. For example, what is an "edit" but a digital version of a Romantic fragment? Or, what are the "neurodivergent and reclusive" (Schneider 2023) cinematic sigma males featured in #corecore edits—like Patrick Bateman from *American Psycho*, Tyler Durden from *Fight Club*, or BoJack Horseman—but contemporary versions of the quintessential Romantic character, the Byronic hero?⁵ Even the emphasis on direct, unironic emotional

⁵ Some authors have argued that the #corecore aesthetic has recently been appropriated by incels, the fringe internet community of young men adhering to the ideology of "male victimhood" (Solea, Sugiura 2023, 313). Segalovich

engagement with visual content is another aspect of this digital revival of Romanticism. After postmodernism, there's a shift to a new form of Romanticism. As Marx famously stated, "[A]ll great world-historic facts [...] appear twice: the first time as tragedy, the second time as farce" (2006, 1).

6. From Romantic fragment to TikTok edits

Since the pervading Romantic attitude is marked by the conviction that language fails to adequately capture the deepest of experiences, there's a sense of "incompletion" (Janowitz 1999, 484) that characterizes Romantic poetic endeavor. The "common form" (Allport 2012, 414) of incompletion that "traverses all of romanticism" (Lacoue-Labarthe, Nancy 1988, 61), is that of "fragment." It's a mode of writing that "gives the most authentic [expression] to the problem of inexpressibility" (Janowitz 1999, 485) in literature. Thus, the fragment is "the romantic genre *par excellence*" (Lacoue-Labarthe, Nancy 1988, 40). One should recall the obvious examples: Coleridge's "Kubla Khan (A Fragment)", Keats' "Hyperion (A Fragment)," Byron's *Don Juan*, "described as 'fragments' upon publication" (Allport 2012, 400). The fragment points to its own "insufficiency": it's a trope of tension that approaches the frontier of language (drawing near to the point of inexpressibility where sentences disintegrate into linguistic debris).

This Romantic drive for fragmentation survives in contemporary social media "edits," like #corecore, as the essential poetic technique. What is (e.g.) #corecore but a process in which coherent media are shattered into fragments and then recycled, stitched together for a poetic effect that couldn't be achieved otherwise? These edits, like corecore, are hyper-romantic "poems, rife with short movie clips, music, and soundbites that are often nostalgic, nihilistic, or poignant" (Press-

notes that if "you search 'corecore' on TikTok, [...] you'll find [that] the overwhelming majority of videos depict male despair" (2023). Excerpts from films and TV series with "violent male protagonists" (Segalovich 2023) having mental breakdowns "monologu[ing] about how everyone, especially girls, has rejected them" (Segalovich 2023) are a staple of #corecore. However, it seems that even the ideology of incelism could be seen as a farcical recycling of the Byronic hero trope: a socially inept, troubled loner excluded from society and devoid of a romantic partner. One could even argue that Frankenstein's creature, the most recognizable Romantic hero, constantly lamenting his solitude and unattractiveness, and threatening Victor with violence if he doesn't provide him with a female companion, is the original incel. The phantom of Romanticism still hovers over the contemporary digital culture, not always as the most benevolent of presences.

Reynolds, qt. in Townsend 2023). The romantic fragment is the *ur-form* of #corecore.

7. "Literally me"

The same dynamic that informs contemporary #corecore edits was already at work in Mary Shelly's book. Both the creature and the novel are defined by "the editing metaphor" (Robinson 2012, 290). In the most literal sense, Frankenstein's monster is a visceral hyper-edit composed of discarded bodily "fragments." Thrown away "limbs, organs, assorted body parts" of various individuals are "sewn together" (Holmes 2012, 269) into one being endowed with a new life and movement.

However, it's not just the body of Victor's gruesome creation but also the very textual "body" of the novel itself that behaves as a hyper-edit of miscellaneous textual "remains." The novel is a patchwork of shattered archives consisting of Walton's letters to his sister, Elizabeth's letter to Frankenstein, and Frankenstein's own testimonies, lacking a unifying narrative voice. Both the monster and the novel are not simply "authored" but "edited" (Robinson 2012, 289).

The editing also extends to the creature's self-understanding. When he discovers a discarded "leathern portmanteau" (Shelley 2001, 125) containing *Paradise Lost* and *The Sorrows of Young Werther*, the texts Romantics have regarded as the forerunners of their tradition, he employs them to construct his own emotional identity. The creature's engagement with these texts is akin to a contemporary TikTok user creating a #corecore edit, borrowing elements from previous media to form "a consistent vibe" (Colquitt, Cobb 2023) that resonates with his emotional state. The creature uses fragments from these texts, such as passages describing Werther's "despondency and gloom" and Satan's "bitter gall of envy" (Shelley 2001, 126), to express emotions that he cannot articulate on his own. Fragmentation becomes the language of his unutterable grief. There's something "forever alive in [his] bosom" (Shelley 2001, 125) that he cannot properly express, so he uses emotionally charged fragments and images extrapolated from previous texts, "a fund of [...] sources upon which [he] cannibalistically feeds" (Baldick 2012, 256). In the creature's usage, these works become a catalog of emotions, a source of aesthetic identification. He is like a contemporary TikTok user commenting under a clip showing Ryan Gosling character screaming in *Blade Runner 2049*: "Literally me."

In some of the emotionally tensest moments in the novel, the characters resort to the artifice of quotation instead of speaking in their own voice (which suddenly appears impotent). After the creature opens its "dull, yellow eye" (Shelley 2001, 59) and Victor becomes aware of

what he has done, his mute, agitated feelings of "unnatural horror" (Shelley 2001, 176) suddenly give rise to a quotation from Coleridge: "Like one who, on a lonely road/Doth walk in fear and dread..." (2001, 60). In the same way, the monster's wailing in "the excess of [...] despair" (2001, 205) upon discovering Victor's dead body in Walton's cabin, transitions into a quotation from *Paradise Lost*: "Evil thenceforth became my good" (2001, 205). Or, one could recall Victor's lament for his dead friend Clerval, voiced through a fragment from Wordsworth (2001, 150). The romantic fragment becomes a *language of grief* and lament, a lacuna of inexpressible sentiment—"a fantasy of discourse, a gaping of desire" (Barthes 1994, 94)—a substitute evoked to express the inexpressible, pre-linguistic, organic emotions to which the Romantics ascribed a higher-level authenticity.

This same Romantic attitude is repeated in #corecore. Fragments of previous media in melancholy repetition constitute a peculiar language of mourning. These are layers of fractured media content that, put together, define "the modern human condition in some way" (Pitcher 2023), and "it's like people are screaming underneath" (Theriveau, qt. in Glossop 2023).

The collage aesthetic, the aggregation of fragments into one Frankensteinian whole, has come to be not only "the central principle of all art in the 20th century" (Barthelme, qt. in Copeland 2002, 11) but also an apt "metaphor for modern existence" (Hopkins 1997, 11). Obsession with fragmentation is the enduring legacy of "the romantic epoch" (Lacoue-Labarthe, Nancy 1988, 110) that survives in all subsequent traditions. One should recall Eliot's *The Waste Land*, the quintessential Modernist poem "haunted by the spectral figure of Romanticism" (Casaliggi, March-Russell 2012, 2). Eliot could not have employed more adequate poetic forms than fragment and collage to achieve the poem's enormous ambition: to capture the very experience of modernity, the fabric of the modern world.

Fragment is an expression of desire for totalities. When you want to portray everything, such an endeavor necessarily breaks up into fragments. *The Waste Land* could be seen as a distant, venerable ancestor of #corecore edits. The poem itself is a series of fragments, "ruins of other texts [and media]" (Janowitz 1999, 486) heavily edited and loosely weaved together by a common atmosphere. Shattered conversational sequences are followed in rapid succession by "bits of near movie dialogue[s]" and almost liquefied extractions from Chaucer, Augustine, lyrics of jazz tunes, "Ovid, Verlaine, and so on" (Hopkins 1997, 8). As if the 1922 poem prophetically recreates the future digital

experience of scrolling through the curated content of social media feeds.

8. "The constant flicker"

If there is one aesthetic form that defines modernity, it is *the collage*—the edited flow of fragments. The "archetypal modern [storyteller]" (Hopkins 1997, 9) is not the novelist who strives to maintain "continuity and internal consistency" (Hopkins 1997, 9) of experiences, but rather the "filmmaker, cutting, editing, transposing reality and fantasy, [...] present and past, into a collage" (Hopkins 1997, 9). Romantic, non-linear, "flash-back" narration (which can be traced back to *Frankenstein* and *Wuthering Heights*) influenced later cinematic storytelling that relies on a rapid succession of scenes. The edited sequence of fragments is a crucial modern technique since the succession "of quick, disparate images" (Hopkins 1997, 6) seems to be a more fitting medium than purely linear narration for portraying "the complex reality in which we live" (Hopkins 1997, 9). #Corecore can be seen as an accelerated continuation of this trend.

Additionally, there is a strong "urban [...] emphasis" (Seitz, qt. in Copeland 2002, 13) in collage aesthetics, as it "derives its inspiration from the deep disjunctive structures of the contemporary city" (Copeland 2002, 13). The city appears as a vast neon hypertext, with the unceasing flickering flow of automobiles, glowing billboards, and distant "galaxies" of illuminated apartment units in skyscrapers, all testifying to the simultaneity of countless lives. One can only experience the city in fragments. There is a unique link between the "fragment" and nostalgia, one that is essentially cinematic.

For example, it is well-known that Fitzgerald's *The Great Gatsby*, with its "flash-backs and close-ups" (Tredell 2007, 79), is influenced by various cinematic techniques—so much so that one might even claim film is its "primary influence" (Tredell 2007, 79). However, there is one particular cinematic scene in the novel where Nick Carraway succumbs to urban nostalgia:

I began to like New York, the racy, adventurous feel of it at night, and the satisfaction that the constant flicker of men and women and machines gives to the restless eye. I liked to walk up Fifth Avenue and pick out romantic women from the crowd and imagine that in a few minutes, I was going to enter into their lives, and no one would ever know or disapprove. [...] At the enchanted metropolitan twilight, I felt a haunting loneliness sometimes, and felt it in others— [...] young clerks

in the dusk, wasting the most poignant moments of night and life (Fitzgerald 2001, 37).

The scene extensively uses "Romantic vocabulary" (Tredell 2007, 34). Nick's experience of the city is fragmented, consisting of the surface quality of flickering lights and countless lives constantly passing near him, opening up a fantasized space of innumerable possibilities. His "haunting loneliness" fuels his desire for proximity and companionship. He can only see fragments of the lives of others—"women walking up Fifth Avenue," "young clerks in the dusk." The fragment becomes the language of desire, which is structured around gaps, splits, tensions, and condensations. The presence of a fragment acknowledges the unspeakable core of fantasy, the void that cannot be articulated or illuminated. Nick's desire for the proximity of others is fragmentary, essentially cinematic, a "suture" of flickering images. In a way, Nick's desire takes the proto-form of #corecore: a quick, melancholy stream of fragments of the lives of others. Edits are structured *like desire*. They thrive on incompleteness, isolation, condensation, and interruption.

To fantasize, one needs a fragment, not the whole experience. A fragment leaves an empty space for fantasy. It holds the promise that the gap can potentially become anything one wants it to be. It is no wonder that cinematic desire is built around fragmentary edits and poignant panoramas of "bright lights" and "big cities." The fragment is the genre of totality, of complete possession. It is driven by a desire to possess everything, to consume everything, to gather all experiences—only to discover the futility of such attempts. To possess everything means to possess fragments.

9. "Terrible objects"

How can we account for the strange popularity of edited video collages, such as #corecore, in the digital space after the pandemic? It seems that the general sense that we are now living in an era dominated by what Timothy Morton calls "hyperobjects" has intensified.

But what exactly are *hyperobjects*? Consider COVID-19 as a "hyperobject." It was a phenomenon "too vast and weird for [us] to wrap [our] heads around" (Hudson 2021). COVID-19 cannot be grasped in its totality as a "thing-in-itself" (Colquitt, Cobb 2023). Instead, we perceive its consequences—the "slides," the "fragments" of it. What we see and interact with is not COVID-19 itself, but face masks, respiratory symptoms, lockdowns, social distancing, death tolls, conspiracies...

The ongoing Russo-Ukrainian war is another example of a hyperobject. Again, it cannot be conceived as a singular event, akin to a

medieval conflict. In today's globalized world, crucial events do not unfold in a specific location. The war is not an isolated phenomenon but a series of diverse, diffused experiences such as economic crises, higher rents, immigration waves, gas price fluctuations, the rise of right-wing movements worldwide.

Other examples of hyperobjects include global warming and "climate change [...], financial collapses" (Colquitt, Cobb 2023), "oil spills, all plastic ever manufactured, capitalism [...], the sum total of Styrofoam and plutonium littered across the Earth over the past century, which will remain for millennia" (Hudson 2021). Hyperobjects are "massive forces whose impacts defy our physical perceptions" (Hudson 2021). These "events" are immeasurable and often destructive. We cannot "see [them] directly" but only interact with their menacing shadows—"gigantic patches of darkness that fleetingly slide across the landscape" (Morton 2013, 153). The existence of a hyperobject is inferred not from the thing itself, but from its side effects: "graphs, instruments, tracks in a diffusion cloud chamber, sunburn, radiation sickness, mutagenic effects [...], mushroom clouds" (Morton 2013, 153), and microplastics in our brains. Hyperobjects are "nonlocal" (Morton 2013, 38) and "phased" (Morton 2013, 70). We only see its "samples and edits" (Morton 2013, 87), the "figments and fragments of doom" (Morton 2013, 153).

Isn't #corecore the perfect aesthetic expression of a time dominated by hyperobjects? This "layered application of media" (Colquitt, Cobb 2023) deals only with samples, the debris produced by vast, incomprehensible, and immeasurable phenomena such as the pandemic, "consumerism, capitalism, technological atomization, systemic injustices [...], and irreversible climate change" (Colquitt, Cobb 2023).

Moreover, the awareness that we now live in times of hyperobjects carries a distinctively Romantic attitude. What is our experience of hyperobjects if not a reworking of a crucial aesthetic notion from Romanticism—*the Sublime*?

For the Romantics, the Sublime referred to experiences that are "too great for the imagination to 'take it all in' at once," a sensation of being "rendered helpless" (Shaw 2006, 80-1) by the presence of "terrible objects" (Burke, qt. in Shaw 2006, 48) that are "formless" or "exceed our ability to perceive [them]" (Shaw 2006, 78). Imagine a storm in the North Sea, with mammoth dark waves and ice shoves. The Sublime is about the aesthetic experience of gigantic, uncontrollable forces, where the "source of terror" lies in the failure to comprehend and encompass the whole phenomenon, leaving us only with "a vast number of distinct

points" (Burke, qt. in Shaw 2006, 49), and the feeling of being overwhelmed and even annulled by a colossal presence.

Here, one may see a link between the Sublime—the crucial aesthetic category of Romanticism—and the "fragment," its most distinguishing genre. The fragment is the only adequate form to "represent the unrepresentable" (Larrissy 1999, 6). The fragmentary stutter is the most appropriate linguistic expression of sublime feelings. The Sublime, an aesthetic impression of a large-scale failure of unity, can only be experienced in fragments. The fragment allows "the sublime [to occur] within representation whilst annulling the possibility of representation" (Milbank, qt. in Shaw 2006, 26).

As we've seen, the aesthetic vocabulary (the forms like #corecore) we use to address contemporary crises—*hyperobjects* like pandemics and global warming—necessarily borrow from Romanticism. Consider the Atlantic garbage patch, COVID-19, or wildfires induced by climate change; one might notice a certain sublime quality, a dark fascination with this imagery, in the media reports of these events. It is as if the contemporary Sublime is man-made: limitless, desolate landfills instead of "the solemn Alps."

For the Romantics, the Sublime was something to be contemplated from a safe distance, "while leaning on a walking stick, like the character in the Friedrich painting [*Wanderer above the Sea of Fog*]" (Morton 2013, 160). Today, however, we cannot maintain such a distance. When we experience the new, *dark Sublime* induced by man-made phenomena—let's call it, drawing on Morton, *the hypersublime*—we find ourselves not on the edge, observing "the mighty Alps" (Shelley 2001, 93) or "the tremendous and ever-moving glaciers" (Shelley 2001, 94) which were the traditional sources of the Romantic Sublime, but rather "falling inside the abyss, [...] the fiery interior of a hyperobject" (Morton 2013, 160). This new Anthropocene Sublime is swallowing us; we are inside hyperobjects, "like Jonah in the Whale" (Morton 2013, 20). Unlike the original Romantic Sublime, the Hypersublime is marked not by aesthetic distance but by terrifying proximity and "insideness."

10. The Sublime of waste

Contemporary digital collages reflect an apocalyptic sentiment. The endless stream of videos on social media platforms can be seen as a desperate attempt to capture and make sense of our world before its end. Social media platforms function like apocalyptic machines, constantly summarizing and recapitulating contemporary experiences through the repetition of fragments. The incessant flow of edited video collages conveys a sense of cultural exhaustion and a longing for closure.

Even the fast-paced clips in #corecore are reminiscent of the final rewinding of life during near-death experiences. The contemporary internet aesthetic is infused with this melancholic sense of an ending, an expression of what Shumon Basar (2022) has called "Endcore."

There is an apocalyptic quality to the doomscrolling that characterizes the new social media experience. An environmentalist strain of #corecore portrays melting glaciers, California wildfires against a backdrop of burning-red skies and traffic congestion, endless expanses of landfills, and vast seas filled with plastic bags and bottles—almost immortal, indestructible polyethylene hyperobjects that "will outlive [us] by [...] hundreds [of] years" (Morton 2013, 90). These #corecore edits are a genre of catastrophe. They evoke a new feeling of a dark, all-encompassing Sublime of waste. As one scrolls through these video sequences, one might feel like Paul Klee's *Angelus Novus* (1920), witnessing a catastrophe "which keeps piling wreckage [...] the pile of debris [growing] skyward" (Benjamin 2023).

This doomsday quality of repetitious edited videos is shaped by a distinct Romantic impulse. Think of *Frankenstein*, which ends in the all-consuming, alien desert of whiteness at the North Pole, or *Moby-Dick*, which in its final chapter evokes the apocalyptic imagery of the awful power of Nature wiping out humankind: "[T]hen all collapsed, and the great shroud of the sea rolled on as it rolled five thousand years ago" (Melville 2014, 560). Or consider Byron's "Darkness," depicting the extinction of the Sun and stars, the post-apocalyptic desolation of the heat death of the Universe, "the space, rayless, and pathless [...] the icy earth" (Byron 2023).

The Romantic Sublime often invites imagining a world without humans—the lonely, snow-covered Alps like alien pyramids of a vanished civilization, violent ocean storms swallowing ships, uninhabitable terrains devoid of humans. Even Shelley's depiction of Mont Blanc illustrates a peculiar stasis—the unmoving, eventless eternity of a post-apocalyptic space: "A city of death [...] / And wall impregnable of beaming ice" (Shelley 2023). There is an apocalyptic silence in it all.

What was particularly modern about the Romantic imagination was its ability to transform and sublimate the imagery of apocalyptic desolation and destruction into aesthetic experience. This "neo-romanticist vision of sublime-world destruction" (Sinnerbrink 2016, 98) endures in present-day social media artifacts, revealing the persistent afterlife of Romanticism in contemporary culture. Romanticism still remains "an unfinished chapter" (Heath, Boreham 2002, 171).

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CORECORE: HIPERROMANTIZAM I POSTPANDEMIJSKA INTERNET ESTETIKA

Nakon pandemije došlo je do vidljivih promjena i u internet estetici. Ovom procesu doprinjela je i rastuća popularnost digitalnih platformi koje se gotovo isključivo oslanjaju na video sadržaje (poput Instagram reels-a i TikToka). Nakon što je, po svoj prilici, nastupila dugo najavljivana „smrt postmodernizma”, čini se da digitalnim prostorom trenutno dominiraju kulturne forme čije se estetičko porijeklo može slijediti do romantizma. Kao da nakon postmodernizma, nastupa nova fascinacija prenaplašenim romantičarskim kategorijama. Taj fenomen možemo opisati kao *hiperromantizam*. U ovom radu istražujemo načine na koje su romantičarske estetičke prakse doživjele čudnu digitalnu

transformaciju i neočekivanu prisutnost na novim društvenim mrežama, posebno u postpandemijskom periodu.

Ključne riječi: internet estetika, TikTok, romantizam, sublimno, *Frankenštajn*, fragment;

KRETNJE I POKRETI ŽIVOTA KNJIŽEVNE I KULTURNE KRITIKE¹

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Apstrakt: Žanr pisanja nazvan „kritika“ se prvi put pojavio u kasnijoj etapi 17. stoljeća. Svoj rast, razvoj i širenje on/a doživljava u 18. stoljeću i nadalje. Kritika je u 19. stoljeću postala, takoreći, ravnopravni partner književnosti. Profesionalna kritika se javlja posredstvom univerzitetskog obrazovanja krajem 19. i početkom 20. stoljeća. Nakon toga slijede institucionalizacija književne kritike i njen razvoj kao naučne discipline i diskursa, te grananje književne kritike unutar nauke o književnosti i razvijanje izvan nje, kao i njeni usponi i padovi. Kritičko „čitanje“ nije tek puko čitanje teksta. Takvo „čitanje“ podrazumijeva stručnu recepciju i kvalitativnu procjenu književnog teksta, njegovo pomno analitičko čitanje i smisljeno tumačenje, uz sveobuhvatnu težnju uspostavljanja što objektivnijeg i iskrenijeg dijaloga s književnim tekstom, kao i nepristrasnog gledanja i kompetentnog viđenja njegovih komunikacijskih učinaka. S tim u skladu, osnovni postulati i vrijednosni principi književne kritike ostaju nepromijenjeni bez obzira na sve promjene u razvoju i u modifikacijama oblika i načina izraza i iskaza kritike. Posebno u savremenom, otvorenom, (s)mislenom i slobodnom kritičkom propitivanju, preispitivanju i promišljanju književnog teksta i, s njim u vezi, vanknjiževne stvarnosti, javljaju se nova kretanja književne kritike kako u pravcu pristupa književnom tekstu, tako i u smislu njegovog tumačenja, ali i u smislu sveukupne manifestacije kritike. Rad na temu „Kretnje i pokreti života književne i kulturne kritike“ bavit će se svim navedenim, kao i izazovima i rizicima savremene književne kritike.

Ključne riječi: Književna i kulturna kritika; razvoj, pokreti i kret(a)nje književne i kulturne kritike; književnokritički izazovi; književna i kulturna kritika u savremenosti; savremene prakse književne i kulturne kritike

¹ Kraća verzija ovog rada predstavljena je na Međunarodnoj konferenciji *Pokret/pokreti u književnosti*, u organizaciji Crnogorske asocijacije za američke studije „Dr Biljana Milatović“ i American Corner Podgorica, Crna Gora, koja je održana 10. novembra 2023. godine.

„Književna kritika još nije umrla, a kad će – ne zna se!“
(Ostojić 4)

Riječ *kritika* izvorno potiče iz starogrčkog jezika. Općepoznato je njeno značenje grčkoga porijekla, a to je, podsjetnika radi, *umijeće prosuđivanja* ili *vještina razlučivanja*. Sama riječ je izvedena iz grčkog glagola *krino*, baš kao i riječ *kriterij*. Oba pojma „u pravilu uključuju prosudbenu ili argumentacijsku vještinu“, kojom je starogrčka kultura bila „duboko zaokupljena i prožeta na svim razinama“ (Govedić 338). S tim u vezi, naprimjer, Oscar Wilde kaže da su nam Grci poklonili cijeli sistem kritike umjetnosti i svoj istančani kritički instinkt. On dodaje da to nije nimalo slučajno povezano s materijalom koji su oni najpomnije kritizirali, a to je jezik (1117). U tom fonu Harold Bloom veli da ne vidi nikakvu razliku, ni u vrsti ni u stepenu, između jezika poezije i jezika kritike (16). Isto smatra i iskazuje i Roland Barthes (40). On kaže da se pisac i kritičar, koji su u negdašnjim vremenima bili „odvojeni isluženim mitom o uzvišenom stvaratelju i poniznom slugi“, zapravo „susreću [...] u istom teškom položaju, sučelice u istom objektu: jeziku“ (40). Jedan od početnih aksioma kritike jeste da je ona vrsta proze koja se može smatrati ili se, zapravo, smatra svojevrsnom umjetničkom prozom. Isto (preciznije, potonje) ističe Nataša Govedić, koja se u tome referira na Oscara Wildea kao na sagovornika *iz prakse* i na njegovu tvrdnju „da 'kritička sposobnost stvara nove umjetničke forme', a ne da obavlja posao marketinga ili novinskog izvještavanja s gradskih ulica“ (213). Naime, Wilde razumijeva *kritičara kao umjetnika* prevashodno u jezičko-stilskom figuriranju i konfiguriranju jer, kako kaže: „Nema umjetnosti bez stila, kao što nema stila bez cjelovitosti, a cjelovitost je uvijek posljedica individualnosti“ (1119). Kritičari, ne samo da imaju „senzorne i senzualne, jezične i političke prioritete, nego i etičke, što se također odražava na njihove autorske stilove“, kako to objašnjava Govedić (232). Ona dodaje: „Bilo da kritički stil shvaćamo kao dijalog s postojećom kulturom izricanja i njezinim uspostavljenim strukturama (pamćenjem umjetnosti), činjenica je da stil uvijek donosi sa sobom 'višestruko kodiranje' i da to jednako tako vrijedi za kritičku prozu, dramsku prozu, dobar stil, kao i za poeziju“ (232). Osim toga, kao i umjetnik, kritičar može upasti u zamku jednog, jednoobraznog, autorskog stila, pa *kritičar kao (i) umjetnik* evoluirati i razvija se u stilskom figuriranju i konfiguriranju odmicanjem od „jednom uspostavljenog 'vlastitog potpisa'“ i izlaskom iz svoje stilske zone komfora (Govedić 232). Sa svim tim u vezi, i to ne u namjeri ikakvog sljedbeništva, već naprosto u sagovorništvu i u relevantnom suglasju, prenosim i sljedeće riječi Nataše Govedić:

Osobno, najviše me fasciniraju kritički stilovi koji istražuju i misle umjetnost na razmeđi proza/esejistika, odnosno stilovi koji su „deregulirani“ – ali i potkovani – autorskim iskustvom isprobavanja raznolikih vrsta umjetničkih i znanstvenohumanističkih formulacija... Mislim da je dobar stil ravnoteža erudicije i svjesno provedenih eksperimenata, odnosno da uvijek uključuje ogromno iskustvo i čitanja i pisanja. Nerazdvojno ravnopravnih. (224-225)

U pisanju kritike – jer je ona, prije svega i izvorno, pisana forma – te posebno u pisanju akademske kritike, postoje uspostavljena pravila i normativi, ali i u tim zadatim okvirima i u skladu s njima vrijedi sloboda autorske vlastite stilske figuracije i konfiguracije. U suprotnom bi svaka kritika, posebno akademska, bila jednoobrazna, kruta i beživotna. U širem smislu, a s tim u vezi, na hibridno-originalni, *kentaurski*, kritičko-polemičko-umjetnički način, u svom tekstu „Kentaur: Dijalog o književnoj kritici na gori Pelion“, Vladimir Arsenić zapisuje da je „dozvoljeno [...] pisati na različite načine. Ne postoji zadatak format niti oblik kako bi književna pa i svaka druga umjetnička kritika trebalo da izgleda. Jedino što je bitno jeste da se na određen način drži dela o kojem piše, odnosno da se odnosi na njega, a ne na nešto drugo, niti na autora kritike“ (163). Nadalje, Bloom i Barthes, ne samo da ukidaju hijerarhiju, već također poništavaju i rigidnu polarizaciju između pisca i kritičara, kao i takvu dihotomiju između jezika umjetničkog i kritičkog teksta, kako je to vidljivo i iz njihovih, prethodno citiranih, riječi. U sagovorništvu *iz prakse* s njima se nalazi još niz stvarateljica-/stvaratelja književnih, kritičkih, esejskih, naučnih, publicističkih i inih tekstova, bilo u njihovim pojedinačnostima ili u međusobnim prožimanjima (Johann Wolfgang von Goethe, Henry James, Gertrude Stein, Virginia Woolf, Ezra Pound, T. S. Eliot, Susan Sontag, Seamus Heaney, Miroslav Krleža, Danilo Kiš, Predrag Matvejević, Dubravka Ugrešić, Marko Vešović, Margaret Atwood, Ferida Duraković, Mile Stojić, Vladislava Gordić-Petković, Jagna Pogačnik, Aleksandar Hemon, Dubravka Đurić, Faruk Šehić, Selvedin Avdić, Darija Žilić, Tatjana Bijelić, Katarina Luketić, Andrijana Koslajtman, Dragana Kršenković Brković, Rumena Bužarovska, Boris Postnikov, Lana Bastašić, Lamija Milišić, Bjanka Alajbegović, Adisa Bašić, Ivan Šunjić, Lamija Begagić,...). Kritika je, prema tome i na osnovu svih njenih drugih postulata, osobena demokratska vrsta umjetničkog teksta, isto kao što je to i književni tekst. Dakle, „čvrste granice između kreacije i kritike“ nema (Govedić 44). To nam, između ostaloga, pokazuju i dokazuju činjenice da je kritika u svim svojim procesima, kretanjima i

manifestacijama „poetika u stalnom radu“ (Govedić 23), da je vrsta „intenzifikacije svijesti“ kojoj teži i umjetnički tekst/djelo (Benjamin 67), te da je kritika u sagovorništvo s umjetničkim tekstom/djelom, a jednako je samosvrhovita kao i književni tekst.

Žanr pisanja nazvan *kritika* pojavio se u kasnijoj etapi 17. stoljeća. Svoj rast, razvoj i širenje kritika doživljava u 18. stoljeću i nadalje, ispočetka zahvaljujući najviše raznovrsnim kritičkim tekstovima objavljivanim u dnevnim novinama i periodičkim publikacijama, čija je popularnost bila opsežna i velika, zapravo masovna. U *Hrvatskoj enciklopediji*, naprimjer, stoji da je književna kritika „djelatnost [...] komentiranja, ocjenjivanja i prosuđivanja književnih djela koja prati osamostaljivanje književnosti od kraja XVIII. st.“ Književna kritika je u 19. stoljeću postala, takoreći, ravnopravni partner književnosti. Profesionalna kritika se javlja posredstvom univerzitetskog obrazovanja krajem 19. i početkom 20. stoljeća, u sklopu studija književnosti. Time su se prvi profesionalni čitatelji književnosti pojavili na univerzitetima. Oni su kao *učenjaci-kritičari* osmislili *pomno/usmjereno/pažljivo/blisko*² čitanje (engl. *Close Reading*) kao specifični književni pristup kritike i kritički metod čitanja književnog ili nekog drugog teksta. Svim tim se, dakle, dešava institucionalizacija književne kritike koja uključuje i kulturnu. Usljeđuju njen akademski razvoj kao naučne discipline i diskursa, zatim grananje književne kritike unutar nauke o književnosti, kao i njen izvanakademski, medijski i publicistički razvoj, te njeni pojedinačni i sveukupni usponi i padovi. Kantijanski shvaćeno, kritika je „jednostavno skeptička procedura, a ne vrednovanje (pozitivno ili negativno)“, mada su „sintagme 'pozitivne i negativne kritike' i dalje u redovnoj uporabi zato što publika teži tome da dobije 'jasne upute' o gledanju, koje joj zapravo nikada ne daju ni kritičarka ni umjetnica“ (Govedić 92-93). Bilo da je riječ – prema općenitoj podjeli kritike na vrste – o naučnoj, iliti akademskoj, ili o novinskoj, odnosno medijskoj kritici, u širem i opsežnijem savremenom domenu izraženo, a koja se naziva i

² Nasuprot tom terminu i metodi, početkom 21. st. je u interdisciplinarnoj nauci o književnosti uspostavljen novi termin, a ujedno i pristup i metod *udaljenog čitanja* ili *čitanja na daljinu* (engl. *Distant Reading*), koji se pripisuje Francu Morettiju na osnovu njegovog članka iz 2000. godine „Conjectures on World Literature“, objavljenom u *New Left Review*. To je pristup i metod u interdisciplinarnim studijama književnosti koji podrazumijeva primjenu računarskih, kvantitativnih i statističkih načina i oblika u istraživanju, analizi i interpretaciji književnog teksta. Danilo Kiš, naprimjer, smatra da je *Close Reading* jedini mjerodavni i relevantni, jedini *dobri* način, oblik ili vrsta kritičkog čitanja. (Vidi: Kiš, Danilo. *Čas anatomije*. Beograd: Nolit, 1977, str. 10)

dominatnom, kritičko čitanje nije tek puko čitanje teksta. Takvo čitanje podrazumijeva stručnu recepciju i kvalitativnu procjenu književnog teksta, njegovo pomno analitičko čitanje i smisljeno tumačenje, uz sveobuhvatnu težnju uspostavljanja što objektivnijeg i iskrenijeg dijaloga s književnim tekstom, kao i nepristrasnog gledanja i kompetentnog viđenja njegovih komunikacijskih učinaka. S tim u skladu, osnovni postulati i vrijednosni principi književne kritike ostaju nepromijenjeni. Oni su trajni. Međutim, u savremenom, otvorenom, (s)misljenom i slobodnom kritičkom propitivanju, preispitivanju i promišljanju književnog teksta i, s njim u vezi, vanknjiževne stvarnosti, javljaju se nove kretnje i pokreti, nova kretanja književne kritike, kako u pravcu pristupa književnom tekstu, tako i u smislu njegovog tumačenja, ali i u smislu sveukupne manifestacije kritike.

Tradicionalno ustaljeni, konvencionalni i jednodimenzionalni pristupi i metode čitanja književnog teksta, konkretnije, *spoljašnji* pristup i takva pozitivistička metoda te *unutrašnji* pristup i takva imanentna metoda, u savremenosti se, posebno zbog dijalektičke i pluralističke prirode same savremenosti, njenih sastojnica i fenomena, prevazilaze i objedinjuju upravo dijalektičkim i pluralističkim metodama. Isto vrijedi i za *ekstrinzičnu* kritiku, čija se usredotočenost nalazi na kontekstu književno-umjetničkog djela, i za onu *intrinzičnu*, čiji je fokus na formalnim aspektima djela. Književni tekst, između ostaloga, uvijek artikulira i *arhivira* savremenost na svojstven način, baš kao što to na svoj osobit način i u sagovorništvu s književnim tekstom čini i književna i kulturna kritika. Budući da su osobe, fenomeni stvarnosti i tekstovi međusobno povezani i da se sve to pojedinačno, kao i u zajedničkoj poveznici i isprepletenosti, razvija iz transnacionalnih veza, Rita Felski smatra da je u književnoj kritici prevaziđena opservacija samo i jedino tekstova ili njihovo obrazlaganje pozivanjem na sadržinu kutije historijsko-političkog konteksta te da je potrebno tragati za hibridnim i heterogenim sazveždima tekstova, osoba i stvari/pojava/fenomena (762). Time i u tome domenu su takvi, transnacionalni i višedimenzionalni pristupi i metode kritike, njene misli i nauka, u odnosu na prethodne, ali i paralelne konvencije tradicionalne nacionalne kritičke jednodimenzionalnosti, koja istinski i u potpunosti nije prevaziđena, označeni kao *postkritički* ili, zapravo, kao dio *postkritike* i njene moguće komparativističke teorizacije koja se ili bazira na *relacijskom/odnosnom* mišljenju i promišljanju savremene komparatistike ili povezuje s tim na neki način (Anker i Felski). U sklopu *relacijskog/odnosnog* mišljenja i njegove prateće primjene i razrade u teoriji književnosti je termin *Worlding* proširen u kritičku paradigmu i teorijski pristup oslovljavanja višestrukih isprepletenosti i načina

zajedničkog djelovanja osoba, tekstova, stvari/pojava/fenomena, uz stalno pomicanje središta. Taj termin potiče od njemačkog filozofa Martina Heideggera, a u ekvivalentnom značenju sam ga prevela ili interpretirala kao *osvjetovljavanje* (59-62). *Postkritičko osvjetovljavanje* je, dakle, savremeni književnoteorijski, književnohistorijski i književnokritički interdisciplinarni pristup, pri kojem se koristi opsežni referentni okvir u kojem je nacija-/država tek jedna od tačaka prostorne skale, zajedno s regijom, hemisferom, klimatskom oblasti, trgovinskom zonom, itd. Nasuprot kritici i kritičkim pristupima, naprimjer, poststrukturalizma, novog historicizma, feminizma, koji se tiču posebne kritičke prakse i principa kojima se nastoji proniknuti i otkriti određena subverzivna poruka koja je skrivena u tekstu, *postkritički* kritičari iznalaze i zastupaju novo *stanovište*, novi *pristup*, novi *način* i novi *modus* (novog) *čitanja* književnosti u skladu s *relacijskom ili odnosnom ontologijom*, kako je naziva Rita Felski (747). Ta i takva ontologija se rasprostire na proučavanje mreže tekstova i odnosa između njih u *tandemu* s ljudskim i neljudskim djelovanjem, odnosno zasebnim i međusobnim djelovanjem osoba, tekstova i svekolikih fenomena stvarnosti kroz prošlost, sadašnjost i sa zakoračivanjem u budućnost. To znači da *postkritička* književna i kulturna kritika, osim što dijalektičkim i pluralističkim pristupima i metodama objedinjuje onu *intrinzičnu* i *ekstrinzičnu* te objedinjujuće primjenjuje i *unutrašnji* i *spoljašnji* pristup, ili drugim riječima, osim što analizira i interpretira književni tekst i kao zasebni entitet i u njegovoj poveznici s kontekstom, uključujući identitet, život i opus autora-/autorice, pa s tim u vezi i književno polje određene nacionalne književnosti ili više njih, istovremeno nadilazi i prevazilazi tradicionalno ukotvljeni, kanonski i jednodimenzionalni okvir nacionalnog domena. Ona to čini transnacionalnim *gledanjem* i *viđenjem* kako entiteta i identiteta književnog teksta, tako i entiteta i identiteta njegovog-/njegove autora-/autorice, te u poveznici svega toga međusobno i, također, s (kon)tekstom izvanknjiževnosti. Dodatno, transnacionalni (u)vid (post)kritike – njena opservacija, analiza i interpretacija – podrazumijeva ravnopravno nacionalno i nadnacionalno iščitavanje književnosti kroz prostor i kroz vrijeme. Prema svemu tome i u cjelini, *postkritička kritika*, osim transnacionalnog, podrazumijeva i transdisciplinarni pristup, ali u tome može, naravno, upasti u vlastite zamke i iznjedriti površnost, u najmanju ruku, a površnost je ono što se (u) kritici ne smije desiti. Imajući sve navedeno u vidu, *postkritička* književna kritika zagovara prevashodno kritičko vraćanje svom književnoumjetničkom usmjerenju i fokusu, odnosno *novi* povratak izvorno *književnom* određenju književne kritike, za razliku od, naprimjer, isključivo teorijskih preokupacija, usljed kojih je posebno takva

akademska i naučna kritika izgubila svoje usredotočenje na ono što književni tekst čini književnim i na ono što književnu kritiku čini književnom, a čime se ta i takva književna kritika i izrazito izdvojila i izolirala u uske akademske kule od izvanakadenskog i šireg čitateljstva. Osim toga, a i s tim u vezi, kretnje, pokreti i manifestacije *postkritičke* književne i kulturne kritike, ili makar jednog njenog dijela, dešavaju se u pravcu svojevrsnog derridovskog *drugog (od) smjera*³, što se i nalazi u polifonom suglasju s takvim kretanjima i ostvarenjima savremenog književnog teksta i njegovog vanknjiževnog konteksta te savremene stvarnosti općenito. Naime, Derrida insistira na očuvanju i poštivanju vlastitosti dok istovremeno i ujedno odbacuje svaku u sebe zatvorenu vlastitost koja bi bila razriješena veza i povezanosti s drugim(a). On, također, smatra da nijedna kultura ili nacija nikada ne može posjedovati identitet koji bi se u potpunosti i isključivo mogao nazvati vlastitim, a što se može prenijeti na bilo kakav pojam i poimanje kolektivnog identiteta. Derridovski izraz *drugi smjer* ili *drugo od smjera* može imati više značenja i tumačenja. Između ostaloga, on može označavati odnos identiteta koji nije destruktivni egocentrizam kako prema sebi tako ni prema drugima i drugačijima od sebe te prema drugom od smjera, zatim promjenu smjera ili odredišta ili pak *kapetana*...

U svakom slučaju, književna i kulturna kritika, niti kritika općenito, ne smije biti sluškinja bilo kakvih i bilo čijih ideja i ideologija – nacionalnih-/državnih, političkih i inih. Ona ne smije robovati niti biti sklona ikakvim predrasudama (kao što su, naprimjer, seksizam, rasizam, nacionalizam, u krajnosti fašismoiznost/fašizam). Književni-/a kritičar-/ka ne smije biti ni tiranin, niti se proda(va)ti na bilo koji način. Kritika treba biti otporna na bilo kakve dogme i dokse, na bilo kakve ideologije te na ortodoksno i dominantno shvatanje bilo čega da se nameće s imperativom bezuvjetnog prihvatanja bez propitivanja, pa tako i na stav tzv. elite i na bilo kakav masovni ukus i pomodarstvo. Književna kritika mora biti zasnovana na stručnom kritičkom mišljenju o književnosti, na kritičkom i samomislećem sagovorništvu s njenim tekstom i kontekstom, na težnji ka objektivnosti, na iskrenosti i istinitosti, i na nedodvoravanju i nepodilaženju bilo kakvim autoritetima, pa tako ni autoritetima autora-/autorica predmetnih književnih tekstova. Međutim, iako teži objektivnosti, ona ne treba i ne može biti *operisana* od subjektivnosti, jer i ne treba biti potpuno hladni, bezdušno mehanički i robotizirani skup riječi koji književnu kritiku hirurški odvaja od voljenja književnosti, s tim da to voljenje ne treba i ne smije preći u ikakvu apologetiku. Također,

³ Vidi: Derrida, Jacques. *Drugi smjer*. Prevod: Srđan Rahelić. Zagreb: Institut društvenih znanosti Ivo Pilar, 1999.

književni kritičari i književne kritičarke, kao i njihovi tekstovi, nisu iznad književnika i književnica, kao ni iznad njihovih tekstova. Nema hijerarhije.

Katarina Luketić naglašava da „pisanje, čitanje i kritičko promišljanje... uvijek podrazumijeva i odgonetavanje vanjskog svijeta, referencijalnosti, reprezentacija i političnosti teksta, odnosno kulturnih znakova, ideoloških naracija, kolektivnih značenja, smislova itd. koji isijavaju iz jezika svakog djela. Dakle, podrazumijevaju postojanje konteksta na koji jezik upućuje“ (18). Upravo taj slobodnomisleći dijalog teksta i konteksta, istinsko sagovornišvo između umjetničkog izražavanja i kritičkog mišljenja i govorenja o umjetnosti, koje nužno ne podrazumijeva istomišljeništvo, zatim supostavljenost i suprotstavljenost svega toga, što je, također, u cjelini oslobođeno od bilo kakve dominacije i imperativa moći, književnost i književnu kritiku čini ili može činiti i opasnim. Naime, kritika je rezultat slobodnog kritičkog mišljenja. Kritičko mišljenje je oduvijek bilo, uvjetno ili doslovno rečeno, opasno, i to upravo iz razloga jer je slobodno, autonomno, neustaljeno, nekonvencionalno, nešablonsko, svoje i vlastito, pa je iznad i izvan ikakvih vlastitih i kolektivnih interesa i sklonosti. Opasno je, ili može biti opasno, i zbog toga što je utemeljeno na pomnom čitanju, intelektualnom propitivanju i promišljanju svih relevantnih činjenica i pojava, kako u užem tako i u širem smislu. Sve to je opasno jer vodi ka neinhibiranoj vlastitosti i ka istom takvom izražavanju kritičkog mišljenja, bilo pisanjem ili govorenjem. Obično je glas kritike, i to najčešće one koja dolazi iz svijeta književnosti i književnokulturne kritike, prvi koji se digne i čuje protiv rigoroznih, nepravednih i obespravljujućih vladajućih režima i pojedinaca, takvih društvenih dešavanja i nepravdi svake vrste koje čovjek uzrokuje čovjeku. Stoga kritika, iskazano općepoznatim riječima bajke „Carevo novo ruho“ Hansa Christiana Andersena, otvoreno i parezijski izražava da je *car gol*. To znači da kritika, odnosno kritičar-/ka, nije samo pasivni promatrač-/pasivna promatračica svijeta, nego i „mobilizator[-/ka] borbenosti u politici značenja“, kao što je to samoreflektivno napisao Edward Said (Govedić 381). Michael Foucault, također, u svom tekstu „Što je kritika? Što je *Aufklärung*?“ [...] definira kritiku kao pitanje, kao izazivanje očitog, odnosno govorenje istine moćnicima i propitivanje politika moći“ (Govedić 381). Međutim, „jednako je važno uzeti u obzir *Granice kritike* feminističke [i *postkritičke*] kritičarke Rite Felski (2015:192), koja opravdano deromantizira kritičku gestu, ističući kako ona sama po sebi 'nije obvezna provoditi filozofsku rigoroznost ni politički radikalizam ni literarnu sofistikaciju“ (Govedić 381-382). Za kritiku je svakako relevantan pažljivi i promišljeni skepticizam, i to u

izvornom grčkom značenju te riječi koja stoji za *razmatranje* i *istraživanje*, pa u skladu s tim i *sumnjičavost* i *nepovjerljivost*, a ne *automatski* skepticizam u njegovom širem značenju „životn[og] nazor[a] koji karakterizira pretjerana kritičnost i sklonost suzdržljivosti“ (*Hrvatska enciklopedija, mrežno izdanje*).

Kretnje i pokreti kritike utječu na kretnje i pokrete društva, ili makar kritika to nastoji postići te osvijetliti i osvijestiti društvena dešavanja. Odrednicu *kritika* namjerno ne dopunjavam riječju *dobra*, jer smatram da kritika, ako nije dobra, onda uopće nije kritika, isto kao što i književnost, ako nije dobra, uopće nije književnost. Međutim, odrednica *dobre* književnosti otvara mnoga i nova razmatranja i rasprave, pa i neka, čak i brojna, preispitivanja tradicionalno usvojenih i nasljeđenih vrijednosti, a onda i njihove promjene. U odnosu na to, pitanje dobre ili loše kritike je jednostavnije, ili se makar takvim čini. Loša kritika je kvazikritika, ili nešto drugo, a ne kritika. To, naprimjer, *dobrim* kritičkim skalpelom primjerno secira Andrijana Kos-Lajtman u svom tekstu „Književnokritički izazovi: O kvalitetnim i moralnim kriterijima u kontekstu suvremene hrvatske kritike“, čija je glavna motivacija, riječima autorice, „sve češća pojava problematičnih, nedovoljno argumentiranih pa i zlonamjernih tekstova koji pretendiraju biti književna kritika ili osvrt, a koji u konačnici budu puno toga drugoga više nego analitičan, na stručnoj kompetenciji i dobroj volji utemeljen iskaz.“ U tom kontekstu i općenito, Nataša Govedić zaključuje da, „kad je uspjela, kritika donosi uvid“ (103). Katarina Luketić bilježi da „[k]ritički pisati o književnom djelu pretpostavlja najprije zauzimanje neke pozicije i diskursa, odabir optike, izlazak iz sjene i hrabro suočavanje s nemirom koji prethodi interpretiranju i ispisivanju te interpretacije“ (22). Svaka pojedinačna interpretacija treba biti iznesena u osviještenosti da ona nije jedina. Ni jedna interpretacija ne smije poricati mogućnost drugih i drugačijih interpretacija. Kritika iznosi vlastiti stav u vlastitom ključu i u vlastitom stilu, ali treba biti dijalogična i otvorena prema mogućnostima drugačijih tumačenja i stavova. Ona, odnosno književni i svekoliki kritičari i kritičarke, trebaju biti svjesni, kako bi to Alexander Pope u širem smislu rekao, da je opasno malo učenje, malo znanje. Za kritiku je potrebno: umijeće čitanja, umijeće tumačenja i umijeće pisanja/govorenja. Kritika treba biti stručna, a ne amaterska. Kritičari trebaju biti educirani, zapravo educirati se trebaju neprestano. Osim toga, kritičari trebaju imati *ono nešto*. Predočeno pjesničim riječima pjesnikinje Marianne Moore, i kritičari (ne samo pjesnici) trebaju imati *lubanjski rog*. Drugim riječima, ne može svako biti kritičar-/ka. Ako je svako (svaki čitalac-/svaka čitateljka) kritičar-/ka, onda, zapravo, niko nije kritičar-/ka. Za kritiku su potrebne određene kompetencije, znanja

i vještine, ali i sposobnosti, kao i nadarenost. Budući da se kritika bazira na stručnoj recepciji i kvalitativnoj procjeni književnog teksta, stručnost je primarna i nezamjenjiva. Kritičar-/ka prvenstveno treba znati pomno čitati i pažljivo slušati tekst. Književna kritika predstavlja ravnotežu čitanja i pisanja, kao i slušanja i govorenja. Dakle, u mnogo čemu je književna kritika vrlo bliska umjetnosti, ali istovremeno i nauci. S jedne strane, kako to, naprimjer, smatra Oscar Wilde, „[n]ajbolje kritike zbilja postižu bilježenje vlastite duše“ (Govedić, 309). S druge strane, kritika neprestano nastoji postići neutralnost i objektivnost jer potpuna neutralnost i potpuna objektivnost ne postoje. Zbog svoje subjektivne objektivnosti ili objektivne subjektivnosti, prema riječima Vladimira Arsenića, priroda kritike je kentauriska⁴. U parafrazi riječi Nataše Govedić, kritika se zasniva i ostvaruje na temelju i u vidu složenih i višeploanskih „stupnjeva[a] dijaloga koji se istovremeno zbivaju između kritičara i umjetnika, baš kao i između kritičara i javnosti [...], jer se bave i unutarnjim pitanjima umjetničkog djela, baš kao i načinom na koji određeno djelo artikulira i reartikulira čitavu sredinu kojoj je namijenjeno“ (392).

Danas se književna i kulturna kritika sve više i više nalazi pred mnogim izazovima koji uveliko predstavljaju i njene rizike. Između ostaloga, u svijetu naše brze, neoliberalne i svim i svačim preopterećene sadašnjosti, književnosti se često pristupa površno, a kritički i javno nerijetko nekompetentno, nestručno, neanalitično, pa i s ostrašćenim podmetanjem manipulativnih, neutemeljenih, izokrenutih, iskrivljenih, zloćudnih tvrdnji i/ili unaprijed zauzetih stavova bez relevantnih i logičkih argumenata, bez osnove i dokaza. Takvo *čitanje* književnosti nije karakteristika kvazikritičkih i javnih pristupa književnosti samo i jedino unutar autokratskih i totalitarističkih režima, već postoji i u demokratskim, a posebno u pseudodemokratskim društvenim sistemima. Književnice i književnici se u savremenom svijetu i dalje ušutkivaju i obezglasavaju zbog svog rada i javnog angažmana na razne načine, baš kao kritičarke i kritičari. S jedne strane, to se dešava sprovođenjem nasilja nad književnicama i književnicima, kao i nad kritičarkama i kritičarima, uništavanjem njihovih knjiga i općenito tekstova, cenzurom, zabranama, ušutkivanjem, raznim manifestacijama tzv. kulture otkazivanja u tom domenu, maltretiranjem, progonom, ugrožavanjem ličnih prava, lišavanjem slobode, pa čak i ubijanjem. S

⁴ Vidi: Arsenić, Vladimir. „Kentaur: Dijalog o književnoj kritici na gori Pelion“. *Opasno čitanje: pojmovnik književne kritike*. Zagreb: Kulturtreger i Udruga „Kurziv“ – Platforma za pitanja kulture, medija i društva, 2018, str. 143-166.

druge strane, to se dešava zapostavljanjem, ravnodušnošću, nehajem, nemarom i sličnim obezvrjeđivanjem te slijepim i gluhim odnosom prema književnosti i knjigama, kao i prema njihovim stvarateljicama i stvarateljima, jednako kao i prema književnim i kulturnim kritičarkama i kritičarima. Potonji akademski, naučno i/ili javno govore i pišu o književnosti i primarno jesu njeni stručni, etički, estetski i nezavisni sagovornici i medijatori. U današnjici se književna i kulturna kritika umnogome nalazi u krizi kako zbog njenog ušutkivanja i marginaliziranja, tako i zbog nedostatka istinskih i kvalitetnih književnih kritičara. Marginaliziranje i nipodaštavanje stručne književne i kulturne kritike dešava se i usljed masovnosti i dominacije amaterizma putem savremenih e-platформи, komunikacijskog kapitalizma *participatorne kulture* i masovnog gubljenja fokusa u sveopćoj raspršenosti u brzini, *multitaskingu*, fragmentiranosti i dezorjentiranosti *tekuće modernosti* (Bauman), čemu doprinosi i društvena karakteristika označena kao *postpismenost*, odnosno dominacija slike nad riječju. Književna i kulturna kritika te kritičnost općenito su u svemu tome nepoželjni, jer „[u]sredotočenost kritičara i umjetnika na iskustvo umjetnosti uznemirava ekonomiju 'plitkog' gledanja, brzinskog preleta preko umjetnine, lajkanja i dislajkanja, emotikona u rubrici komentara“, pa je tu kritika čak i najveći tabu (Govedić 370). Osim toga, e-platforme, *participatorna kultura*, pa time i komunikacijski kapitalizam, između ostaloga, stalno mutiraju. O opasnostima navedenoga za kritiku, a time i za kritičko mišljenje, vrlo apokaliptično govori Terry Eagleton, koji naglašava da će upravo oni materijali koji su doveli do nastanka savremene kritike, pri čemu objašnjava da misli na stvaranje javne sfere, u svojoj razvijenoj fazi dovesti do propasti kritike (80). Ne tako apokaliptično, na iste opasnosti, i to posebno detaljno, erudicijski i analitički, upozorava i Nataša Govedić, ističući da je sigurno tačno „da javna sfera u dominantnim modelima participacije ne njeguje kritičnost svojih korisnika“ (372). Referirajući se na članak C. Lee Harrington i Denise D. Bielby pod naslovom „Istraživanja o globalnom fandomu / globalnom fanu“ iz knjige *Fandomski identiteti i zajednice u medijaliziranom svijetu*, objavljene u SAD-u, 2017. godine, Govedić dodaje: „medijska publika kao 'istraživačka platforma' nastala je radi potreba marketinga, s time da je već osamdesetih godina prošlog stoljeća postalo jasno da su mediji toliko duboko ukorijenjeni u suvremenu svakodnevicu da postaju gotovo idealnim poprištem marketinške manipulacije i afektivne, vrijednosne i političke modulacije svojih korisnika“ (371-372). Na bazi kritičko-naučnog ispitivanja, analize i promišljanja o datoj problematici, između ostaloga, Lamija Milišić u svom članku „Train in Vain: književna kritika danas“ isto upozorava na

sve te opasnosti i općenito na književnokritičke probleme i izazove u savremenosti, te zaključuje:

S obzirom na viskorazvijenu komunikaciju sa čitateljima, na [...] tragu *kulture mutiranja* trebalo bi razmisliti o modifikacijama ustaljenog žanra književne kritike.

Čini mi se izglednim da bi se mutacija mogla kretati u smjeru artikulisanja književne kritike kao svjetonazora koji propituje sam sebe, prepoznaje i gradi vlastitu estetiku u digitalnom prostoru ne prezajući ni od multimedijalnih elemenata novih medija. S druge strane, postoji opasnost da bi se kritička misao onda prodavala za samo još jedan *životni stil* [...]. Čak i ako se izjasni kao negacija životnog stila, kao opće pitanje o smislu životnog stila, zapast će u mitologiju kojoj ne pripada i od koje kopni i postaje amaterska recenzija. Stoga bi se književna kritika trebala osvrnuti na vlastitu mitologiju. Dakle, ovo bi bio poziv na oživljavanje novokritičke ideje, ali u novom ruhu. To bi podrazumijevalo iskušavanje mogućnosti novih medija, koji kao tehnološka dostignuća po sebi nemaju ideologiju, odnosno podatni su za različite svjetonazore. Cilj korištenja novih medija ne bi bio veća popularnost književne kritike ili kritičkog svjetonazora uopće, već detaljan proces upoznavanja *zajednice čitatelja* koja očito drži glavnu riječ u govoru o književnosti i čije su potrebe postale dominantno mjerilo za govor o književnosti u javnom prostoru. Zadatak kritike bi bio da se posveti čitateljskom zadovoljstvu kao značajnom elementu konteksta književnog teksta.

Nova Nova kritika u 21. vijeku ne bi osigurala vrijednost književnosti njenim izolovanjem, već upravo ludičkim iskušavanjem novih medija i čitateljskog iskustva, a time postavljanjem izazova za nove horizonte nauke o književnosti. (41)

Na bazi relativno sličnih propitivanja i zaključaka, Merve Emre, također, u svom članku naslovljenom „Has Academia Ruined Literary Criticism?“, kaže da profesija proučavanja književnosti, kakva je trenutno institucionalizirana na univerzitetima, vjerovatno nije mjesto s kojeg počinje putovanje prema budućoj kritici. Ona dodaje da će književna kritika te vrste možda morati biti *de-profesionalizirana* prije nego što njeni stručnjaci dopuste sebi da otvoreno prigrlje estetsku prosudbu ili da

ponovno progovore glasom *običnog čitatelja-/čitateljice*. O prošlim, sadašnjim i budućim kretnjama i pokretima života književne i kulturne kritike, svakako je važno navesti i sljedeće:

U svojim najcjenjenijim književnim vrhuncima, kritika se tijekom 20. stoljeća otima uslužnim djelatnostima i postaje „strateško promišljanje“ umjetničkih procesa (Benjamin, 1979: 66), baš kao i mogućnosti da se o društvenim praksama progovori mimo konsenzusa, zagovaranja i marketinške docilnosti. Jednako je tako činjenica da s porastom masovnih medija u proteklom stoljeću kritika *kao profesija* sve više prelazi u zonu estetike i sve više gubi na društvenoanalitičkoj važnosti, bivajući sve agresivnije gurana u marketinškog posrednika... Dodatan je problem, kao što točno podvlači Eagleton [...], što se kritika u dvadesetom stoljeću, s jedne strane grana prema prikrivenom kulturnom marketingu, a s druge postaje jedna od strukovnih specijalizacija unutar akademskog proučavanja različitih umjetnosti, što je sve više približava znanstvenom diskursu, a sve više udaljava i od participacije kritičara u umjetničkim procesima i od mogućnosti sustavne ideologijske kritike društva kojem se obraća... Taj je [...] otklon kritike od građanskog prema akademskom, baš kao i prema propagandističkom kontekstu, doveo do toga da u [...] masovnim medijima „kritike“ čitamo na stranicama „spektakla“ ili ih pak čitamo u stručnim časopisima veoma niske tiraže, što znači da između kritike kao znanosti i kritike kao najavljiivačko-navijačke djelatnosti zjapi ogroman – i sve dublji – jaz. (Govedić 385-387)

Svekoliki jaz između akademske i medijske kritike, isto kao i otklon, odnosno prevladavanje problema nipodaštavanja mladih kritičara-/kritičarki, čija je pozicija kao *recenzenata-amatera* (Milišić 33-34), isto tako, u jazu sa *slavnim* i *popularnim* kritičarskim imenima, pa se kritike potonjih čitaju najviše i upravo zbog njihovih imena, odnosno „*rad autora dotične kritike*“ (Govedić 388), prevladava se, ili se makar ozbiljno radi na tome, kao i na sveukupnom potpomaganju i osnaživanju književne i kulturne kritike na vjetrometini udara i izazova savremenog doba, na razne *alternativne* načine. Naime, većinom na univerzitetima diljem svijeta više ni u kojem smislu nema dovoljno zastupljenosti književnokritičkog obrazovanja i osposobljavanja. Toj problematici odnedavno posebno doprinosi ubrzani razvoj tzv. umjetne inteligencije i masovni rast njene upotrebe, pa time i porast plagijarizma, i to

stravično neuhvatljivog ili svakako teško uhvatljivog. Univerziteti nastavni planovi i programi, s manjinskim izuzecima, najčešće ne uključuju predmete koji se bave pisanjem književne i kulturne kritike. Globalno je više zastupljeno kreativno pisanje, mada ni ono nije dominantno – naprotiv, jer su humanističke i društvene nauke te studiji umjetnosti u današnjem svijetu uveliko marginalizirani, čak i nepravedno obezvrjeđeni. U obrazovnom, opstajućem i (p)održavajućem pravcu književne i kulturne kritike, međutim, javile su se mnoge izvanuniverzitetske i, u odnosu na instancu univerziteta, alternativne instance koje predano rade na očuvanju književne i kulturne kritike i njene vidljivosti, ali i na njenom razvoju unutar same sebe, kao i na njenoj evolutivnoj manifestaciji. U tome je, između ostaloga, vrlo značajan osebujni rad i višestruki doprinos „Bookstanove radionice za mlade književne kritičare/ke, kolumniste/ice, novinare/ke i studente/ice“, koja se od 2016. godine kontinuirano, jednom godišnje, održava u Sarajevu, u organizaciji izdavačke kuće Buybook. „Bookstanova radionica“ je, naime, vid edukativnog programa Buybookovog međunarodnog festivala književnosti „Bookstan. No East. No West.“ u Sarajevu, a sačinjena je od spoja obrazovanja, i to iz područja kako akademske tako i novinske, odnosno medijske kritike, i praktičnog rada za mlade ljude iz Bosne i Hercegovine, Crne Gore, Hrvatske, Slovenije i Srbije. Zahvaljujući informaciji⁵ koju sam dobila od izvršne direktorice Festivala „Bookstan“, urednice, kritičarke i teoretičarke književnosti Lamije Milišić, navodim hronološki, uz godinu održavanja i dodatne informacije o određenoj temi date radionice (gdje god je to primjenjivo), voditelje i voditeljice „Bookstanove radionice“ od samog početka njene realizacije do posljednje održane, u odnosu na vrijeme nastanka ovoga rada, kako slijedi: Edin Pobrić (2016), Nerzuk Ćurak (2017), Krno Lokotar (2018, tema: „Kako čitati pisca?“), Vladimir Arsenić (2019, tema: „Književna kolumna“), Katarina Luketić (2020, tema: „Kritika i istina: šta, kako i kome čitamo?“), Nenad Veličković (2021, tema: „Kritika i književni zanat“), Jagna Pogačnik (2022, tema: „Književna kritika – između teksta i (kon)teksta“), Selma Raljević (2023, tema: „Savremena književna i kulturna kritika: *opasno čitanje*“⁶) i Andrea Lešić (2024, tema: „Konstrukcija nade

⁵ Milišić, Lamija. „Voditelji Bookstanove radionice“. Email primila Selma Raljević, 22. 1. 2024.

⁶ Ovaj tekst je inspirativno i nastao na osnovi mog iskustva rada u svojstvu voditeljice date „Bookstanove radionice“. Općenito, „Bookstanova radionica“ je ne samo poligon književne i kulturne kritike, nego je izrasla i u renomiranu *alternativnu* školu književne i kulturne kritike sa živom tradicijom, s onom koja

i beznađa u književnoj kritici). Osim sedmodnevnih predavanja, radioničkog, ali i dodatnog, pripremnog i prigodnog predradioničkog rada s voditeljem-/voditeljicom „Bookstanove radionice“, taj edukativni program svake godine ugosti i niz stručnih, relevantnih i eminentnih predavača-/predavačica iz Bosne i Hercegovine i inostranstva. Kao takva, Bookstanova radionica je ne samo prvi „No East. No West.“ ostvareni edukativni program književne i kulturne kritike na prostoru bivše Jugoslavije, već je godinama bila i ostala jedinstvena u Bosni i Hercegovini i šire. Od 2023. godine nadalje, sličnu praksu su na svoj način počele implementirati i druge instance na prostoru zemalja bivše Jugoslavije. Te godine je organizovan prvi edukativni program specijaliziranog portala Hrvatskog društva pisaca za književnost, kritiku i srodne kulturno-umjetničke i društvene teme *Kritika HDP* u Zagrebu, upravo u vidu radionice književne kritike, ostvarene pod nazivom „Književna kritika i suvremeni mediji: praksa“. Nju su vodili urednice i urednici *Kritike HDP*, i to u sljedećim sekcijama i poimenično: „Kritika suvremene proze“ – Jagna Pogačnik, „Kritika esejistike i publicistike“ – Katarina Luketić, „Kritika suvremene poezije“ – Marko Pogačar, „Modeli javnog predstavljanja književnosti“ – Kruno Lokotar, „Urednički rad u kulturnim medijima“ – Boris Postnikov⁷. Tokom 2023. i 2024. godine je pokrenuta i online radionica književne kritike za mlade o savremenoj književnosti koju pišu žene „Mlada Evropa čita“. Nju je organizirala sarajevska nezavisna medijska plaforma za dokumentarne tekstove, reportaže, intervjuje, videopriče i podcast *Naratorium*, u saradnji s beogradskom izdavačkom kućom Štrik i regionalnim partnerima, a u okviru projekta „Njena priča je i tvoja priča, *univerzalne vrijednosti ženske evropske književnosti*“ pod pokroviteljstvom *Kreativne*

ne stoji, nego se razvija. Ona je već polučila i kontinuirano polučuje kvalitetom i uspjehom u edukaciji i doedukaciji mladih književnih i kulturnih kritičara. Također je doprinijela te i dalje doprinosi rastu, razvoju, osnaživanju i jačanju književne i kulturne kritike, pa i njenoj novoj, savremenoj, pozitivnoj, promišljenoj i relativnoj transformaciji i mutaciji, a onda i njenom ispunjenijem i vidljivijem životu u njegovoj sveukupnosti i evoluciji. Zapravo, „Bookstanova radionica“ je uveliko i umnogome doprinijela oživljavanju književne i kulturne kritike na zajedničkom jeziku koji danas povezuje ne samo Bosnu i Hercegovinu, Crnu Goru, Hrvatsku i Srbiju, već s njima i Kosovo, Makedoniju i Sloveniju na osnovu postojećih govornika tog jezika i u tim državama, kao i iseljništvo svih zemalja bivše Jugoslavije.

⁷ Vidi: „Kritika h,d,p, vas poziva na radionicu književne kritike“. *Kritika HDP* (18. rujana 2023), <https://kritika-hdp.hr/kritika-hdp-vas-poziva-na-radionicu-književne-kritike/>, 22. 1. 2024.

Evrope. Prema riječima⁸ Lejle Kalamujić, koordinatorice tog projekta, književnice i kulturne radnice, planirano je da se radionica „Mlada Evropa čita“ realizira u vodstvu narednih regionalnih kritičarki i naučnica: Ljubice Pupezin, Selme Raljević, Biljane Dojčinović, Nađe Bobičić, Maje Abadžija i jedne kritičarke iz *Bookse*, fizičkog i online prostora posvećenog književnosti u svim njenim oblicima i pojavama, sa sjedištem u Zagrebu. Naime, ta radionica u vrijeme pisanja ovih redaka nije završena, već traje, a namijenjena je za mlade ljude koji govore i pišu na srpskom, bosanskom, hrvatskom ili crnogorskom jeziku. Sve tri navedene radionice su, na svojevrsan način, koncipirane u vidu serije predavanja i radionica za mlade osobe određenih dobnih skupina, a uključuju i objavljivanje kritika nastalih u toku tih programa. Pored njih, postoje i druge platforme u fizičkom ili u online okruženju koje su djelimično ili u potpunosti posvećene unapređenju i razvoju kritike, kritičkog mišljenja i govorenja, kakvo je, naprimjer, beogradsko Udruženje KROKODIL, čiji naziv je „akronim na svim varijantama zajedničkog jezika i znači: Književno Regionalno Okupljanje Koje Otklanja Dosadu I Letargiju“, te niz internetskih portala i podkasta (engl. *Podcast*) koji se kvalitetno bave književnošću i/ili književnom kritikom, pa i *newslettera* s takvom preokupacijom i oblikotvorenjem, itd. Prema svemu tome, u opstojnosti književne i kulturne kritike u savremenosti, i to posebno one nevidljivije i manje dominantne – akademske, na što ini pokazatelji upućuju, svakako su važni: imaginacija, inovacija, iskušavanje i implementacija novoga u nauci o književnosti, u njenoj grani ili disciplini koja se tiče književne kritike, te općenito stvaranje i nastajanje novih žanrova, formi diskursa i manifestacija književne kritike. Sve to treba biti u skladu s dešavanjima i izazovima novog vremena, s njim u sagovorništvu, te tako i u pravcu osavremenjivanja i prilagođavanja promjenama savremenice, ali da se pri tome ne upadne u stupice bilo kakve masovne instrumentaliziranosti, kao i da se ne iznevjere osnovni est/etički i vrijednosni principi kritike koji suštinski kritiku i čine kritikom.

Uprkos umnogome nepovoljnom današnjem stanju književne i kulturne kritike, kao i široko rasprostranjenom nedostatku institucionalne podrške, smrt književne kritike se nije desila. Ukoliko se ona desi, desit će se i smrt kulture. Naime, kako to Nataša Govedić višestruko ističe, kultura je lobotomizirana bez djelovanja kritike, odnosno kultura „završava kad se iz nje istjeraju kritičari“ (378). Iako su nerijetko, pa i uobičajeno, na marginama društva, što je ujedno i pozicija slobode, kao i pozicija slobodnog ekscentrika, kritičarke i kritičari (još)

⁸ Kalamujić, Lejla. „Radionica književne kritike – pitanje“. Email primila Selma Raljević, 22. 1. 2024.

uvijek djeluju *umijećem prosuđivanja, vještinom razlučivanja, intenzifikacijom svijesti* te govorenjem istine u lice moći svojim kritičkim tekstovima. Baš kao književnice-/književnici i, općenito, umjetnice-/umjetnici, i kritičarke-/kritičari „ulažu svoju pozornost u uspostavljanje pažljivo konstruiranog neposluha“ (Govedić 414). Kritički tekst je oduvijek, u svim kretnjama i pokretima kritike, kako to veli Roland Barthes, „ona neinhibirana osoba koja pokazuje stražnjicu Političkom Ocu“ (Govedić, 432). Drugim i višeobuhvatnim riječima te metaforički rečeno, kretnje i pokreti književne i kulturne kritike se oduvijek i uvijek dešavaju u pravcu neromantiziranog, skeptičnog i slobodnog uvida u istinu da je *car je gol*, između ostaloga, ali u savremenosti svakako uz *novu* posvećenost čitateljskom zadovoljstvu čitanja književnog teksta ili tekstova u fokusu i, također, samog kritičkog teksta, kao i nužno uz *novu* posvećenost artikulirajućoj i reartikulirajućoj dijalogičnosti s društvenom sredinom. Jer, „[z]amislite svijet u kojem je sve shvaćeno i shvatljivo. Ima li gore distopije?“ (Govedić 384).

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MOVEMENTS AND TRENDS IN THE LIFE OF LITERARY AND CULTURAL CRITIQUE

The word *critique* originates from Ancient Greek, meaning the act of assessment and the skill of discernment. It, just like the word *criterion*, is derived from Ancient Greek word *krino*. The genre of writing called *critique* first emerged in the later stages of the 17th century. Its growth, development, and expansion occurred during the 18th century and beyond. Critique became, so to speak, an equal partner to literature in the 19th century. A professional literary critique emerged through university education in the late 19th and early 20th centuries. This was followed by the institutionalization of literary criticism and its development as a scientific discipline and discourse, branching within the study of literature and extending beyond it, accompanied by its highs and lows. Oscar Wilde says that the Greeks bestowed the entire system of art criticism and their refined critical instinct upon us. He adds that this is not at all coincidentally linked to the material they most meticulously criticized, which is language (1117). In that vein, Harold Bloom states that he sees no difference, neither in class nor in degree, between the language of poetry and the language of critique (16). Roland Barthes expresses the same opinion about the language of poetry and the language of critique (40). Therefore, one of the initial axioms of critique is that it is a kind of prose that can be considered or is actually considered a sort of artistic prose. Bloom and Barthes both not only abolish hierarchy but also annul the rigid polarization between the writer and the critic, as well as such a dichotomy between the language of artistic and critical texts. A literary critique, therefore, and based on all its other postulates, is a peculiarly democratic type of artistic text, just as a literary text is. Additionally, it is worth mentioning that in the writing of critique—because it is, above all and originally, a written form—and especially in the writing of academic critique, there are established rules and norms, but even within those given frameworks and in accordance with them, there is freedom for the author's own stylistic figuration and configuration. Otherwise, each and every critique, especially the academic one, would be uniform, rigid, and lifeless.

A critical *reading* is not a mere reading of a text. Such *reading* entails expert reception and qualitative assessment of literary text, its careful analytical reading and meaningful interpretation, with a comprehensive aim to establish a dialogue with the literary text as objective and sincere as possible, as well as impartial observation and competent understanding of its communicative effects. Accordingly, the basic tenets and value principles of literary critique and criticism remain unchanged despite all changes in the development and modifications in the forms and modes of a critical expression over time. Particularly in a contemporary, open, meaningful, and free critical thinking, questioning, reassessment, and contemplation of a literary text and, relatedly, a general extraliterary reality, new movements of literary and cultural critique and criticism emerge both in terms of approaching literary text and in the sense of its interpretation, as well as in the overall manifestation of literary and cultural critique and criticism.

The traditionally established, conventional, and one-dimensional approaches and methods of *reading* literary texts, more precisely, the external approach and such positivist method, and the internal approach and such immanent method, are surpassed and unified in contemporaneity precisely due to the dialectical and pluralistic nature of contemporaneity itself, its constituents, and phenomena. The same applies to extrinsic criticism, which focuses on the context of the literary work, and to intrinsic criticism, which focuses on the formal aspects of the literary work. Among other things, the literary text always articulates and archives contemporaneity in its characteristic way, just as literary and cultural critique does in its dialogue with the literary text. Since individuals, phenomena of reality, and texts are interconnected, and since all of this, individually as well as in mutual connection and interrelation, develops from transnational connections, Rita Felski states that a literary critique “is no longer a matter of looking only at *texts*; or of explaining those texts by invoking the box of historical-political *context*; but of tracing hybrid and heterogeneous constellations of texts, persons, and things” (762). In that way and in that domain, such transnational and multidimensional approaches and methods of critique, its thought and theory, especially in their relation to previous but also parallel conventions of traditional national critical one-dimensionality, which truly and completely are not surpassed, are labeled as *postcritique* or, actually, as part of *postcritique* and its possible comparative theorization, which either is based on *relational thinking* of contemporary disciplines with “comparative” in their title or is connected to it (Anker and Felski). Within the framework of relational thinking and its accompanying application and elaboration in literary theory, the term *Worlding* has been expanded into a critical paradigm and theoretical approach to addressing the multiple interweavings and modes of joint action of individuals, texts, things/phenomena, with a constant shifting of the center. This term originates from the German philosopher Martin Heidegger (59-62). In a sense of postcritique, *Worlding* is a contemporary literary and interdisciplinary approach that uses an extensive frame of reference in which the nation/state is just one point on the spatial scale, along with the region, hemisphere, climatic area, trade zone, etc. In contrast to critical approaches of, for example, poststructuralism, new historicism, and feminism, which specific critical practices and principles are aimed at discovering and resolving a certain subversive message hidden in the text, the postcritique critics find and advocate a new standpoint, a new approach, a new way, and a new mode of (new) literary *reading* in accordance with a *relational ontology*, as Rita Felski calls it (747). Such ontology spreads to the study of the network of texts and connections between them in tandem with human and non-human action through the past, present, and with stepping into the future. This means that postcritique, besides unifying the intrinsic and extrinsic, and applying both the internal and external approach, or in other words, besides analyzing and interpreting the literary text both as a separate entity and in its connection to the context, including the identity, life, and work/opus of the author(s), and thus relatedly the literary field of a certain national literature or more of them, also transcends and surpasses

the traditionally anchored, canonical, and one-dimensional framework of the national domain. It does so through a transnational view and understanding of both the entity and identity of the literary text and its author(s), as well as the connection of all that mutually and also with the (extra)literary context. Additionally, the transnational (in)sight of (post)critique—its observation, analysis, and interpretation—implies an equal national and supranational *reading* of literature across space and time. Accordingly, a literary postcritique, besides a transnational approach, also implies a transdisciplinary approach. Moreover, and relatedly, the movements, trends, and manifestations of a literary postcritique, or at least a part thereof, advocate primarily for a critical return to its literary orientation and focus, or a new reversion to the original literary determination of literary critique, as opposed to, for example, solely theoretical preoccupations, due to which such academic and scientific critique has particularly lost its focus on what makes a literary text literary and what makes literary critique literary, thus causing this type of literary critique to become distinctly separate and isolated in narrow academic towers from non-academic and broader readership. In any case, the movements and actions of literary and cultural critique in contemporaneity certainly occur with a renewed dedication to the readerly pleasure of reading both literary text(s) in focus and the critical text itself, and necessarily with a new dedication to articulating and rearticulating dialogicity with the societal environment.

This paper, dealing with the topic “Movements and trends in the life of literary and cultural criticism,” addresses all of the above, as well as the challenges and risks of contemporary literary and cultural critique and criticism.

Keywords: Literary and Cultural Critique; Development, Motions, and Movements of Literary and Cultural Critique; Challenges and Risks of Literary and Cultural Critique and Criticism; Contemporary Literary and Cultural Critique; Contemporary Practices of Literary Critique and Criticism

Language Studies

Nauka o jeziku

PHRASEME UND IHRE FUNKTIONEN IM DEUTSCHEN UND ITALIENISCHEN WÄHREND DES KRIEGES IN DER UKRAINE

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Abstrakt: Phraseme sind feste Wortverbindungen, die folgende Eigenschaften haben: (1) Polylexikalität, d. h. jedes Phrasem besteht aus mehr als einem Wort; (2) Festigkeit, d. h. Phraseme sind als eine Einheit in unserem Gehirn gespeichert und werden in genau dieser Kombination von Wörtern verwendet; (3) Idiomatizität, d. h. Phraseme im engeren Sinne weisen eine Diskrepanz zwischen der phraseologischen und wörtlichen Bedeutung auf (Burger 2010, 11-32). Unterschiedliche Funktionen von Phrasemen, unter anderem Expressivität, Einstellung, Ironie, Euphemismus, Argumentation und Manipulation, hängen oft von dem Kontext ab, d. h. an welcher Stelle in einem Text sie vorkommen und von wem sie verwendet werden (Dobrovol'skij 61-63; Fleischer 1997, 218-220; Stöckl 188-190; Skog-Södersved 270-274; Sandig 168).

In diesem Beitrag werden Phraseme im Deutschen und Italienischen während des Krieges in der Ukraine untersucht. Das Ziel dieses Beitrags ist es, Unterschiede und Ähnlichkeiten im Gebrauch von Phrasemen während des Krieges in der Ukraine im Deutschen und Italienischen zu bestimmen, u. a. Idiomatizität, Funktionen der Phraseme sowie ihre Position in Texten. Die Phraseme wurden aus den Online-Zeitungen *Der Spiegel* und *La Repubblica* extrahiert. Es wird bestimmt, welche und wie viele Phraseme in den Zeitungsartikeln über den Krieg in der Ukraine verwendet werden, welche Funktionen sie erfüllen und von wem sie verwendet werden. Außerdem werden die Ähnlichkeiten und Unterschiede zwischen den beiden Sprachen kontrastiert.

Schlüsselwörter: Phrasem, Kriegszeit, Funktionen der Phraseme, Diskurs, Italienisch, Deutsch

1. Einleitung

Die Phraseologie ist ein integraler Bestandteil jeder Kultur und ein wertvolles sprachliches Erbe. Sie umfasst komplexe Wortschatzeinheiten, die als verbale Kulturzeichen dienen. Oft sind Phraseme sehr alt und spiegeln Mythen, Sitten, Traditionen, Bräuche, Legenden, Symbole und Ideologien einer Kultur wider (Bock und Manerowa 43; Bralić 171).

Worte und Metaphern haben die Macht, die Realität zu definieren, da sie eine Reihe von miteinander verbundenen Implikationen aktivieren, die einige Aspekte unserer Welt hervorheben und andere verschleiern oder verbergen (Elia 967). Um die Kultur in der Phraseologie zu beschreiben, muss man zwischen kultureller Grundlage und kulturellen Spezifika unterscheiden. Die kulturelle Grundlage bezieht sich auf die Kultur in einem weiten Sinne bzw. die meisten Phraseme sind kulturbasiert und können nicht ohne kulturelle Kenntnisse verstanden werden. Kulturelle Spezifika setzen eine sprachübergreifende Perspektive voraus, d. h. ein Phrasem kann nur dann als kulturbasiert betrachtet werden, wenn es mit anderen Sprachen kontrastiert wird (Piirainen 209). Weiterhin muss noch hervorgehoben werden, dass die kontrastiven phraseologischen Untersuchungen eine große Einheitlichkeit europäischer Standardsprachen aufweisen, was mit gemeinsamem kulturellem Erbe erklärt werden kann (Piirainen 210).

Politischer Diskurs bezieht sich auf die intertextuelle Konstruktion in offiziellen Kommunikationen von Politiker:innen, während Mediendiskurs intertextuell in Artikeln von Journalist:innen erstellt wird. Sowohl Politiker:innen als auch Journalist:innen drücken ihre Positionen durch direkte oder transparente (overt) und indirekte oder undurchsichtige (mitigated) linguistische Mittel aus, die entweder objektiv oder subjektiv sein können (Škevin Rajko und Grgić Maroević 105).

2. Über Phraseme

Phraseme sind feste Wortverbindungen bzw. sie bestehen aus mindestens zwei Wörtern, d. h. Bestandteilen, die ihre eigene Bedeutung haben und die den Muttersprachlern genau in dieser Kombination bekannt sind (Burger 2010, 11; Burger 2002, 392; Bock und Manerowa 45; Fleischer 1982, 34; Casadei 13). Sie können in ihrer Länge variieren und unterschiedliche syntaktische Funktionen und Strukturen aufweisen, Bestandteile einiger Phraseme können konjugiert oder dekliniert werden, einige Phraseme sind idiomatisch und es gibt auch Phraseme, die speziell von Autoren geprägt wurden (Burger 2010, 12-14).

Phraseme teilt man auf Phraseme im weiteren und engeren Sinne. Phraseme im weiteren Sinne zeichnen sich durch ihre Polylexikalität und Festigkeit aus. Das bedeutet, dass sie aus mehr als einem Wort bestehen und diese Wortkombination in genau dieser Form häufig verwendet wird (wie z. B. bei Kollokationen) (Burger 2010, 14; Burger et al. 2). Phraseme im engeren Sinne sind zusätzlich durch ihre Idiomatizität gekennzeichnet, d. h. die Bestandteile bilden eine Einheit, die nicht vollständig durch die

syntaktischen und semantischen Regeln der Verknüpfung erklärt werden kann (Burger 2010, 14). Je nach Grad der Idiomaticität werden Phraseme als voll- oder teilidiomatisch bezeichnet. Teilidiomatische Phraseme behalten eine Komponente ihrer freien Bedeutung bei – das Phrasem *einen Streit vom Zaun brechen* ist hinsichtlich der Komponente *vom Zaun brechen* idiomatisch, während die Komponente *einen Streit* ihre lexikalische Bedeutung hat. Im Gegensatz dazu behalten keine Komponenten vollidiomatischer Phraseme ihre freie Bedeutung – das Phrasem *Öl ins Feuer gießen* hat die phraseologische Bedeutung *etwas noch schlimmer machen* und die Komponenten *Öl*, *Feuer* und *gießen* behalten ihre lexikalische Bedeutung nicht (Burger 2002, 392; Burger 2007, 90; Burger 2010, 14, 30; Cacciari und Tabossi 668).

Weiterhin können Phraseme nach unterschiedlichen Kriterien klassifiziert werden. Einerseits werden sie nach den Wortarten in substantivische, adjektivische, verbale usw. eingeteilt (Skog-Södersved 269). Andererseits werden sie nach der Zeichenfunktion in der Kommunikation in referentielle (z. B. *schwarzes Brett*, *jmdn. übers Ohr hauen*, *Morgenstund hat Gold im Mund*), strukturelle (z. B. *in Bezug auf*, *sowohl – als auch*) und kommunikative Phraseme (z. B. *Guten Morgen*, *ich meine*) eingeteilt (Burger 2010, 36).

Funktionen der Phraseme sind vielfältig. Manche Phraseme sind besonders auffällige Bestandteile von Texten, weil sie ähnlich wie Metaphern auf doppelte Weise codiert sind. Das heißt, dass sie sowohl verbal als auch nicht-verbal mental repräsentiert werden. Die Bildhaftigkeit ist ein wichtiger Aspekt von Phrasemen und trägt zu ihrer konnotativen und stilistischen Wirkung bei, was sie zudem leicht merkbar macht (Elspar 288). Es wurde festgestellt, dass die meisten Phraseme in Bezug auf ihre Verwendung in der Praxis nicht funktional oder pragmatisch festgelegt sind, sondern pragmatisch neutrale Konstruktionen darstellen (Burger, Buhofer und Sialm 41 in Skog-Södersved 270). Weiterhin kategorisieren Palm (1997) und Burger (2003) Phraseme nach verschiedenen Stilebenen: überneutral (*Roma aeterna*), neutral (*zu Boden sinken*), unterneutral (*Rotz und Wasser heulen*) und vulgär (*zum Kotzen (sein)*) (Sandig 160). Laut Fleischer (1987: 52) ist es wichtig, das Zusammenspiel zwischen den Funktionen von Wortbildungskonstruktionen und Phrasemen zu berücksichtigen, um die komplexe Fragestellung aus einer differenzierteren Perspektive zu betrachten (Skog-Södersved 270).

Laut Koller (69) haben Phraseme eine „potenzielle Funktion“, da die tatsächliche Funktion durch den Kontext bestimmt wird (Skog-Södersved 271). Fleischer (1982, 221-223) fasst die pragmatischen Funktionen der Phraseme zusammen wie folgt: (1) Phraseme können das soziale

Verhältnis zwischen den Gesprächspartnern beeinflussen. Sie können verwendet werden, um eine gemeinsame Zugehörigkeit zu betonen, einen engeren Kontakt aufzubauen und eine Atmosphäre der Vertrautheit zu schaffen; (2) Phraseme können eine emotionale Haltung des Sprechers gegenüber dem übermittelten Inhalt anzeigen und emotionale Bewertungen (sowohl positiv als auch negativ) auf den Hörer übertragen, ohne diese direkt auszusprechen; (3) Phraseme können distanzierte und kritische Ironie ausdrücken; (4) Phraseme, die auf alltägliche Situationen Bezug nehmen, werden oft verwendet, um ein als abweichend empfundenen Verhalten als weniger schwerwiegend darzustellen, und zwar mit der Absicht, eine euphemistische Wirkung zu erzielen; (5) Die Verwendung von Phrasemen kann die Überzeugungskraft einer Argumentation durch Veranschaulichung, Einprägsamkeit und emotionale Betonung unterstützen. Im Gegensatz zur rein deskriptiven Ausdrucksweise können konnotierte, bildhafte Phraseologismen die Wertung bestimmter Eigenschaften des beschriebenen Phänomens verdeutlichen und somit auch Denkanstöße liefern; und (6) Phraseme sind aufgrund ihrer Klischeehaftigkeit und der Vielfalt der Anwendungen eine bequeme Möglichkeit, komplexe Situationen oder Verhaltensweisen in der alltäglichen Kommunikation zu benennen.

Die häufigsten Funktionen der Phraseme, die in der Literatur untersucht werden, sind Bewertung (Burger 2003, Burger 2007, Skog-Södersved, Sandig, Martins-Baltar), Emotion und Expressivität (Skog-Södersved, Rothkegel in Sandig, Duhme in Skog-Södersved), Argumentation (Skog-Södersved, Koller, Lüger), Manipulation (Burger 1987, Skog-Södersved), Humor (Norrick), Intensivierung und Euphemismus (Fleischer, Michel und Starke in Sandig 160).

Als die Funktion der Phraseme, die am häufigsten untersucht wurde, wird die Bewertung genannt. Laut Koller (608) werden mit Phrasemen „Welt und Umwelt, Sitten und Gebräuche, soziale Beziehungen, Einstellungen zu Sachverhalten und Menschen erfasst“. Phraseme haben die Fähigkeit, die Haltung des Sprechers zum Ausdruck zu bringen, was bedeutet, dass sie positiv, negativ oder ambivalent sein können. (Burger 2003 in Sandig 160). Burger (2003, 16-18) argumentiert, dass seriöse Journalist:innen Phraseme bewusst verwenden und dass diese nicht nur für die Gesamtstruktur des Textes von Bedeutung sind, sondern dass sie es den Journalist:innen ermöglichen, ihre persönlichen Meinungen und Wertungen in gewisser Weise auszudrücken (Skog-Södersved 271). Beispielsweise werden in Sportberichten Einstellungen der Journalist:innen zum Vorschein gebracht, indem sportliche Leistungen in Überschriften, im Vorspann, am Anfang oder am Ende kommentiert und

bewertet werden (Skog-Södersved 273).

Da die Emotion ein Sonderfall des Bewertens (Sandig 167) ist, stellen Phraseme „in der Regel expressive Konkurrenzformen zu Benennungseinheiten in der Wortstruktur“ dar (Fleischer, Michel und Starke 15-17 in Sandig 160). Sie können für expressive Zwecke eingesetzt werden, um sowohl beim Empfänger als auch beim Textproduzenten Emotionen hervorzurufen oder auszudrücken (Skog-Södersved 272). Die Horoskop-Texte sind beispielsweise „hervorragend geeignet, Affekte direkt zu thematisieren oder eine emotionale Sprechereinstellung mitschwingen zu lassen“ (Köster 310).

Weiterhin wird die argumentative Funktion der Phraseme schon in der antiken Rhetorik hervorgehoben (Wirrer 175). Phraseme werden oft als Prämissen oder Konklusionen in unterschiedlichen Schlusschemata verwendet (Wirrer 177). Burger (1987) untersucht Anschaulichkeits- und Argumentationsersparungsfunktionen in Massenmedien, Fleischer (1997) erwähnt ebenso die pragmatische Funktion der Unterstützung einer Argumentation (Skog-Södersved 271-272). Lüger (70-71) stellt fest, dass Phraseme hauptsächlich dazu dienen können, sprachliche Handlungen zu qualifizieren, Sachverhalte zu typisieren oder zu bewerten sowie übergeordnete Handlungen zu begründen oder zu rechtfertigen.

Die Funktion der Manipulation bezieht sich darauf, dass Phraseme auch „der Beeinflussung der Empfänger, wenn nicht sogar der Manipulation dienen“ (Mieder VIII in Skog-Södersved 272). Burger (1987, 22) betont, dass es falsch wäre, Phraseme in den Massenmedien pauschal als manipulativ zu bezeichnen, d. h. sie haben eine rhetorische Funktion in der Presse und sind nicht unbedingt manipulativ, da ihre Verwendung in Zeitungsartikeln und anderen Textsorten unterschiedlich ist (Skog-Södersved 271-272).

Phraseme werden oft scherzhaft und/oder ironisch mit humorvoller Absicht verwendet, z. B. in dem Sprichwort „Monkey see, monkey do“ sind scherzhafte Konnotationen erkennbar (Norrick 386, 392). Aufgrund ihrer Vertrautheit und Stabilität können sich Phraseme ideal zur Erzeugung von Humor in verschiedenen Diskursformen wie Gesprächen, Witzen und Comics eignen, da sie u. a. Überraschungsvergleiche, volkstümliche Sprache, Paradoxe, Tautologie und ethnische Stereotypisierung verwenden (Norrick 302-303).

Letztendlich drücken Phraseme oft Intensivierung, Anschaulichkeit, Expressivität und Euphemismus aus (Fleischer, Michel und Starke 15-17 in Sandig 160). Bei den Phrasemen gibt es viele Graduierungen und hyperbolische Formen, z. B. *fahren wie wild, eine Luft zum Schneiden*, wobei das „Gestaltungselement der Übertreibung“ als zentral

hervorgehoben wird (Dietz 393 in Sandig 161). Auf der anderen Seite verbalisieren viele Phraseme „tabuisierte Denotate auf verhüllend-euphemistische, verharmlosende, mildernde Art und Weise“ (Hessky in Koller 608) oder werden als Vermeidungsstrategie eingesetzt und nutzen die Unbestimmtheit aus (Piirainen 216). Ein Beispiel für die euphemistische Wirkung eines Phrasems ist *lange Finger machen* für *stehlen* (Burger et al. 8).

Normalerweise haben Texte in Printmedien die primäre Funktion, Informationen zu vermitteln und Unterhaltung zu bieten, demnach tragen auch Phraseme diesen Funktionen bei (Skog-Södersved 270). Die Position innerhalb eines Textes kann einen Einfluss darauf haben, wie bedeutend oder wirkungsvoll Phraseme sind. Nach der Positionierung von Phrasemen können sie unterschiedliche Funktionen haben, d. h. (1) Phraseme als Halter am Beginn eines Textes haben die Funktion der Emotionalisierung und des Neugierigmachens (z. B. Überschrift), (2) Phraseme als Klammer am Beginn und am Ende des Textes ergänzen den Text, indem sie ihn thematisch, ästhetisch oder persuasiv abrunden und (3) Phraseme als Scharnier, wodurch zwei verschiedenartige Teile eines Textes gespiegelt, zusammengebunden werden (Rothkegel 240-242 in Sandig 168).

3. Ziel, Forschungsfragen und Methodologie

Der vorliegende Beitrag analysiert den Einsatz von Phrasemen im Deutschen und Italienischen während des Krieges in der Ukraine. Das Ziel besteht darin, die Gemeinsamkeiten und Unterschiede bei der Verwendung von Phrasemen in beiden Sprachen zu identifizieren.

Hierzu werden Phraseme aus den Online-Zeitungen *Der Spiegel* und *La Repubblica* extrahiert. Das Korpus umfasst den Zeitrahmen von zwei Wochen nach dem Angriff Russlands auf die Ukraine (von 24. Februar 2022 bis 10. März 2022). Es wurden 142 deutsche und 78 italienische Phraseme gefunden. Man geht davon aus, dass Phraseme aufgrund ihrer bildhaften Natur eine Anziehungskraft auf Leser haben können. Aus diesem Grund werden keine nicht-idiomatischen Phraseme berücksichtigt, sondern nur voll- und teilidiomatische. Es wird untersucht, welche Funktionen Phraseme erfüllen und von wem sie verwendet werden. Zudem werden die Anzahl und die Art der Phraseme in den Artikeln über den Konflikt in der Ukraine erforscht und die Unterschiede und Gemeinsamkeiten der beiden Sprachen verglichen.

Da Phraseme unterschiedliche Funktionen erfüllen können, werden hier Funktionen von Phrasemen nach dem Typ des Diskurses ausgewählt. Der Mediendiskurs und das Thema „Krieg in der Ukraine“ beschränken den Gebrauch von Phrasemen, d. h. Phraseme im Mediendiskurs

erregen Aufmerksamkeit und machen neugierig, aber sie werden in diesem Typ von Diskurs nicht humoristisch verwendet. Demnach werden in diesem Beitrag die Funktionen: Bewertung, Emotion, Argumentation, Intensivierung, Euphemismus und Ironie betrachtet.

4. Analyse

In dem Zeitrahmen vom 24. Februar bis zum 10. März 2022 wurden aus den deutschen und italienischen Online-Zeitungsartikeln über den Krieg in der Ukraine 220 Phraseme extrahiert, davon 142 aus dem deutschen und 78 aus dem italienischen Korpus. Einige Phraseme tauchen mehrmals im Korpus auf – im deutschen Korpus sind das *auf dem Spiel stehen*, *auf dem Tisch liegen*, *auf den Weg bringen*, *auf eigene Faust*, *auf ein neues Glas setzen*, *auf Eis liegen*, *aufs Spiel setzen*, *der Ball liegt bei jmdm.*, *die Stirn bieten*, *einen kühlen Kopf bewahren*, *Farbe bekennen*, *grünes Licht geben*, *im Stich lassen*, *in die Hände spielen*, *in jmds. Hände fallen*, *ins Mark treffen*, *ins Spiel kommen*, *ins Visier nehmen*, *Nummer eins* sowie *Wenn und Aber*, und im italienischen *cadere nelle mani di qualcuno* und *fare presa*. In den Korpora wurde festgestellt, dass die meisten deutschen Phraseme vollidiomatisch (89 %) sind (z. B. *ans Licht kommen*, *in jmds. Hände fallen*, *Nummer eins*, *Öl ins Feuer gießen*), während bei den italienischen Phrasemen sowohl voll- als auch teilidiomatische vorkommen - 58 % vollidiomatische (z. B. *cadere in mano*, *a caldo*, *mettere in ginocchio*) und 42 % teilidiomatische (*allargarsi a macchia d'olio*, *farsi beffe di qualcuno*, *cessare il fuoco*).

Im deutschen Korpus wurden Phraseme in 55 % der Beiträge in direkten und indirekten Zitaten verwendet, wobei in 45 % der Beiträge das Phrasem von Journalist:innen verwendet wurde. Im Unterschied dazu werden im italienischen Korpus 62 % der Phraseme von Journalist:innen verwendet und 38 % in direkten und indirekten Zitaten (s. Tabelle 1). Journalist:innen übertragen direkt oder indirekt die Worte der Politiker:innen, in denen sich Phraseme befinden, aber verwenden sie auch selbst, um ihre eigene Meinung oder Emotionen auszudrücken, etwas zu bewerten, intensivieren oder abzuschwächen.

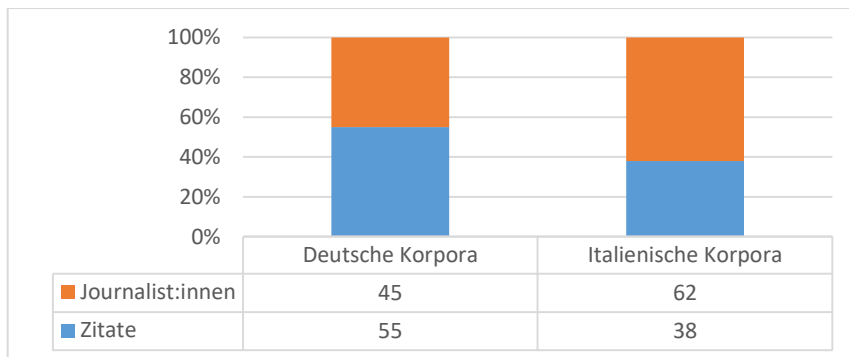


Tabelle 1. Gebrauch von Phrasemen

Im deutschen Korpus werden die meisten Phraseme in der Mitte des Artikels verwendet, sogar 77 %. Im Unterschied dazu befindet sich nur 40 % der Phraseme im italienischen Korpus in der Mitte, während der Rest der Phraseme am Anfang oder am Ende des Artikels steht (35 % am Anfang und 17 % am Ende). Demnach lässt sich schließen, dass italienische Texte häufig mit einem Phrasem in das Thema einführen oder es abrunden, während deutsche Phraseme gleichmäßig im Text verteilt sind. Im Deutschen befindet sich 11 % der Phraseme in einem Titel oder Untertitel, wobei das im Italienischen 8 % der Phraseme ist (s. Tabelle 2).

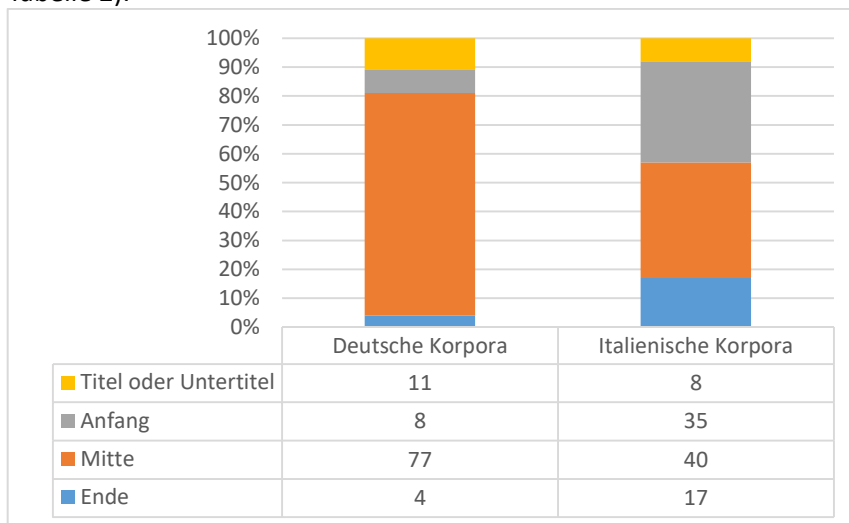


Tabelle 2. Position des Phrasems im Text

Die Funktionen sind in beiden Sprachen ähnlich gleichmäßig verteilt: die häufigste Funktion der Phraseme ist Bewertung mit 60 % der deutschen und 39 % der italienischen Phrasemen (z. B. *Nummer eins*,

Klartext sprechen, die Stirn bieten, auf dem richtigen Weg, forzare la mano, mettere in gioco, pagare a caro prezzo, doccia scozzese). Nach der Bewertung folgen Intensivierung mit 15 % der deutschen und 23 % der italienischen Phrasemen (z. B. *Wenn und Aber, Spitze des Eisbergs, das Blaue vom Himmel versprechen, um jeden Preis, partire in picchiata, arrivare alle stelle, allargarsi a macchia d'olio, in un lampo*), Euphemismus mit 14 % der deutschen und 20 % der italienischen Phrasemen (z. B. *auf Eis legen, außer Gefecht setzen, fest in jmds. Hand sein, jmdn. zu Fall bringen, cadere in mano, mettere in ginocchio, piovere sul bagnato, cessare il fuoco*), Argumentation mit 6 % der deutschen und 6 % der italienischen Phrasemen (z. B. *jemandem/ einer Sache den Hahn zudrehen, grünes Licht geben, der Teufel steckt im Detail, molta acqua è passata sotto i ponti, a faccia a faccia, cantare vittoria*) und Emotion mit 5 % der deutschen und 12 % der italienischen Phrasemen (z. B. *das Herz zerreißen, einen kühlen Kopf bewahren, girare le spalle, mettersi nei panni di qualcuno*). Es gibt keine Phraseme mit der Funktion der Ironie (s. Tabelle 3). Es lässt sich schließen, dass im Deutschen die Funktion der Bewertung dominiert, während im Italienischen neben der Bewertung auch die Funktionen Intensivierung und Euphemismus häufiger verwendet werden.

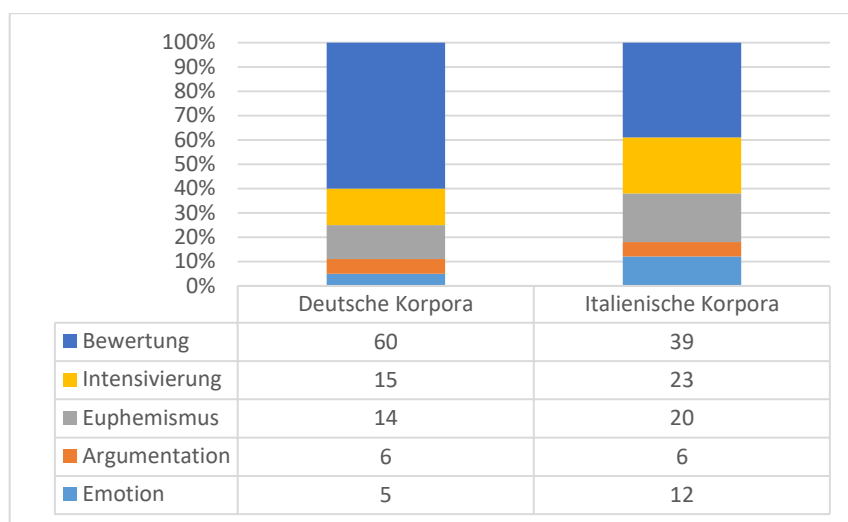


Tabelle 3. Funktionen der Phraseme

In folgendem Teil des Beitrags werden Beispiele für jede Funktion der Phraseme im Deutschen und Italienischen dargestellt.

4.1. Deutsches Korpus

1. Der frühere Bundeskanzler Gerhard Schröder hat schon viele politische Schlachten geschlagen, einige hat er gewonnen, einige verloren. Er **hat ein dickes Fell** oder besser gesagt, eine Hornhaut wie Beton, weshalb er bislang an seinen Russlandposten bei diversen Firmen festhält. (Der Spiegel, 2.3.2022)

Das vollidiomatische Phrasem *ein dickes Fell haben* befindet sich im Beispiel (1). Das Phrasem bedeutet „dickfellig sein, viel Ärger vertragen können“, d. h. eine hohe Toleranz gegenüber negativen Emotionen und Kritik haben (DRW 215). Das Phrasem wurde von einem Journalisten in der Mitte des Artikels verwendet. Der Journalist verwendet das Phrasem als die Bewertung vom früheren Bundeskanzler Gerhard Schröder, um Schröders Fähigkeit zu beschreiben, Kritik und Ärger standzuhalten, und um zu erklären, warum er trotz Kontroversen an seinen Russlandposten festhält. Es wird impliziert, dass Schröder aufgrund seiner persönlichen Stärke und Widerstandsfähigkeit in der Lage ist, mit negativen Reaktionen umzugehen und weiterhin zu handeln. Das Phrasem hat ebenfalls die Funktion der Intensivierung, weil der Journalist seine Aussage wiederholt und näher mithilfe einer Metapher beschreibt, d. h. Schröder hat nicht nur ein dickes Fell, sondern auch *eine Hornhaut wie Beton*.

- Am Donnerstag twitterte sie nun plötzlich: »Die Invasion Russlands in die Ukraine ist ohne **Wenn und Aber** zu verurteilen. Dieser Krieg ist durch nichts zu rechtfertigen und ein gravierender Bruch des Völkerrechts.« (Der Spiegel, 24.2.2022)

Im Beispiel (2) befindet sich das direkte Zitat der Linken-Außenpolitikerin Sevim Dağdelen, in dem sie das vollidiomatische Phrasem *Wenn und Aber* mit der Bedeutung „Zweifel, Einwände“ verwendet (DRW 861). Das Phrasem wurde am Ende des Artikels verwendet, um die Ernsthaftigkeit der Lage zu unterzeichnen. Die Modalität der Aussage wurde mit dem Phrasem intensiviert bzw. die Hauptfunktion des Phrasems ist Intensivierung, d. h. die Invasion muss ohne Einwände verurteilt werden. Die zweite Funktion dieses Phrasems ist die Bewertung, weil die Politikerin mit dieser Aussage die Invasion Russlands in die Ukraine negativ bewertet.

- Verteidigungsminister Olexsij Resnikow berichtete, die ukrainische Marine habe ihr Flaggschiff »Hetman Sahajdatschnyj« selbst versenkt, damit es nicht **den Gegnern in die Hände falle**. (Der Spiegel, 4.3.2022)

Das vollidiomatische Phrasem *jmdm. in die Hände fallen/kommen* mit

der Bedeutung „in jmds. Gewalt, Besitz kommen (...) in jmds. Gewalt geraten“ (DRW 324) wurde in dem indirekten Zitat von dem Verteidigungsminister Oleksij Resnikow im Beispiel (3) verwendet. Das Phrasem befindet sich in der Mitte des Artikels und wirkt euphemistisch, d. h., es ist ein weniger direkter und schonenderer Ausdruck für die Möglichkeit, dass das Schiff von den feindlichen Kräften erobert oder erbeutet wird. Hier vermeidet man eine explizite und direkte Aussage, die als bedrohlich oder negativ wahrgenommen werden könnte. Stattdessen wird die Möglichkeit des Eintreffens eines unerwünschten Ereignisses indirekt und abgeschwächt ausgedrückt.

- »Statt in weitere Aufrüstung zu investieren, muss der Ausbau der erneuerbaren Energien, die Wärmewende und der vollständige Ausgleich der sozialen Auswirkungen, wie steigende Energiepreise, oberste Priorität haben. Die Schuldenbremse darf hierfür nicht länger **im Wege stehen**.« (Der Spiegel, 27.2.2022)

Im Beispiel (4) befindet sich das vollidiomatische Phrasem *jmdm., einer Sache im Weg[e] stehen/sein* mit der Bedeutung „für jmdn., etw. ein Hemmnis sein“ (DRW 851). Das Phrasem wurde in einem direkten Zitat am Ende des Zeitungsartikels verwendet. Das Zitat stammt von dem Co-Chef der Grünen-Nachwuchsorganisation, Timon Dzienus, der mit dem Phrasem seine Meinung bildhaft argumentiert, d. h., es wurde argumentiert, dass die Begrenzung der Staatsverschuldung, die durch die Schuldenbremse vorgegeben wird, möglicherweise verhindert, dass ausreichend Mittel für den Ausbau erneuerbarer Energien und die soziale Absicherung aufgewendet werden können. Es fordert eine Änderung der Politik, um diese Ziele zu erreichen und die Schuldenbremse nicht als Hindernis für den notwendigen Wandel zu akzeptieren.

- Es gab einen 18-jährigen Jungen, der nicht ausreisen durfte. Auch ein Pflegevater durfte nicht mit. Die Mutter und deren Kinder blieben dann bei ihnen und kehrten mit ihnen zurück. Das **hat mir** natürlich **das Herz zerrissen**. (Der Spiegel, 2.3.2022)

Das vollidiomatische Phrasem *jmdm. das Herz zerreißen* mit der Bedeutung „jmdn. tief bekümmern“ befindet sich im Beispiel (5) (DRW 350-351). Das Phrasem befindet sich in einem Interview und wurde von dem ukrainischen Arzt Roman Kornijko verwendet. Roman Kornijko rettete 157 Kinder nach Deutschland. Das Phrasem wurde in der Mitte des Interviews verwendet und dadurch wurden die Emotionen von

Kornijko vermittelt. Er ist sehr besorgt und traurig und er sorgt sich um die betroffenen Personen und macht sich Gedanken über ihre schwierige Situation.

4.2. Italienisches Korpus

- Per Maurizio Maddaloni tour operator e referente Fiafet «**piove sul bagnato**, siamo abituati a **docce scozzesi** ma ora ci troviamo in un combinato disposto di negatività ». (La Repubblica, 25.2.2022)

In dem Beispiel (6) befinden sich zwei vollidiomatische Phraseme: *piove sul bagnato* und *doccia scozzese*. Das erste Phrasem *piove sul bagnato* (wörtlich *es regnet auf das Nasse*) bedeutet, dass etwas sich wiederholt, es kommt Schlimmes auf Schlimmes zu, um eine bereits schwierige Situation weiter zu verschlimmern bzw. wenn es sich auf etwas Vorteilhaftes oder Nachteiliges bezieht, das immer denselben Personen passiert (URL1). Das zweite Phrasem *doccia scozzese* (wörtlich *schottische Duschen*) bezieht sich auf eine Dusche mit abwechselnd kaltem und heißem Wasser und bedeutet eine Abfolge von Nachrichten, Ereignissen oder anderen Dingen, die abwechselnd gut und schlecht sind und wie ein Wasserstrahl kommen, mal heiß und mal kalt (URL2). Beide Phraseme befinden sich in einem direkten Zitat von einem Tour-Operator und Vertreter der italienischen Vereinigung von Reiseagenten (FIAVET) Maurizio Maddaloni am Ende des Artikels. Das Phrasem *doccia scozzese* bewertet die Situation und bezieht sich auf unerwartete und extreme Veränderungen, die für die Betroffenen schwierig sind. Das Phrasem *piovere sul bagnato* fügt Intensivierung hinzu, wobei die schwierige Situation noch weiter verschlimmert wurde.

- La protesta si allarga a **macchia d'olio**, in tutta la Puglia. Ieri è arrivata fino a Bari: camion in fila per chilometri lungo la tangenziale e traffico paralizzato. (La Repubblica, 25.2.2022)

Das teilidiomatische Phrasem *a macchia d'olio* befindet sich im Beispiel (7). Das Phrasem bedeutet, dass sich etwas mit schnellem und beträchtlichem Wachstum verbreitet (URL3). Demnach wurde das Phrasem als eine Intensivierung verwendet, um die Art und Weise zu beschreiben, wie sich die Proteste in der Region Puglia schnell und weit verbreitet haben. Es vermittelt die Vorstellung, dass sich die Proteste ähnlich wie Ölflecken auf einer Oberfläche ausbreiten und sich schnell und unkontrolliert ausbreiten können. Das Phrasem wurde von dem Journalisten am Anfang des Artikels verwendet.

- Kherson **caduta nelle mani dei russi**. I parà di Putin a Kharkiv. I preti ortodossi si schierano: "Guerra fratricida". Stoccolma:

"Mosca ha violato il nostro spazio aereo". Biden nel discorso sullo stato dell'Unione: "Putin ha sbagliato i suoi calcoli" (La Repubblica, 2.3.2022)

Das vollidiomatische Phrasem *cadere nelle mani di qualcuno* befindet sich im Beispiel (8) und bedeutet wörtlich übersetzt "in die Hände von jemandem fallen" (URL4). Das Phrasem wird im übertragenen Sinne verwendet, um eine unerwünschte Situation zu beschreiben, in der jemand die Kontrolle über eine Situation oder sein Schicksal verliert und in die Macht oder Kontrolle einer anderen Person gerät. Das Phrasem wurde in einem Untertitel von einem Journalisten verwendet und bezieht sich auf die Eroberung der Stadt Kherson durch russische Kräfte im Kontext des Konflikts in der Ukraine. Das Phrasem gilt als ein Euphemismus, weil es eine militärische Invasion und Besetzung einer Stadt durch die russischen Streitkräfte beschreibt, aber nicht explizit die Brutalität und die Gewalt, die damit einhergeht, ausdrückt. Durch die Verwendung des Phrasems wird die Schwere der Situation möglicherweise verharmlost oder abgeschwächt.

- Ad un certo punto della convulsa giornata di ieri, si era parlato di un'operazione radicale: impedire alla Russia di esportare gas e petrolio. Sarebbe stato un attacco diretto al motore più importante del sistema economico di Putin ma anche un enorme rischio per l'Ue (ed in particolare l'Italia) che dipendono tanto, troppo, dall'energia russa. Una mossa del genere avrebbe provocato un tale aumento nel prezzo del gas, che già sta pesando sulle bollette di milioni di europei, da **far tremare i polsi ai leader politici**. (La Repubblica, 25.2.2022)

Im Beispiel (9) befindet sich das vollidiomatische Phrasem *far tremare i polsi a qualcuno*, das bedeutet "jemanden in Angst und Sorge halten" (URL5). Das Phrasem hat eine emotive Wirkung, weil es eine starke Reaktion der politischen Führung andeutet. Die Vorstellung, dass die politischen Führer aufgrund einer drastischen Maßnahme in Panik geraten und zitternde Hände („tremare i polsi“) bekommen, verstärkt die Bedeutung der Bedrohung durch den möglichen Angriff auf die Gas- und Ölexporte Russlands. Es zeigt auch, wie sehr die europäischen Länder von der Energieversorgung aus Russland abhängig sind und wie empfindlich die politische Lage in dieser Angelegenheit ist. Neben der emotiven Wirkung hat das Phrasem auch die Funktion der Intensivierung, weil es die Bedeutung der Bedrohung verstärkt. Das Phrasem wurde vom Autor des Artikels in der Mitte des Textes verwendet.

- È invece utile per capire quanto sia difficile governare con un Parlamento figlio della doppia vittoria sovranista-populista del

2018, quando prevalsero forze anti occidentali e dichiaratamente ostili alla Nato. Da allora **molta acqua è passata sotto i ponti** e l'unanimità che si è registrata ieri in Parlamento nella condanna alla Russia di Putin misura anche il grado di maturazione avvenuto rispetto alla sbornia del 2018. (La Repubblica, 26.2.2022)

Das Phrasem *molta acqua è passata sotto i ponti* ist eine Modifikation des Phrasems *lasciar/far passare l'acqua sotto i ponti* und bedeutet, dass sich im Laufe der Zeit die Eigenschaften einer Situation radikal verändert haben (URL6, URL7). Mit diesem Phrasem wurde argumentiert, dass seit 2018 viel Zeit vergangen ist und dass sich die politische Situation in Italien und auch die Haltung des Parlaments gegenüber der NATO geändert hat. Es wird betont, dass die einstige Einstellung zum Zeitpunkt der Trinkgelage des Jahres 2018 („sbornia del 2018“) nicht mehr aktuell ist und dass die aktuelle einheitliche Haltung des Parlaments gegenüber Russland ein Indiz für die Reife und Entwicklung der politischen Landschaft Italiens ist. Weiterhin gilt dieses Phrasem ebenfalls als Bewertung der aktuellen politischen Entscheidungen und Ansichten im Parlament im Vergleich zu früheren Jahren, die gereift und differenzierter geworden sind. Das Phrasem wurde vom Autor am Ende des Artikels verwendet.

5. Schlussfolgerung

Das Ziel politischer Aussagen besteht darin, die Aufmerksamkeit, Zustimmung und Emotionen der Zuhörer zu gewinnen. Die Sprache spielt in diesem Zusammenhang eine enorme Rolle für Politiker:innen und politische Journalist:innen, da sie das wichtigste Werkzeug darstellt, um das Publikum erfolgreich oder weniger erfolgreich davon zu überzeugen, dass das, was sie sagen und vertreten, wahr, ehrlich, gut oder das Beste ist. Phraseme beeinflussen bewusst oder unbewusst die öffentliche Meinung und formen sie abhängig von der erwarteten Rezeption und Wahrnehmung des Lesers.

Aus dieser Analyse ergibt sich, dass die meisten deutschen Phraseme vollidiomatisch sind, während die italienischen Phraseme in vollidiomatische und teilidiomatische Phraseme aufgeteilt sind. In beiden Korpora werden Phraseme häufig in direkten und indirekten Zitaten verwendet, wobei im Deutschen Journalist:innen die Phraseme häufiger verwenden als im Italienischen. Es lässt sich schließen, dass im deutschen Korpus Phraseme häufiger von Journalist:innen als von Politiker:innen verwendet werden, während im italienischen Korpus die Verwendung gleichmäßig ist. Die meisten Phraseme werden in beiden Sprachen in der Mitte des Artikels verwendet, aber im Italienischen

werden auch viele am Anfang und am Ende des Artikels verwendet. Die Strukturierung von Informationen in der italienischen Sprache könnte eher auf einen markanten Einstieg oder ein prägnantes Schlussstatement abzielen, wohingegen in der deutschen Sprache eine Tendenz zu einer gleichmäßigen und ausgewogenen Präsentation von Informationen besteht. Die Funktionen der Phraseme sind in beiden Sprachen ähnlich und umfassen hauptsächlich Bewertung, Intensivierung, Euphemismus, Argumentation und Emotion, während keine Phraseme die Funktion der Ironie haben, wobei im deutschen Korpus bedeutend mehr Phraseme vorkommen, die eine Bewertung zum Ausdruck bringen.

Zusammenfassend lässt sich sagen, dass die Lage in Europa, insbesondere der Krieg und alle Beteiligten, häufig durch den Einsatz von Phrasemen bewertet wird. Bestimmte Meinungen werden dadurch oft verstärkt, intensiviert und bildhaft dargestellt. Phraseme dienen dazu, Emotionen auszudrücken und die negativen Auswirkungen des Krieges abzuschwächen. Daher erfüllen Phraseme auch die Funktion von Euphemismen.

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SUMMARY: PHRASEMES AND THEIR FUNCTIONS DURING WARTIME IN GERMAN AND ITALIAN

Phraseology is an integral part of every culture and a valuable element of linguistic heritage. It includes complex vocabulary units that serve as verbal cultural signs. Phrasemes are often very old and reflect myths, customs, traditions, legends, symbols, and ideologies of a culture (Bock and Manerowa 2019, 43; Bralić 2011, 171). To describe culture in phraseology, we must distinguish between the cultural basis and cultural specifics. The cultural basis refers to culture in a broad sense, i. e. most phrasemes are culture-based and cannot be understood without specific cultural knowledge. Cultural specifics require a cross-linguistic perspective, i. e. a phraseme can only be considered culture-based if it is contrasted with other languages (Piirainen 2007, 209). Furthermore, phrasemes are frequently used in various types of discourses. Political discourse refers to the intertextual construction in official communications from politicians, while media discourse is intertextually constructed in articles by journalists. Both politicians and journalists express their positions through direct (overt) and indirect (mitigated) linguistic means, which can be either objective or subjective (Škevin Rajko and Grgić Maroević 2018, 105).

Phrasemes are fixed combinations of words, i. e. they consist of at least two words with their own meanings, and they are known to native speakers in exactly this combination (Burger 2010, 11; Burger 2002, 392; Bock and Manerowa, 2019, 45; Fleischer 1982, 34; Casadei 1996, 13). Phrasemes have following characteristics: polylexicality, stability, and idiomaticity, and they are divided into phrasemes in the broader or narrower sense according to the characteristics they exhibit. Phrasemes in the broader sense are characterized by their polylexicality and stability. This means that they consist of more than one word and that this combination of words is often used in exactly this form (such as collocations) (Burger 2010, 14; Burger et al. 2007, 2). Phrasemes in the narrower sense are also characterized by their idiomaticity, i. e. the components form a unity that cannot be fully explained by the syntactic and semantic rules of connection (Burger 2010, 14). Depending on the degree of idiomaticity, phrasemes are described as fully or partially idiomatic. Partially idiomatic phrasemes retain a component of their free meaning – for example, the phraseme *einen Streit vom Zaun brechen* is idiomatic with respect to the component *vom Zaun brechen*, while the component *einen Streit* has its lexical meaning. On the other hand, fully idiomatic phrasemes do not retain any component of their free meaning – *Öl ins Feuer gießen* has the phraseological meaning of making something worse (Burger 2002, 392; Burger 2007, 90; Burger 2010, 14, 30; Cacciari and Tabossi 1988, 668).

Furthermore, phrasemes can be classified according to different criteria. On the one hand, they are divided according to the parts of speech into substantive, adjectival, verbal, etc. phrasemes (Skog-Södersved 2007, 269). On the other hand, according to the sign function in communication, they are divided into referential, structural and communicative phrasemes. Referential phrasemes refer to aspects of reality, such as objects, events or facts (e. g. *schwarzes Brett, jmdn. übers Ohr hauen, Morgenstund hat Gold im Mund*). Structural phrasemes serve to establish grammatical relationships between words (e. g. *in Bezug auf, sowohl – als auch*). Communicative phrasemes or routine formulas have specific functions in the creation, definition, execution and termination of communicative actions (e. g. *Guten Morgen, ich meine*) (Burger 2010, 36).

The functions of phrasemes are diverse. Some phrasemes are particularly conspicuous components of texts because, like metaphors, they are encoded in a double way. This means that they are mentally represented both verbally and non-verbally. Imagery is an important aspect of phrasemes and contributes to their connotative and stylistic effect, which also makes them easy to remember (Elspaß 2007, 288). It has been found that most phrasemes are not functionally or pragmatically fixed in terms of their use in practice, but rather represent pragmatically neutral constructions (Burger, Buhofer and Sialm, 41 in Skog-Södersved 2007, 270). According to Koller (2007, 69), phrasemes have a “potential function” because the actual function is decided by the context (Skog-Södersved 2007, 271). Furthermore, Palm (1997) and Burger (2003) categorize phrasemes according to different style levels: over-neutral (*Roma aeterna*), neutral (*zu Boden sinken*), under-neutral (*Rotz und Wasser heulen*)

and vulgar (*zum Kotzen (sein)*) (Sandig 160). According to Fleischer (1987, 52), it is important to take into account the interplay between the functions of word formation constructions and phrasemes in order to view the complex issue from a more differentiated perspective (Skog-Södersved 2007, 270). The most common functions of the phrasemes researched in the literature are evaluation (Burger 2003, Burger 2007, Skog-Södersved 2007, Sandig 2007), emotion and expressivity (Skog-Södersved 2007, Rothkegel in Sandig 2007, Duhme in Skog-Södersved 2007), argumentation (Skog-Södersved 2007, Koller 2007, Lüger 2001), manipulation (Burger 1987, Skog-Södersved 2007), humour (Norrick 2007), intensification, and euphemism (Fleischer, Michel and Starke in Sandig 2007, 160). Phrasemes have the ability to express the speaker's attitude, meaning they can be positive, negative or ambivalent (Burger 2003, Sandig 2007, 160). Burger (2003, 16-18) argues that serious journalists use phrasemes consciously and that these are not only important for the overall structure of the text, but that they also enable journalists to express their personal opinions and evaluations in some way (Skog-Södersved 2007, 271). Phrasemes can be used for expressive purposes to evoke or express emotions in both the recipient and the text producer (Skog-Södersved 2007, 272). Burger (1987) examines clarity and argumentation saving functions in mass media (Skog-Södersved 2007, 271). Lüger (2001, 70-71) states that phrasemes can primarily act to qualify linguistic actions, to type or evaluate facts, and to establish or justify higher-level actions. Burger (1987, 22) emphasizes that it would be wrong to describe phrasemes in the mass media as manipulative, since they have a rhetorical function in the press and are not necessarily manipulative, as their use varies in newspaper articles and other types of text (Skog-Södersved 2007, 271-272). Because of their familiarity and stability, phrasemes can be ideal for generating humour in various forms of discourse such as conversations, jokes, and comics (Norrick 2007, 302). Phrasemes often express intensification, vividness, expressivity and euphemism (Fleischer, Michel and Starke 15-17 in Sandig 2007, 160). Normally, texts in print media have the primary function of conveying information and providing entertainment, so phrasemes also contribute to these functions (Skog-Södersved 2007, 270). Position within a text can influence how significant or effective phrasemes are. According to the positioning of the phrasemes, they can have different functions, i. e. (1) phrasemes as holders at the beginning of a text have the function of emotionalizing and arousing curiosity (e.g. a headline), (2) phrasemes as brackets at the beginning and at the end of the text complement the text by making it thematic or aesthetic or round it off persuasively and (3) phrasemes as a hinge, whereby two different parts of a text are mirrored and tied together (Rothkegel 240-242 in Sandig 2007, 168).

This article analyses the use of phrasemes in German and Italian during the war in Ukraine. The goal is to identify the similarities and differences in the use of phrasemes in both languages. For this purpose, phrasemes were extracted from the newspapers *Der Spiegel* and *La Repubblica*. The corpus covers the time frame of the first two weeks after Russia's attack on Ukraine (from February 24, 2022 to March 10, 2022). It is believed that phrasemes can

have an appeal to readers due to their figurative nature. For this reason, no non-idiomatic phrasemes were taken into account, only fully and partially idiomatic ones. The research examines what functions phrasemes fulfil and who uses them. In addition, the number and type of phrasemes in the articles about the conflict in Ukraine was determined and the differences and similarities between the two languages were compared. Since phrasemes can fulfil different functions, the functions of phrasemes are selected here according to the type of discourse. The media discourse and the topic "War in Ukraine" limit the use of phrasemes, i. e. the phrasemes in media discourse attract attention and arouse curiosity, but they are not used humorously in this type of discourse. Accordingly, this article considers the functions of evaluation, emotion, argumentation, intensification, euphemism, and irony.

In the corpora it was found that most German phrasemes are fully idiomatic (89%) (e.g. *ans Licht kommen*, *in jmds. Hände fallen*, *Nummer eins*, *Öl ins Feuer gießen*), while the Italian ones are more divided - 58% fully idiomatic (e.g. *cadare in mano*, *a caldo*, *mettere in ginocchio*) and 42% partially idiomatic (*allargarsi a macchia d'olio*, *farsi beffe di qualcuno*, *cessare il fuoco*). Some phrasemes were repeated several times in the corpora - in the German corpora these are *auf dem Spiel stehen*, *auf dem Tisch liegen*, *auf den Weg bringen*, *auf eigene Faust*, *auf ein neues Glas setzen*, *auf Eis liegen*, *aufs Spiel setzen*, *der Ball liegt bei jmdm.*, *die Stirn bieten*, *einen kühlen Kopf bewahren*, *Farbe bekennen*, *grünes Licht geben*, *im Stich lassen*, *in die Hände spielen*, *in jmds. Hände fallen*, *ins Mark treffen*, *ins Spiel kommen*, *ins Visier nehmen*, *Nummer eins* and *Wenn und Aber*, and in Italian *cadere nelle mani di qualcuno* and *fare presa*. In both corpora, the phrasemes were frequently used in direct and indirect quotations, with journalists using phrasemes more frequently in German than in Italian. In the German corpora, the phrasemes were used in direct and indirect quotations in 55% of the articles, with the phraseme being used by a journalist in 45% of the articles. In contrast, in Italian corpora, 62% of phrasemes were used by journalists and 38% in direct and indirect quotations. It can be concluded that in the German corpus, the phrasemes were used more often by journalists than by politicians, while in the Italian corpus the usage is uniform. In both corpora, most phrasemes were used in the middle of the article, 77% in German and 40% in Italian. At the beginning and end of the article, 12% of the phrasemes were used in German (8% at the beginning and 4% at the end) and 52% in Italian (35% at the beginning and 17% at the end). In German, 11% of the phrasemes were in a title or subtitle, whereas in Italian this was true of 8% of phrasemes. The functions are similarly evenly distributed in both languages: the most common function of phrasemes is evaluation (60% of German and 39% of Italian phrasemes), followed by intensification (15% of German and 23% of Italian phrasemes), euphemism (14% of German and 20% of Italian phrasemes), argumentation (6% of German and 6% of Italian phrasemes) and emotion (5% of German and 12% of Italian phrasemes). There are no phrasemes with the function of irony. The phrasemes with the function of evaluation include e.g. in German *Nummer eins*, *Klartext sprechen*, *die Stirn bieten*, and *auf dem richtigen Weg*, and in Italian *forzare la mano*, *mettere in gioco*, *pagare a caro prezzo*, and

doccia scozzese. The phrasemes with the function of intensification include, in German *Wenn und Aber*, *Spitze des Eisbergs*, *das Blaue vom Himmel versprechen*, and *um jeden Preis*, and in Italian *partire in picchiata*, *arrivare alle stelle*, *allargarsi a macchia d'olio*, and *in un lampo*. The phrasemes with the function of euphemism in German include *auf Eis legen*, *außer Gefecht setzen*, *fest in jmds. Hand sein*, and *jmdn. zu Fall bringen*, and in Italian *cadere in mano*, *mettere in ginocchio*, *piovere sul bagnato*, and *cessare il fuoco*. The phrasemes with the function of argumentation in German are, for example, *jemandem/einer Sache den Hahn zudrehen*, *grünes Licht geben*, and *der Teufel steckt im Detail*, and in Italian *molta acqua è passata sotto i ponti*, *a faccia a faccia*, and *cantare vittoria*. Finally, the phrasemes with the function of emotion in German include *das Herz zerrissen*, and *einen kühlen Kopf bewahren*, and in Italian *girare le spalle*, and *mettersi nei panni di qualcuno*.

In summary, the situation in Europe, especially the war and everything involved in it, is often assessed through the use of phrasemes. These opinions are often reinforced, intensified, and depicted graphically. Phrasemes are used to express emotions and mitigate the negative effects of war. Therefore, phrasemes also fulfill the function of euphemisms. Political statements made by politicians or political journalists often resonate loudly because of their use and intended purpose, which is to reach the ears, hearts, and souls of their listeners or readers. Language plays an enormous role in this context for politicians and political journalists, as it represents the most important tool for successfully or less successfully convincing audiences that what they say and represent is true, honest, good or for the best. Furthermore, phrasemes consciously or unconsciously influence public opinion and shape it depending on the expected reception and perception of the reader or listener.

Keywords: phraseme, wartime, functions of phrasemes, discourse, German, Italian

THE BOTTOM-UP LINGUISTIC LANDSCAPE OF BITOLA, REPUBLIC OF NORTH MACEDONIA

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Abstract: The present study examines the bottom-up linguistic landscape (LL), specifically the shop names in Bitola, a city in North Macedonia. The aim is to comprehend the hierarchy of the written languages and their script, the role of the English language, and the extent to which these signs reflect the city's language repertoire and sociolinguistic vitality. Thus, using selective observation, numerous signs are collected, then further coded in a coding protocol, according to these variables, and analyzed, exploiting the interpretative-inductive method which leads to the development of ideas from the gathered data. The research results showcase the presence of several languages in Bitola's bottom-up LL, among which Macedonian and English have the same prevalence. However, the results suggest that the languages of signs do not indicate Bitola's sociolinguistic reality, considering that all of the ethnic communities' languages are not visible in the public arena, but rather represent linguistic resources that are made use of in the public space, thus demonstrating a symbolic reality. Furthermore, Bitola's non official LL confirmed the absolute English language dominance in the public sphere as well. In addition, this scrutiny manifests that in order to obtain a more accurate image of the LL, the origin of words and the Cyrillic transcription of foreign languages names have to be taken into account.

Key words: Bottom-up linguistic landscape, Bitola, Republic of North Macedonia

1. Introduction

The notion of a linguistic landscape (LL) is defined as the visibility of the written languages in a particular public sphere, which provides a comprehensive perspective of the written languages in that sphere and demonstrates their relative power and status (Landry and Bourhis 1997; BenRafael, Shohamy, Amara and Trumper-Hecht 2006; Gortner 2007). It is a concept that has gained a great amount of attention and still keeps provoking research interest. This written apparentness is notably relevant because in order to provide its sustainability, the language has

to be represented in the LL (Edwards 2012).

In fact, the LL is seen as providing a new approach toward the multilingualism, with regard to globalization, to the extended presence of English, and to the revitalization of minority languages (Gorter 2007). English, increasingly used in the public sphere, has taken on the role of a global *lingua franca*, something that is, surely, related to social meanings, such as prestige, modernity and associations with English speaking countries (Backhaus 2006; Torkington 2009; Blommaert and Maly 2016). The presence or absence of a language in a given LL is a strong indicator of its status in the particular society and each language present in the LL has not only an informative, but a symbolic function as well (Landry and Bourhis 1997).

Signs in the LL may be divided into top-down signs, which are created by the government and adhere to the national or regional language policy and bottom-up signs, which are created by citizens (for example, by different shop owners), and which are more flexible in their language choice (Ben-Rafael et al. 2006; Backhaus 2006; Cenoz and Gorter 2006; Huebner 2006). There is a distinction between primary signs, which refer to the shops' name and type and secondary signs, which encompass other information, such as the opening hours, or special offers (Nikolaou 2016). It is well known that linguistic landscape signs do not accurately represent the sociolinguistic reality or the linguistic repertoire of a given community, but rather show the linguistic resources which are used in a public space (Backhaus 2006; Ben-Rafael, Shohamy, Hasan Amara, and Trumper-Hecht 2006). Besides, as stated by Shohamy (2006), the language existence or nonexistence in the LL is always related to the language policy and practice.

With this in mind, using selective observation, a coding protocol, and an inductive method of analysis, the current research examines the bottom up signs in Bitola, to discover the written languages and their script in relation to social scale, the position of English, and these signs' presence in the city's language repertoire as instances of linguistic diversity. This work is the second to examine a city in North Macedonia (the first considered Veles) and demonstrates its specific LL features which can indicate large scale instances of this issue and introduce new insights, thus contributing to the current LL discussion.

1.1. Background

Prior to its independence, the Republic of Macedonia was an integral part of the Socialistic Federative Republic of Yugoslavia. The official language of the state was Macedonian. In 1993, due to a dispute with Greece regarding its name, the state becomes a member of the

United Nations under the name of the Former Yugoslav Republic of Macedonia, although it was recognized under its constitutional name by many countries. In 1991, after Yugoslavia broke apart, the state gained its independence and the first Constitution was enacted.

As a sovereign country, on a path towards the European Union, it encountered many setbacks, which compromised the state's name and its language. In 2018, the name of the state was changed to the Republic of North Macedonia.

Through the course of history, North Macedonia has always been known as a multi language and multiethnic society as it is a home not only to Macedonians but to other ethnic communities as well, among which the most numerous are the Albanians, the Turks, the Vlachs, the Serbs, and the Bosniaks, alongside many other foreign citizen groups (Census 2021).

1.2. The Law on Language Usage

According to the Law on Language Usage authorized in 2018, the official language on the whole territory is Macedonian, written in Cyrillic script (Article 1, Paragraph 1). However, this Law also states that any other language which is spoken by at least 20% of the population (for example, Albanian) and its script shall be recognised as an official language as well (Article 1, Paragraph 2). Therefore, North Macedonian is a partly diglossic society, given that in the country, there are municipalities where Albanian is an official language. As said in Paragraph 4 of Article 1, any languages which are spoken by less than 20% of the population of a municipality can be recognised, and their usage should be determined by the respective local self government units.

In agreement with Article 7, in municipalities in which at least 20% of the citizens speak an official language other than Macedonian, the institutions' names should be written in Macedonian and its Cyrillic script, in the language which is spoken by at least 20% of the population and its script and also in English. This article, further, specifies that the names should be written in the same size and font and the names in Macedonian should be written first.

In accordance with Article 16 Paragraph 1, in all units where at least 20% of the citizens speak a language other than Macedonian, the name of a street, square, bridge and other infrastructure should be written in Macedonian and its script, in the language spoken by at least 20% of the citizens and its script and in other languages generally accepted by the international community.

As seen from the background data above, the Law does not stipulates any requirement of code preferences regarding the names of

private shops, boutiques, markets, restaurants or other buildings or facilities.

The Government claims that this Law promotes the rights of all minority communities, that the Macedonian language remains the official language across the whole territory of the state and in its international relations, and that this Law does not derogate the Law on Macedonian Language Usage enacted in 1998, while pointing out that many unitary world states has two or more official languages. However, this Law has been criticized by opposition parties and many citizens believe that “Albanians have taken our language” or, even worse that “We have give our language to them”, arguing that the implementation of this Law will advance the use of Albanian over all the other languages in the state, meaning that the Macedonia’s integrity is jeopardized and that Macedonian language usage and protection are endangered.

1.3. The Cyrillic script

As seen from the Law’s stipulation (1.2.), in North Macedonia, the Cyrillic script is used in all of its territory. This causes a lot of difficulties, especially when there is a need to transfer words from foreign languages that use the Latin script into the Cyrillic script. In accordance with Macedonian language orthography (2017), all foreign language names should be transcribed into Macedonian using the Cyrillic script. Although transcription is defined differently worldwide and mostly its description does not differ from transliteration, these two terms should be distinguished. Translation simply means that the letters from one language are replaced with the letters of the other language. For instance, the Cyrillic script in the name of the city *Битола* will be transliterated into the Latin script as *Bitola*. However, transcription considers not only the letters’ change (from Cyrillic to Latin scripts), but includes the sounds’ pronunciation as well, meaning that the sounds from the foreign languages should be presented correctly as they are pronounced from the speaker. For example, following the English language pronunciation of *New York*, it will be transcribed as *Њујорк*. In this regard, the foreign languages names’ transcription in Cyrillic script may shed a light on the ongoing LL debate with respect to the represented languages.

1.4. The presence of English

The use of English in North Macedonia, has a long tradition and it is included in the primary, secondary, and higher education system as a compulsory subject. Further, besides its representation in the educational system, there is a wide spread practice of students of all

educational level and of mature citizens as well, taking courses in English at private schools to advance their proficiency. Indeed, many Macedonian linguists have shown the influence of English in Macedonian orthography, morphology, lexis, phraseology, and syntax (Janusheva and Jurukovska 2017; Janusheva, Ivanovska and Bosilkovska, 2018; Janusheva 2019; Janusheva 2020) and proposed solutions to avoid its impact, stating that this uncontrolled and unplanned entrance of English language words in the Macedonian language is not in accordance with the objective needs of Macedonian as a language (Janusheva 2015).

1.5. Bitola' s specific features

Bitola, a city in the southwest of North Macedonia, has always been known as a relevant administrative, cultural, economic and educational center. It is called "the city of consuls" due to the fact that, here, European countries had their consular representatives during the Ottoman Empire. It is the third city in the Republic of North Macedonia in terms of population. In accordance to the State Statistical Office, on the last census in 2021, in Bitola there are 80.96% Macedonians, 5.34% Albanians, 1.40% Turks, 3.28% Romas, 1.41% Vlachs, 0.43% Serbians, and 0.06% Bosniaks. 0.91% of the population is formed of other non mentioned nationalities, of which 0.03% are those who do not declare their nationality, 0.06% are from unknown nationality and 6.11% are individuals whose data is taken from administrative sources.

One of the Bitola' s specific features is that it is a city recognized by the fact that numerous of its citizens migrated qbroad in the past, to countries, such as Australia, the USA and Canada, and Sweden as well. Nowadays, countless young people move to other European countries, mostly Germany. Still, each summer most of them return to the city on a regular basis. In addition, Bitola is located near the border with Greece and therefore, many Greek citizens visit the city, in particular, the market, cosmetic and hair studios, and dentist surgeries as well.

2. The broader research context

So far, all over the world, an immense body of research has concentrated on the LL of a range of cities and examined their top down or bottom up signs, approaching them from different standpoints. Some direct their attention to the interaction between the meaning in the text and the meanings available to the reader from his own cultural context (Lock 2003, Hong Kong Mass Transit Railway). Others address the signs in terms of power and solidarity, code mixing and language contact (Backhaus 2006, Tokyo; Huebner 2006, Bangkok; Bruyèl-Olmedo and Juan-Garau 2009, S'Arenal; Bharadwaj and Shukla 2018, Tezpur),

emphasizing the role of English as a *lingua franca* and the English language impact in the orthography, lexical borrowings, pronunciation, and syntax, which lead to new varieties of English. There are studies which see the LL as a symbolic construction of the public space in which English is a second or additional language in all areas of life (Ben-Rafael, Shohamy, Amara and Trumper-Hecht 2006, East Jerusalem; Lyons and Rodríguez-Ordóñez 2015, Chicago) and which relate the LL to language policy (Jingjing 2013, Beijing). There are also inquiries related to the informative and symbolic function of the signs, to the correct sign translation into English which may affect the city's image (Zeng and Luo 2019, Shenzhen), and to moderate English language presence as well (Ujvari 2021, Huwwara).

A vast amount of research examines shop front signs, revealing the relationship between language use and business type, the strategies deployed by the shop owner to identify and distinguish themselves, the shop owners reasons for choosing a particular language, the errors in the translation of bilingual shop signs, the word formation processes, the visibility of immigrant languages and the significant presence of English in them to attract consumers' attention, due to its associations with globalization and prestige (Dimova 2007, Veles; Coluzzi 2009, Milan and Udine; Bogatto and Hélot 2010, Strasbourg; Kasanga 2012, Phnom Penh; Amer and Obeidat, 2014, Aqaba City; Al-Athwary 2014, Sana; Coluzzi 2016, Kuala Lumpur; Shang and Guo 2017, Singapore; Lipovski 2019, Belleville; Ben Said 2019, Tunisia; Mohebbi and Firoozkahi 2021, Teheran; Qudeisat and Rababah 2021, Irbid; Alotaibi and Alamri 2022, Riyadh and Jeddah).

All these diverse perspectives indicate that various languages are present in a given public context. Despite the fact that there are monolingual language signs in these cities' LLs, which, primarily, concern the official language/s of the particular city, and regardless of the fact that in rare cases English has a moderate role, these studies confirm that majority of the signs are bilingual, trilingual, or multilingual encompassing the English language which illustrates English language dominance over the regional languages and adds a cosmopolitan air to the cities.

3. Methodology

The current research is not an exhaustive study of Bitola' LL, it rather accepts Huebner's (2006) view and aims to show its language heterogeneity. It reveals the written languages hierarchy (code preference), the function of English, these signs manifestation of the city's complex language repertoire, and these signs reflection on the

Government policy of promoting and protecting the standard Macedonian language and of promoting all languages spoken on its territory as well. The signs were collected through selective observation (Merriam 1998) of the non official signs all over the city and a coding protocol has been developed (Crabtree and Miller 1999). The protocol contains four variables (the language and the script used on the sign, i.e. The code preference and language patterns, English language representation, the extent to which these signs reflects the sociolinguistic reality, and the relationship between the government policy of raising the awareness for the Macedonian language endorsement and for the support of the other languages as well). The analysis rests upon the interpretative-inductive method, exploited, among others, by Kahlke (2016) and Harding and Whitehead (2016) who stress the inductive thinking which leads to generating ideas from the collected data. Following Backhaus (2006) the unit of this analysis is any piece of information “within a spatially definable frame”.

4. Results, analysis, and discussion

What follows are the results, their analysis and a discussion. The results showcase that in Bitola, there are various shop signs, regarding the language they exploit. The script is given in the exact form on the shop front.

4.1. Monolingual signs

Macedonian (Cyrillic script): БУТИК ЗА АЛКОХОЛ [Alcohol boutique]; КНИЖАРНИЦА [Bookstore].

Macedonian (Latin script): FRIZERSKO STUDIO [Hair studio]; IGNACIA NAJGOLEM IZBOR NA LAMINAT I VRATI [The biggest choice of laminate and doors].

English (Latin script): MY PET SHOP; COMPUTERS, Slot club.

Italian (Latin script): Fresco.

4.1.1. Dilemmas regarding the words’ origin (Monolingual, bilingual, or trilingual signs)

English or French + English: BOULEVARD KITCHEN.

English + English or French: Fancy boutique.

English, French or Italian + English, French or Italian: M Studio hair salon.

4.1.2. Dilemmas regarding the transcription (Monolingual or bilingual signs)

Macedonian (Cyrillic script – transcription from the Italian):

БАМБИНИ [Bambini], Ти амо [Ti amo].

Macedonian (Cyrillic script) + English (transcribed into Macedonian in Cyrillic script): ПРОДАЖБА И СЕРВИСИРАЊЕ НА МОБИЛНИ ТЕЛЕФОНИ КОНЕКТ [Selling and servicing mobile phones Connect]; БУТИК ЗА ДЕЦА ПРИНЦЕС [Kids boutique Princess].

Macedonian [Cyrillic scripts] + German (transcribed into Macedonian in Cyrillic script): БОИ И ЛАКОВИ ШВАРЦ [Colours and varnishes Schwarz].

Macedonian (Cyrillic script) + Greek (transcribed into Macedonian in Cyrillic script): ЗЕМЈОДЕЛСКА АПТЕКА [Agricultural pharmacy] ГЕОРГИКА ФАРМАКА < Γεωργικά Φάρμακα.

4.2. Bilingual signs (Cyrillic + Latin script)

Macedonian (Cyrillic script) + English (Latin script): ЗЛАТНА КОПАЧКА [Gold cleat] ВЕТ & GET; БЕРБЕР [Barber] GOOD FELLAS BARBER SHOP; РИБАРНИЦА [Fish store] Big Fish.

English (Latin script) + Macedonian (Cyrillic script): FLEX CREDIT ПАРИ ЗА СЕКОГО [Money for all]; МАХВЕТ Животот е игра [Life is a game].

4.3. Bilingual signs (Latin script)

Macedonian (Latin script) + English: Frizersko Kozmeticko Studio [Hair and cosmetic studio] UNIQUE; ZLATARA [Jewelry store] Only for you.

Macedonian (Latin script) + English (transcribed into Macedonian but given in Latin script): ALFA ELEKTRONIK.

Italian + English: Bella Clothing brand, Belleza nails and beauty.

French + English or French: NOIR BY DE LUXE ART beauty shop.

4.4. Signs in mixed script (Cyrillic and Latin): ФИЛИП [Philip].

Noticeably, in the monolingual group signs (4.1.), both Macedonian (Cyrillic script) and English (Latin script) have almost the same prevalence. With respect to the Macedonian monolingual signs, this situation is as expected, considering that these signs are usually the ones containing the official languages, for instance, Macedonian in Veles, French in Strasbourg, Roman in Milan and Udine, or Arab in Aquaba (Dimova 2007; Bogatto and Hélot 2010; Amer and Obeidat 2014).

Besides the fact that the Law on the Use of Languages does not impose rules for the private shop names with regard to the languages that should be represented in them, it appears that commonly what has been recommended for the top-bottom signs in Article 7 (languages that should be used on institutions' names in municipalities where at least

20 % of the citizens speak other languages than Macedonian, referring only to Albanian) is accepted for the private signs as well. Consider that, according to the Census (2021), Bitola does not have at least 20 % of the population, who speak other language than Macedonian, the Macedonian language usage in these signs reflects this article's content. Furthermore, these signs demonstrate that for the majority of the shop owners, Macedonian is the preferred code and this choice reflects the government strategies to promote and upgrade the Macedonian language in each area of life and society.

However, English signs have the same prominence and this is not a surprise knowing the role of English as a *lingua franca* and the desire for the creation of an overseas atmosphere (Backhaus 2006; Shang and Guo 2017; Bharadwaj and Shukla 2018). This also relates to the shop owners care to address the needs of all customers, especially those Macedonians who visit Bitola in the summer and who come from different states. Of course, these Macedonians speak the Macedonian language, but the English language use shows that the shop owners follow the current trend, that they are modern and not far away from what these citizens experience in foreign countries. Therefore, these results showcase no difference regarding the other cities' LL which display the English language presence (Grbavac 2013; Amer and Obeidat 2014). Given that many citizens who live just across the border in Greece come to the city on a regular basis, mostly on Tuesdays and Fridays when the open market is full of people from the city and neighboring villages, obviously the English language has not only a symbolic, but an informative function as well. However, consider that there is no English language community in Bitola, the English language usage cannot be interpreted as an expression of solidarity (Backhaus 2006).

What surprises the most is the presence of Italian, bearing in mind that there is no Italian community in Bitola. This can be explained only by the prestige Italy has in the areas of fashion and cuisine.

As it can be discerned (4.1.1.), the signs contain the words: boulevard, boutique, studio, and salon and their Latin script. When attempting to determine the language used in them, one cannot tell which language is in question, considering that the words *boulevard* and *boutique* are written identically in Latin script in English and French, and that the words *studio* and *salon* are written identically in Latin script in English, French, and Italian. Thus, which language is represented on these signs? This imposes the inference that in order to get more accurate image on the languages in the public space, the words' origin have to be considered. According to Merriam-Webster Online Dictionary, all three words originate from French, and the word studio originates

from Italian. If this is taken into account, then, in this particular case, the two signs would be bilingual: French + English > *Boulevard Kitchen*; English + French > *Fancy boutique* and the third would be trilingual > Italian + English + French > *M Studio hair salon*. However, the shop owners' awareness of the words' origin has to be further examined in order to depict their code choice.

The majority of the signs are transcribed from several foreign languages which use the Latin script into Macedonian in the Cyrillic script (4.1.2). The transcription in Cyrillic script is prescribed in Macedonian orthography, and hence, these signs are in accordance with that Orthography (2017), showing the shop owners' inclination towards the Macedonian language and its Cyrillic script, and contributing to their preservation and promotion.

Nevertheless, from the LL perspective, the transcription into Cyrillic script leads to some difficulties regarding the languages present in the Bitola's LL. Here, one cannot be sure whether the signs should be treated as monolingual or as bilingual as well. The script is Cyrillic indeed; still the words are from foreign languages. Accordingly, the logic goes in favor of the view that despite the Cyrillic script, the words are still foreign and thus, these signs should be treated as bilingual. In case when the transcription refers only to one language, such as the instance *Tu amo < Ti amo* (Italian), the signs should be recognized as monolingual ones. In relation to German, it can only be assumed that the color (Schwarz) is chosen coincidentally, bearing in mind that the shop sells colors and varnishes. The Greek language presence is motivated by the market and potential customers: it is not a secret that many of the shop products are cheaper in Bitola than in Greece.

A great number of the bilingual signs (4.2.) display the same Macedonian and English language occurrence, which indicates the shop owners' affection towards the mother tongue using the Cyrillic script, which shapes their identity as Macedonians and the English language using the Latin script, which brings them closer to Western culture and its values.

In the next group of bilingual signs (4.3.), the same affinity towards the Macedonian and English language can be observed. The only difference is that the Macedonian Cyrillic script is replaced by the Latin script, i.e. the shop names is written in the Latin script. It should be mentioned that using the Latin script in North Macedonia is prescribed in Macedonian orthography (2017) but only in official written forms, such as names, road signs, companies, plates and so on. There are strict rules and each Macedonian Cyrillic letter has its Latin counterpart. Given that these signs are not official, the Latin script should not be used.

However, its appearance can only be explained by the shop owners' aspirations to be more visible and identified. These instances contain a lot of errors in all language segments, which can be further used in the teaching and learning processes. The existence of both French and Italian demonstrates the shop owners' tendency to be in line with the world trends given that France and Italy are the masters of the fashion and cuisine.

The last group (4.3.) represents those signs which consist of mixed script (Cyrillic and Latin) in the same name, indicating the shop owners' creativity and wish to be differentiated among others and to attract the attention.

Following the results from the analyses, it can be confirmed that the Macedonian language is widely expressed in the LL of Bitola, thus presenting its stability, steadiness, and cohesion (Edwards 2012). Besides the function of informing, the Macedonian language on these signs has a symbolic function as well, specifying its sizeable reputation, thus suggesting the Macedonian speakers' dominance over the languages of the other ethnic communities who live in the city (Landry and Bourhis 1997) and the consciousness of their identity. At the same time, this LL illustrates the increased usage of the English language, which verifies its social significance and its associations with Western culture and values. This expanded English language superiority is also seen in a substantial amount of previous research, showcasing its prominence as a *lingua franca* worldwide and its connection with respect and admiration toward the advantages it brings (Backhaus 2006; Huebner 2006; Bruyèl-Olmedo and Juan-Garau 2009; Torkington 2009; Blommaert and Maly 2016; Bharadwaj and Shukla 2018). However, this LL does not contribute to the visibility and the identity of the other ethnic communities' languages in Bitola, and hence, their absence indicates their inferiority and their lower status in relation to the Macedonian language. This Macedonian language presence and the absence of the other languages in the LL of Bitola, surely, reflect the Macedonian Government's language policy (Shohamy, 2006; Jingjing 2013). In addition, the LL in Bitola asserts that these signs are illustration not of whole linguistic repertoire in Bitola, but rather of the linguistic resources which are used in a public space (Backhaus 2006; Ben-Rafael, Shohamy, Hasan Amara, and Trumper-Hecht, 2006).

In spite of the fact that the research outcomes, regarding the LL of Bitola, showcase no dissimilarity with various other explored cities, the findings reveal some fresh insights which may be useful in the novel research on this topic. In particular, it appears that word origin has to be taken into account when determining the languages present in the

public signs, given that many foreign words are written identically in two or three languages (*boulevard* is written the same in English and in French, but its origins are French). Accordingly, the French language should be taken into account in such signs and not the English one. In particular, this refers to the languages which use Cyrillic script, just as Macedonian does.

Furthermore, the transcription of the foreign names into Cyrillic script introduces a new understanding of this subject. As shown above (4.1.3.), the transcription showcases certain dilemmas when deciding on the languages presented in the LL as well. The names are foreign, yet the script is Cyrillic; thus, the argumentation supports the view that in such cases, even if the signs are written in Cyrillic script, they should be treated as monolingual, as in the example *Tu amo < Ti amo* (Italian), or bilingual, as in the example *БУТИК ЗА ДЕЦА ПРИНЦЕС < Kids' boutique Princess* (Macedonian and English).

5. Conclusion

The LL of Bitola demonstrates the presence of various languages, among which, Macedonian and English have the same prevalence. Macedonian language usage suggests the shop owners' inclination toward their mother tongue and its Cyrillic script, which is connected to their identity and reflects the Government policy for the promotion and protection of the language. English language usage indicates the shop owners' desire to show prestige and modernity, and confirms its status as a global *lingua franca*. Both languages have an informative and a symbolic function. In terms of the appearance of French and Italian, it points out to the shop owners' affection towards foreign fashion and cuisine trends as well. In With regards to German, it seems that its use is accidental, while the use of Greek is motivated by commercial considerations. However, this use of foreign languages is not an articulation of solidarity in any of the cases.

Hence, it is obvious that this LL does not advance the languages of the other ethnic communities who live in Bitola, primarily the Albanians, and then the Turks, Vlachs, Serbians and Bosniaks, given that these languages are totally absent from the shop names. Accordingly, the LL of Bitola manifests the dominance of Macedonian and other foreign languages over the languages spoken by the ethnic communities present in Bitola, meaning that this LL does not mirror the city's language repertoire, that is its sociolinguistic vitality, but rather represents a symbolic reality. In this sense, if we want the LL in Bitola to reflect the sociolinguistic vitality of the city, necessary steps regarding the language policy should be undertaken.

With respect to these findings, the research suggests that two novel aspects have to be considered when examining the LL of cities. Firstly, when determining the languages present in an LL, the origin of words has to be examined, and secondly, the transcription from foreign languages using the Latin script into the Cyrillic script has to be observed. Bearing this in mind means the LL provides a more precise and authentic picture of the various languages representation.

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RESÜMEE: DIE LINGUISTISCHE SPRACHLANDSCHAFT IN BITOLA, REPUBLIK NORDEN MAZEDONIEN

Diese Forschung erarbeitet den Boden der Sprachlandschaft u.a. die Namen der Geschäfte in Bitola, eine Stadt in Republik Norden Mazedonien, in Beziehung der Hierarchie der schriftlichen Sprachen und deren Transkription, die Rolle der englischen Sprache, und wie sich diese Zeichen auf den Stadtspracherepertoire reflektieren, u.a. sociolinguistische Vitalität. Durch Benutzung von einer selektive Observation, eine große Zahl von Zeichen sind gesammelt, dann kodiert in einem Kodierungsprotokoll, in Beziehung mit den oben genannten Variablen, dann sind sie mit dem interpretativ -induktiven Method analysiert, und von den Angaben haben sich verschiedene Ideen erstellt. Die Forschung resultiert mit der Anwesenheit von mehreren Sprachen in Bitolas Sprachlandschaft, aber die mazedonische und die englische Sprache sind am meisten benutzt. Die Resultaten zeigen dass die Zeichensprache nicht Bitolas sociolinguistische Realität indiziert. Das heißt dass man alle ethnische Gemeinschaftsprachen in die Öffentlichkeit nicht sehen kann, aber sie representieren die linguistische Quellen die in die Öffentlichkeit benutzt werden mit dem demonstrieren von einer symbolischen Realität. Noch mehr die nicht offizielle Sprachlandschaft bestätigt die absolute Dominanz der englischen Sprache in der Öffentlichkeit. Als Beitrag, diese Forschung manifestiert dass um Ziel den Image der Sprachlandschaft zu behalten, müssen die offiziellen Wörter und die kyrillische Schrift in Sicht genommen werden.

Keywords: Linguistische Sprachlandschaft, Bitola, Republik Norden Mazedonien

COMPOSITIONS OF COLOURATIVES IN "EVENINGS ON A FARM NEAR DIKANKA" BY NIKOLAI GOGOL

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Abstract: The research within this article is interdisciplinary, at the intersection of linguistics and literature, and focuses on the modeling of the world's colour palette in artistic texts. In this regard, a study examining colourative compositions in the works of N.V. Gogol, where the volumetric and multidimensional style as it plays a determining role in the poetic colourization, is of special interest. The significance of word colouration in N.V. Gogol's early works shapes the objective of this article, which aims to uncover the specific representation and peculiarities of the colouratives in "Evenings on a Farm near Dikanka". To characterize the systemic organization of colouratives in each short story, methods such as description, generalization, and the interpretation of linguistic material are employed, taking into account statistical data as well as elements from linguogenetic and textological approaches.

Keywords: N.V. Gogol; Evenings on a Farm near Dikanka; colour; colour compositions; basic and nuanced colour-names; ontological and symbolic functions

1. Introduction

The naming of colours represents a distinctive area of lexical study that sheds significant light on the comprehension of the material world and the peculiarities of perceiving reality through the lens of language. Consequently, systems of colour designations, which often reflect the outcomes of ancient cognitive activities, reveal universals, variations, mental preferences, transformations in colour palettes, including secondary nominations, and their specific functions within the linguistic worldview.

Researchers from diverse fields in the humanities have paid

considerable attention to colour designations, largely driven by Newton's discovery of the connection between light and colour. This discovery led to further advancements in the theory of light, and the physical and optical nature of colour. Subsequent research encompassed not only detailed investigations in the natural sciences but also the exploration of colour as an aesthetic and emotional phenomenon, delving into its psychophysical characteristics (Birren 1961; Elliot 2014; Lichtlé 2007; Palmer 2010; Riley-Charles 1995, and so on). The way we perceive the surrounding world through our body and sensory organs also reflects the anthropocentrism of language (Gallo 2018; Iermachkova 2017). Understanding how different linguistic communities grasp their view of the world enriches our understanding and makes people more tolerant (Gallo 2017), which is increasingly relevant.

Colour designations encapsulate intellectual and emotional perceptions of reality, historical and national preferences, and cultural traditions (Freeling-Auer 1973; Wittgenstein 1977; Sepir et al. 2003; Wierzbicka 1996; Vasilevich 2007; Madden et al. 2000; Jacobs et al. 1991, and others).

In linguistics, the specificity of colour cognition and colour perception is studied from various perspectives. These include examining lexical-semantic relations (Vasilevich-Kuznetsova-Mishchenko 2005; Kezina-Perfilova 2017; Ivić 1995; Lazarević 2013, Ilić 2016, Krimer-Gaborović 2022), comparative analysis (Vezhbitskaya 1999; Vendina 1999; Markova 2013), diachronic and dynamic processes (Bakhilina 1975; Kezina 2008), and exploring the asymmetry between language and human capabilities from a psycholinguistic viewpoint (Frumkina 1984; Yanshin 2006). As the modern scientific paradigm in linguistics has evolved, the relevance of studies related to the conceptualization of the world, as well as the works of cognitology and linguoculturology, has increased. Recognizing that colour-related research extends beyond the boundaries of linguistics itself, V. G. Kulpina notes that "a lot of works in this field have been written in the framework of other sciences" (9).

Investigations into the national peculiarities of colour designations, acknowledged by researchers, reveal their ability to convey not only the physical characteristics of colours but also cultural nuances of "color perceptions" (Panchenko 10). In this context, the issue of colour cognition and colour perception, along with their correlation with the material world, holds significant importance within the modern anthropocentric scientific paradigm. Specifically, the study of colour designations in relation to v Humboldt's renowned metaphor becomes a focal point. Humboldt defines language as "not merely a means of

mutual understanding, but a reflection of the speaker's worldview and spirit" (397). This perspective fuels the interest in exploring the colourativity compositions found in the writings of authors from the new era. Unlike the relatively limited colourativity observed during the Middle Ages, these compositions reveal new principles of artistic poetics and offer a deeper understanding of the potential possibilities of colouratology through artistic imagery.

2. Material and methods

The work of Nikolai Gogol stands out as among the most significant contributions to Russian literature. On the one hand, we observe a significant breakthrough in the utilization of colour notation during the period of the formation and establishment of Russian fiction prose. This era required not only a revision of established traditions but also a mastery of capturing the full diversity of colour (Tulegenova et al. 2022). The remarkable vibrancy of Gogol's works was acknowledged not only by his contemporaries, including Pushkin and Belinsky, but also by virtually all literary critics since, who recognized it as the defining characteristic of his "lyrical style - multi-coloured, bright, picturesque" (Mashinsky, 66). This can be attributed to the writer's unique artistic vision, influenced by fine art and the works of great painters. In this regard, it is appropriate to concur with Demidova's assertion that "Gogol is a painter, and colour serves as a universal component of his visual representations" (232).

The material chosen for this study is one of Gogol's early works - "Evenings on a Farm near Dikanka," which consists of two volumes. The first was published in 1831, the second in 1832. The cycle comprises eight relatively short stories stylized as the narrations of simple villagers who gather on the benches at the beekeeper Rudy Panko's home, who introduces and comments on each story.

This work exhibits a complex system that connects multi-genre works and storytellers with a strong emphasis on folk and literary traditions. The artistic uniqueness of "Evenings on a Farm near Dikanka" underscores its importance in shaping and evolving Gogol's idiosyncrasy, an aspect consistently recognized by scholars of his work (Vinogradov 1990; Mann 1996, and others).

The attention will be specifically focused on the occurrence of the colours "krasnyy" (red), "zheltyy" (yellow), "zelenyy" (green), "goluboy" (light blue), "siniy" (blue), "belyy" (white), "seryy" (grey) and "chernyy" (black) in "Sorochinsky Fair," "Evening on the Eve of Ivan Kupala," and "May Night," which constitute the first three short stories of the mentioned cycle.

During the research process, methods such as description, generalization, statistical methods and the interpretation of linguistic material were employed to analyze the compositions of colouratives in "Evenings on a Farm near Dikanka".

3. Results of the study and their discussion

The short stories are not connected by singular characters, time, or space. However, despite this heterogeneity, the parts of the cycle are united through the narrators and the shared setting and time of storytelling - "in the evenings at the *pasichnik* Rudy Panko's" (104 - page references are from Gogol, 1940, the quotes have been translated from Russian by the authors of this paper)). The roles of the listener, storyteller, and publisher serve as the main force that connects not only the diverse listeners and storytellers within the "*pasichnik's* hovel," but also the readers themselves. Undoubtedly, the occupation of the *pasichnik* (accentuated by the Little Russian accent) refers the reader to the renowned medieval collection "The Bee," where wisdom was gathered from books, just as a bee collects honey from flowers.

The *pasichnik*, who, according to Gogol's intention, also assumes the role of the publisher, introduces the reader to a distinct world of colours in the preface. Simultaneously, the abundant representation of clothing colours in "Evenings on a Farm Near Dikanka" is imbued with various nuances related to other visual perceptions (such as the roughness of quilting or the different qualities and colours of yarn), emphasizing the significance of clothing in character description, which is a hallmark of Gogol's poetics. Consequently, we observe a certain refinement and delicacy in the attire of Thomas Grigorievich, who stands apart from other village sextons by not wearing the typical cloak. Instead, he receives guests donning a "balakhon" made of fine cloth in a unique colour reminiscent of "stale potato sour cream," for which he paid nearly six rubles per arshin in Poltava (104-105). The contrast in colours is further evident when comparing his outfit, featuring a "white kaftan adorned with red thread on all edges," with Makar Nazarovich's "pea kaftan" and his "blue checked paper kaftan," highlighting their antagonism in multiple aspects, ranging from social and ethnic differences to literary style. Furthermore, Gogol employs the colour of clothing to symbolically represent the human essence, as exemplified by the presence of the "pea panich" (195) in the Preface to the second part of "The Evenings...". This device becomes a characteristic Gogolian motif, culminating in the renowned Navarino flame/smoke tailcoat.

At the same time, even the man who knew and retold various stories is surprised by the paradoxical nature of colour notation and

colour perception. He ponders, "Why did the laymen call me Rudy Panko - by God, I do not know how to tell. And it seems that now my hair is more grey than red" (104). The collision of designations for the same colour (rudoy - red) with the discrepancy in the actual state of his hair, where the lexeme chosen represents not so much a colour but a symbolic characteristic, is not coincidental. The opposition between redhead and grey is not just about the change in hair colour associated with age but also about the contrast of symbols prevalent in popular culture (Nachinova 84-89). In this case, Gogol's voluminous poetic style reveals itself. Behind Panko's deliberately self-deprecating attitude towards himself, his "fables," and his "vespers," lies the wisdom of a seventy-year-old man with grey hair. Similarly, the short stories possess a certain subtext that primarily reflects the binary nature of the material and spiritual, real and fantastic worlds. The words that appear in Gogol's text acquire polysemy and metaphorical meaning (Bekasova et al. 2013), as observed in the conclusion of the first preface. After describing the atmosphere of recounting old stories, horror tales, fables, and curiosities, the *pasichnik* promises "to feed you so that you will tell the person you meet and the person you cross" (107). In this context, the harmony of sensory perception is presented, where colour is visually determined in conjunction with the object's shape and smell, extending to boundless fiction. One perception is conveyed through another and *vice versa*: "Imagine that as you bring in the sot - the spirit will go all over the room, you cannot imagine what kind: clean as a tear, or expensive crystal, which is in the earrings" (107).

Such a diverse, predominantly syncretic representation of colour designations, closely intertwined with the author's artistic concept, implies the complexity of conducting statistical analysis on them within each of the short story of "Evenings on a Farm near Dikanka". Specifically, the continuous sampling of colouratives reveals their ontological characteristics, encompassing not only the distinction between chromatic and achromatic colours, but also raising questions about the denotative ambiguity of colour and the specifics of its linguistic realization. Nevertheless, in our view, statistical methodology forms the foundation for further research. Therefore, we find it essential to provide a comprehensive description of the colour scheme in each of the "Evenings on a Farm Near Dikanka" short stories, adhering to a unified framework. This entails uncovering the presence of colours, examining nuanced colour designations while analyzing their position in the colour spectrum and their relationship with a colour prototype. Additionally, we aim to identify the symbolic and metaphoric registers of colouratives employed within the compositions.

The short story that opens "Evenings on a Farm Near Dikanka" leaves an impression of being the most richly diverse in terms of colour palette, according to the results of a psycholinguistic experiment conducted among students from the Universities of Trnava and Orenburg. It features typical colour designations prevalent in Russian literature, traditionally describing the natural world (green and blue forests; a blue abyss), human characteristics (black eyebrows), and objects (red and blue ribbons; a white scroll; a grey hat; green flasks). It is worth noting the distribution of adjectives for primary colours: "goluboy" (light blue) is used solely to describe nature (a boundless, immeasurable ocean); "belyy" (white) is associated with clothing and objects (white tents, a scroll); "siniy" (blue) pertains to clothing, and less frequently to nature; "seryy" (grey) equally characterizes both clothing and nature, while "zelenyy" (green) is more commonly associated with nature; while "chernyy" (black) appears in portrait descriptions (black eyes). The intensity of green colouration is specified, distinguishing between dark and light green leaves (113). Similarly, colouratives from the non-primary colour spectrum are presented, for example, a dark brown kaftan (121).

In this set of primary colours, we should pay special attention to red, which embodies a rich, well-established semantic-symbolic paradigm with a binary opposition derived from the folk tradition of beautiful and distant colours, on one hand, and the colour of hell according to Christian canons, e.g., red goods, red boots, a small mirror covered in red paper, a handkerchief coloured in red - a red (devil's) scroll and its parts, from which "red fire" erupts.

The colour palette of red also expands with the inclusion of colour designations that are closely related on the colour spectrum, such as scarlet, pink, and fiery. Nikolai Gogol specifically emphasizes the absolute aesthetic significance of the colour red, combining both its physiological and sacred perceptions in one context: "And the red colour burns like fire, so that you can't get enough of it!" (126).

The observed variation in colour tone can be expressed through both colour adjectives and comparisons, for example, her red cheeks turning into fiery ones (114) - his cheeks blooming like poppies (124), scarlet/pink lips (133, 112) - fiery pink light (120); Gritzky's eyes on seeing Paraska (114) – or gypsy eyes as lively as fire (121). Additionally, in the fiery colour, alongside red, one can observe the presence of sparkle, intensity, and colour play, such as sparkling fiery sparks adorned in a cold attire (113); or green flasks and cups on the tables at the shinka transformed into fiery ones (120). The red colour can also be evoked through objects, for instance, in relation to the colour of beets: it is no

longer Tsybul, but a borage - or better yet, the red scroll itself (125).

We should emphasize the absence of the colour yellow in the novel, which is to some extent substituted by the colourative term "golden" (golden is brilliant yellow (cf. Steinval 2002)). Nikolai Gogol employs all possible variations of the pair "gold - golden," which not only refers to colour but also implies the reflection of light, its play, brilliance, and serves as a metonymy for a source of light. For instance, dazzling sunlight strokes ignite entire picturesque clusters of leaves, casting dark shadows akin to the night, while in a strong breeze, they shimmer like gold (111). Gogol also uses the term to describe the purity and shine of a polished metallic surface, such as mountains of melons, watermelons, and pumpkins that appear to be made of gold and dark copper (120). In this context, the colour specification, detached from the object (of gold and dark copper), enhances the colour aspect of comparing gourds to metals, emphasizing their value and the richness of colour transitions. As such, it seems appropriate to agree with Panchenko's view that "gold personifies wealth and power, and the adjective 'golden,' when referring to colour rather than material, lacks real colour meaning" and instead evokes "ideas of beauty or, more precisely, luxury" (12).

Tinted colours are closely associated with primary colours, while green, blue, and blue lack complementary names for their spectrums. The significance of the colour blue is also emphasized in Fignedyová's interpretation of Gogol's work: In the depiction of merchants, Russian and foreign elements intermingle: a Russian merchant in a dark blue German jacket. Gogol seems to layer national and foreign characteristics by highlighting their respective traits. (Fignedyová, 2018, p. 127). The colourative red, represented by adjectives and comparative clauses that specify the characteristics of the primary colour, is followed by achromatic colours. White is described through grey (grey mustache - 112), silver (the river's silver breast - 113), pale (pale - 123, pale - 126), lily-like, marbled, or dazzling (the mirror so enviously encloses her [the beautiful river]... dazzling shining forehead, lily-like shoulders, and marbled neck - 113). On the other hand, the emphasis is not so much on colour as it is on light in contrast to darkness. For example, in the context of brown, bright eyes (113), it is not a complex colour notation (light brown) or a qualifying element (light brown), but rather a direct characterization of the eyes themselves as a symbolic representation through which the human soul shines (cf., for example, Psalms, Chapter 24, Verse 15: the eyes of my soul). This constitutes one of the most significant internal characteristics of Paraska in comparison to the limited traditional portrait descriptions found in folklore and literary works (scarlet/pink lips, dark eyebrows/black-browed, fair-haired head).

Gritsyk's appearance is described similarly: a swarthy/tanned face, a grey hat, a white scroll, which symbolically corresponds to the demonic red scroll in the Russian tradition, where white represents purity and red signifies the colour of hell.

Gogol's austere palette for portraits stands out particularly against the backdrop of various clothing descriptions, where colouratives indicating specific colours intertwine with a special artistic perception of an object, encompassing its form, colour, texture, and quality. For example, in the rich plahta that is as colourful as a chessboard, and in the chintz-coloured skirt that highlights her red, full face, attention must be paid to the interconnectedness of details in creating an overall impression, which is characteristic of Gogol's artistic approach (113). The rich plahta is black and white, while the chintz-coloured skirt accentuates the redness of her face, thereby enhancing visual sensations and weaving together with other internal characteristics of objects to convey the essence of Khivri, where the "special importance" emerges from the clothing's colouring.

The material world of the fair is in line with its distinctive character: "everything is bright, motley, disorderly; flailing about in heaps and scurrying before the eyes" (115). Hence, we observe combinations such as red and white (scroll), black and white (black brows - lily shoulders, plahta resembling a chessboard), green and red (green sweater, red boots), and blue and red (ribbons). The contrast of colours underscores the human bustle, while the exquisite colour scheme captures the essence of what "a day of hot August shone with luxury" is like: a vast blue ocean, dazzling sunlight strokes illuminating picturesque masses of leaves, casting dark shadows akin to night, only to be disrupted by a strong wind that releases golden sparks. Emeralds, topazes, and ethereal insect jacchons meander through variegated vegetable gardens. "Grey haystacks and golden sheaves of bread... the sky reflecting like a clear mirror - the river with its green, proudly elevated banks..." (111-112). Furthermore, we see how "through the dark and light green leaves... fiery, cold-clad sparks sparkled, and the beautiful river brilliantly revealed its silver bosom, upon which the green curls of the trees luxuriantly cascaded. She is as capricious as she is during those intoxicating hours when the faithful mirror enviously captures her forehead, shoulders, and neck, adorned with pride and dazzling brilliance, while shadows fall from her russet head, creating a wave-like effect" (113).

In this context, in addition to basic colouratives, a special picturesque quality is achieved through nuanced adjectives, including comparative phrases. The opulence and splendor of verbal imagery are

further enhanced by contrasting dark and light tones, glimmers, sparks, and the shimmering iridescence reminiscent of precious stones in the popular perception. The pictorial luxury of colour is emphasized by appropriate framing - the reflection in the mirror of water, which is described as "in the green, proudly raised frames".

In the short story "The Evening on the Eve of Ivan Kupala," a different set of basic colouratives is observed. Specifically, green and blue are absent, but yellow is fixed in the descriptions of the girls' outfits. This does not compete with the already used gold colour in the previous novel, but effectively captures not only the colour but also the vibrant variety and richness of the outfits.

As a rule, colouratives that convey primary and closely related shades serve a nominative function, often reflecting the diverse colours of clothing. In the spectrum of red, blue, and gold/yellow (excluding pink, green, and blue previously used), examples include a headdress of yellow, blue, and pink strichok; gold lace/cleep, suto-gold brocade; red silk/belt, red boots. Achromatic colouratives are employed to convey clothing colours, such as the smallest black smushka, grey scroll, and white shirt. The latter two examples represent practically the same opposition as in the previous short story: the white and red scrolls. The use of grey indicates not only that the scroll is made of coarse, unbleached fabric, but also that it is old, highlighting Petrus's extreme poverty. This explains the girls' and young women's desire to mentally dress Peter "in a new robe, tighten it with a red sash, and place a hat on his head made of black smushkas with a dandy blue top" (141).

The grey scroll, symbolizing poverty, metaphorically leads to the child in the white shirt being covered in blood. In this case, white functions not only within the Christian register of purity and innocence, but also as a symbol of death, the shroud, and the bloodstains "from head to toe" symbolically converge with the idea of sacrifice. It is worth noting the expanded semantic range of the colourative red, where, in addition to its detached original meaning found in the fixed expression "red girls" and in the colouring of clothes and birds (red-breasted bullfinch), there is an extension of the colour spectrum through associations with blood, for instance: "and innocent blood splashed in his eyes... The witch... drank blood from him. Everything was covered in red in front of him; the trees were all covered in blood" (146). The intensity and vividness of the red colour are further heightened through the use of participles and comparisons with lightning, as seen in the description "The sky was red-hot and trembling... Spots of fire, like lightning, were seen in his eyes" (146).

This technique of depicting colour in its changing nature becomes

crucial in portraying the tragic events narrated by the sexton of the *** church. Petrus, in anticipation of "the end of God's day," anxiously observes how the sun "blushes," how the sky "blushes on one side" and "fades away," how it "tries on, tries on, and - it's dead," how darkness engulfs everything, how "the bush has gone black," and how a "zarnitsa" sparkles in the sky. In the darkness, a small flower bud "blushes" like a hot coal. Additionally, the blossoming ferns are depicted through a combination of colour, sound, and form: "A starburst flashed, something crackled softly, and the flower unfolded before his eyes like a flame, illuminating others near it as well" (144). The narrative relies not only on the dynamic portrayal of colour - colour flashes and movements (sparkling eyes, flashing sparks, glittering, shooting blue flames, a ball of fire in the darkness, fire spots like lightning) but also on the contrast between black/dark and red, symbolizing blood and flames. This colour contrast also accentuates the tragic love between the main characters. The rich descriptions of the characters (Pidorka's cheeks are described as "bright as a poppy of the finest pink, when they burn, washed with the dew of God," with "black laces" for eyebrows, "clear eyes," "hair as black as the wings of a crow," "pink lips," "kuntush sewn in gold," "red boots"; Petrus has "brown eyes," "white face," and a "black mustache") are replaced by folklore symbols of death ("Dark, dark will be my hut," "the raven will caw," "a blue cloud is my roof") and washed away by crime (Pidorka with "no blush," "clear eyes weeping").

colour is characterized as something unstable, subject to sudden and non-harmonic transitions and changes in nature. These changes are accompanied by the emergence of new registers of red (bloody) and blue, strengthening the colour range of the witch's fire (blue flame), and describing the sorcerer's state through comparison (blue, like a dead man). The combination "golden child" reinforces the primary meaning of the adjective, representing a syncretism of light, innocence, and preciousness.

The unnatural colour scheme of the crime contrasts with the static colourfulness of the wedding garments and ultimately diminishes into the colourlessness of Pidorka and Petrus' family life, which ended with "a pile of ashes, from which steam was rising in places" (150). However, life's colours return "in the ashes of the Mother of God, coloured with such bright stones that everyone squeezed their eyes shut when looking at it" (150).

An analysis of the colouratives in "May Night" clearly demonstrates that each short story presents its own unique and often unexpected colour composition, diverging from standard perceptions. These compositions are not only based on the use of basic and distinctive

colour names but also on the specific selection of colour phenomena, shades, and transitions. Moreover, the author's artistic idea guides the creation of the colour background and the elements that support it.

In this regard, "May Night" significantly differs from the other short stories, primarily due to the dominant presence of the colour white, which constitutes almost half of the primary colour expressions. Chromatic colours are comparatively limited (see Diagram 1). Blue and yellow are absent, and green and blue are only minimally represented, mainly in the descriptions of clothing and nature, which are portrayed with light strokes: blue Cossack robe; the blue warm Ukrainian sky; green reeds; dark green walls of gardens. The minimal use of red is particularly noteworthy, as it plays a significant role in the colour scheme of the other short stories. Throughout the text, only one instance of "red coral monisto" shines, with the epithet carrying a non-colour meaning in a song (the girl is red) and in Levko's address to Galya (my little red winkle (Slesareva 2011)). The portrait characterization is understated and conventional: white faces, white hands, white feet, clear eyes, black-browed Cossacks, brown eyes, black mustaches.

Meanwhile, white becomes the prominent colour in the portrayal of Galya, the centurion's daughter. White not only signifies their importance but also highlights the syncretism in the manifestation of good and evil, their interaction, and their frequent indistinguishability, leading to their interchangeability. In this context, Gogol portrays the real and the supernatural as if refracting and merging into each other, depicted through the distinct colour scheme of the night, which is typically perceived as black but is presented here in shades of white - light, brilliant, shining, and silver.

This approach to the colour scheme determines the characterization of characters against specific colour backgrounds. For instance, Galya is described as being "wrapped in twilight," with her "clear eyes shining in the half-light gloom, like stars," and her red coral monisto glittering. Levko perceives a certain atmosphere of the real and otherworldly world, which is depicted in an achromatic tonality with shades of glitter, radiance, and shimmering light. Levko's special vision captures the maple forest as gloomily black, with fine silver dust only at the tips facing the moon. A strange, intoxicating glow mingles with the moon's radiance. The night appears even more resplendent to him, with a silver mist falling and revealing a house that looks clear and majestic in its place. Instead of gloomy shutters, cheerful glass windows and doors reflect gilding through the clean panes. The colours come alive in this vivid description.

The pictorial painting, created with minimal colour-naming,

naturally reflects Levko's astonished perception. He has never seen anything like it before. Moreover, the symphony of his feelings, inspired by the strangeness of the night, transports him to the depths of the pond, allowing him to see the house and the neighborhood from an inverted perspective. Reality and its "overturning", blend into a world of the supernatural, continuing the magical landscape. In this world, a thin silver mist flashes with light, and shadow-like girls in white shirts resembling meadows adorned with lily-of-the-valley appear. Their necks are adorned with gold necklaces, monistas, and ducats, but they have a pale complexion. Their bodies seem as if fashioned from transparent clouds, shining through with the silver moon.

Gogol's assessment of this unique colouristic composition as a "painter-imager" is apt, as his "world of paints is the organ of the whole," and "light, colour, and paint are Gogol's backgrounds from which the most graphic style emerges" (Belyi 118).

It is noteworthy that the symbolism of black and white appears to be transferred between each other in the text. The dark chambers, dark halls, and black tulup (a traditional coat) form a chain of contrasts. In the dimness of the forests and waters, "the huts shine whiter and appear more dazzling in the moonlight, their low walls standing out from the darkness" (159). The witch, referred to as "the black cat with iron claws," who becomes the stepmother, is seen by everyone as rosy and white, but she has erased the fair panorama that was once as white as snow. She brings no peace to the white world; she removes her blush, leaving blue spots on her white neck and spoiling her white legs, making her "pale as canvas, like the gleam of the moon." Only Levko, in an inverted and repeatedly reflected space, possesses the ability to see the witch inside one of the drowned women because "something black was visible within her" (177). The intertwining of the ontological and metaphorical registers of the adjectives white and black, along with the initial emphasis on white in comprehending the colour depiction of the world, determines the unprecedented ratio of three significant colours in "May Night." The dominant colours are white (48%) and black (28%), which together account for three-quarters of the principal colour palette. This ratio considerably surpasses the prominence of red in other novels, such as "Sorochinskiy Fair" (46.7%) and "The Evening on the Eve of Ivan Kupala" (33.4%), where red plays a more central role. Other colour words appear as rare colourful strokes on the main background of light-themed lexemes, ranging from light to dark, from shining to flickering, and filled with gloom. Despite their occasional appearance, some of these colour descriptions represent the unique presentation of colour by the author, such as "a whole fiery fountain" (171) of sparks from a

pipe smoker's mouth or the clerk's vest "the colour of wine yeast" (170).

The "Missing Letter," which concludes the first part of the "Evenings" as told by a sexton in *** church, presents not only a fairly conventional but also a very austere colour palette of clothing. There are mentions of "red, like heat, trousers" and a "blue robe" (183), as well as "red boots" and being "in a grey scroll" (191). The description of the evening includes phrases like "reddish stripes" and the fields being "as colourful as the festive cloaks of black-browed young women" (183), while the sky is covered "like a black row" (184). Additionally, there are portrait descriptions such as "a couplet with a nose as red as a bullfinch" (182). The emphasis on ordinariness lacks the unexpected colour metamorphosis associated with witchcraft, and instead is described generically as "something grey." According to Mikhienko, the limited presence of the "world of otherworldly forces in terms of colour" is attributed to the "obscurity and indistinguishability of what we see" and its dissolution into the greyness of stove colours (39).

However, the scarcity of colour words and the absence of nuanced colour names can be largely attributed to the dynamic nature of the narrative with minimal descriptions and an abundance of dialogue. The narrator adopts a conversational style, reflecting the "formational process" of Gogol's creative work, as noted by Bely. This approach aims to recreate a special atmosphere of direct storytelling, where events are presented as vivid emotional experiences through the narrator's grandfather and are perceived by the narrator as personal encounters. As the narrator states, "you feel as if you are about to do all this, as if you have got into the soul of your grandfather, or the grandfather's soul is playing around in you" (181).

4. Conclusion

The holistic analysis of colour compositions allows us to determine the author's individual perception of the world and the role of colour words in Gogol's literary text. As demonstrated by the study, each of the short stories in the first part of "Evenings on a Farm near Dikanka" presents its own colour system, not only in terms of the quantity and differentiation of the basic and additional colour names, their shades, occasionalisms, and secondary nominations, but also in their linguistic expression through colour nouns and verbs. Furthermore, there is a specific correlation between the ontological and metaphorical use of colours and the creation of colour compositions that are either bright and iridescent or monochrome and contrasting, where the "subject is necessarily embedded in colours" (Belyi 1934, 73).

In the first part of "Evenings on a Farm Near Dikanka," Gogol used

over 240 colour terms. Among these, the most prominent were the "pure" colours, with the most frequently used being red (33), white (30), and black (22) – totaling 120 instances. Additionally, shades such as pink and dark blue were used 43 times. A wide range of colours with specific descriptors were also prevalent, including pea green, wine lees, bluish-grey, lily, brown, fiery (cheeks), copper, and others, accounting for 74 instances.

The Preface already establishes that the use of colour words in "Evenings on a Farm Near Dikanka" is not random, but rather follows a complex system of colour designations that involve not only visual perception but also sensory perception, all of which are subordinate to the artist's creative intention. It is worth noting a certain commonality in the colour landscape of the first part of "Evenings on a Farm Near Dikanka," which is somewhat characteristic of literature from the early 19th century. This includes the absence of violet and orange, a relatively limited use of yellow (compensated by its gold counterpart), blue, and green, and a restrained use of grey, which is nevertheless motivated by specific reasons:

Diagram 1

The compositions of colouratives in the first part of "Evenings on a Farm Near Dikanka" by Gogol (in %)

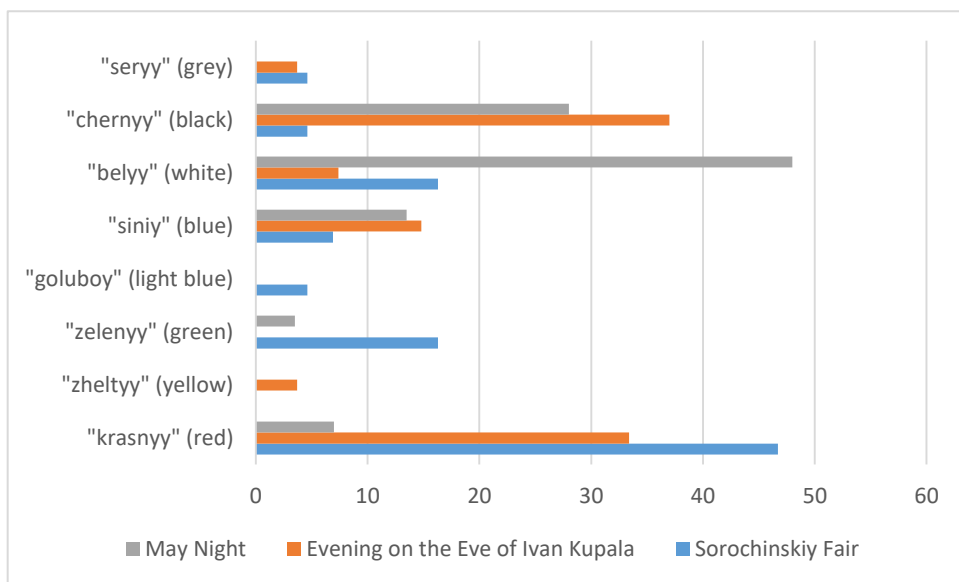


Table 1

| | Sorochinskiy Fair (in %) | Evening on the Eve of Ivan Kupala (in %) | May Night (in %) |
|---------------------------|---|---|-----------------------------|
| "seryy" (grey) | 4.6 | 3.7 | 0 |
| "chernyy" (black) | 4.6 | 37 | 28 |
| "belyy" (white) | 16.3 | 7.4 | 48 |
| "siniy" (blue) | 6.9 | 14.8 | 13.5 |
| "goluboy" (light blue) | 4.6 | 0 | 0 |
| "zelenyy" (green) | 16.3 | 0 | 3.5 |
| "zheltyy" (yellow) | 0 | 3.7 | 0 |
| "krasnyy" (red) | 46.7 | 33.4 | 7 |

"Evenings on a Farm Near Dikanka" opens with "Sorochinskiy Fair," which is the most richly adorned with chromatic, achromatic, and nuanced colour words, fully expressing the diversity of nature, the world of people, and objects. This accounts for both the higher quantity of colour words compared to other novels (1.5 times more than in "Evening on the Eve of Ivan Kupala," 1.9 times more than in "May Night," and 8 times more than in "The Missing Letter") and their qualitative correlation. Additionally, there is a prevalence of shade colours and lexemes with light semantics in support of the colour words, expanding their perspectives, adding depth, and intensifying the sensory-perceptual processes of text comprehension. In reference to "Sorochinskiy Fair," Mashinsky, citing Belinsky, states: "Gogol's phrases truly 'leap' before the eye, his comparisons captivate with their vivid imagery—you can feel the object in all its everyday, vital concreteness: its shape, colour, volume. It's as if Gogol transposes painting techniques into his writing" (316).

In "Evening on the Eve of Ivan Kupala," which shares a significant similarity with "Sorochinskiy Fair" in terms of the abundance of colour words in the main spectrum, there is a resemblance in the depiction of red (33.4%: 46.7%). However, the usage of yellow, the absence of green and blue, and the predominant presence of black (37%) highlight the distinctiveness of Thomas's narrative, which stands in stark contrast to the more restrained colour palette of "The Missing Letter," where Thomas is also identified as the narrator.

The colour scheme in "May Night" differs from the others, with

black (28%) contrasting the dominant white (48%), which is further enhanced by limited combinations of colour words (grey) and secondary nominations (silver). Additionally, adjectives and verbs with light semantics such as light, clear, illuminated, shone, and so on, contribute to the overall effect. It should be noted that accompanying these primary colour words with "convoy" can somewhat alter the colour composition of the short story, as indicated by the percentage of colour words. For instance, by including nuanced genitive colour names and comparative phrases like ruddy, purple, hair almost snowy, the colour of wine yeast, and so on, the colour spectrum in "The Evening on the Eve of Ivan Kupala" is broadened. This intensifies the presence of yellow through the introduction of gold and white (silver, like snow, and so on), while black is subdued, losing nearly ten percent due to the inclusion of various colour words such as pea, blue, and others.

This colour depiction goes beyond the conventional association of colours with the real or otherworldly world, day or night, and positive or negative characters. Gogol's artistic perception of reality and unreality, and his interpretation of good and evil, are characterized by a lack of straightforwardness and standardization.

Each short story presents a unique colour palette, shaped by the intricate interplay between the earthly and supernatural realms, artistically represented through the careful selection of fundamental colour words, nuances of shades in conjunction with lexemes of light semantics, the specific static or dynamic nature of colour usage, markedness, and metaphors within the colour vocabulary. This creates a distinct aura of colour composition that immerses the reader in a unique atmosphere of textual perception, leaving an original impression.

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Аннотация: КОМПОЗИЦИИ КОЛОРАТИВОВ В «ВЕЧЕРАХ НА ХУТОРЕ БЛИЗ ДИКАНЬКИ» Н.В. ГОГОЛЯ

Проблема цветоименований в языке, включая корреляции цветовосприятия, в том числе в физическом, физиологическом и психологическом аспектах, входит в контекст общих вопросов теории языка и является актуальной, особенно в применении к моделированию цветовой картины мира в художественных текстах. В связи с этим особый интерес представляет исследование композиций колоративов в творчестве Н. В. Гоголя, у которого объёмность и многомерность стиля обуславливает отмеченную многими учёными поэтическую цветопись. Колористическая значимость слова в раннем творчестве Н. В. Гоголя определила цель статьи, заключающейся в выявлении специфики представления и особенностей функционирования колоративов в «Вечерах на хуторе близ Диканьки». Характеристика системной организации колоративов в каждой из новелл потребовала применения методов описания, обобщения и интерпретации языкового материала с учётом статистических данных и с элементами лингвогенетического и текстологического методов.

Ключевые слова: Н.В. Гоголь; «Вечера на хуторе близ Диканьки»; колоратив; композиции колоративов; основные и оттеночные цветоименования; онтологическая и символическая функция.

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**CONSTRUCTIONS ELLIPTIQUES SYNONYMIQUES
GRAMMATISÉES ET AGRAMMATISÉES DANS LA PROSE
FRANÇAISE DES XXÈME – XXIÈME SIÈCLES**

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Résumé. Dans cette recherche des énoncés et des blocs elliptiques synonymiques sont considérés comme des signes linguo-discursifs complexes grammatisés (conventionnels dans la langue et dans le discours) et agrammatisés typiques (non conventionnels dans la langue et conventionnels dans le discours) et atypiques (non conventionnels dans la langue et dans le discours) ludiques et non ludiques. L'objectif de l'article est de dégager les types et de déterminer le degré de pertinence co(n)textuelle (linguistique et/ou situationnelle) des constructions elliptiques-transformants secondaires compressés des structures primaires propositionnelles virtuelles (linguistiques) actualisés sous forme d'options préférentielles contenant différents lexèmes-clés avec l'elliptisation initiale, médiane, initiale-médiane, initiale-finale et finale. On définit les constructions elliptiques comme des énoncés synonymiques et segments des énoncés mono-, bi- et polysynonymiques avec le sujet nominal ou pronominal, le complément final ou l'adverbe *pas* implicites, l'élément verbal explicite, expliciteimplicite ou complètement implicite où les constituants non extériorisés se déduisent par le récepteur à l'aide du co(n)texte immédiat et/ou distant, extralinguistiquement ou par association. L'analyse des options préférentielles elliptiques de la prose française des XX^{ème} – XXI^{ème} siècles démontre que la plupart des énoncés grammatisés et agrammatisés sont caractérisés par la suffisance d'expression en fonction des particularités idiosylistiques de l'écrivain et de son intention communicationnelle de faciliter l'interprétation de l'information au lecteur, ce qui assure la réussite de l'expérience linguistique « alternative ». Par contre, plusieurs types d'énoncés agrammatisés atypiques sont actualisés sous forme d'options préférentielles avec l'insuffisance d'expression dans le but de complexifier au récepteur l'identification des stratégies ludiques de l'auteur, ce qui rend impossibles la reconstruction inverse (discours → langue) de la structure primaire et la justification de la pertinence co(n)textuelle de la construction elliptisée, c'est-à-dire provoque l'échec de l'expérience linguistique « alternative ».

Mots-clés : constructions elliptiques grammatisées et agrammatisées typiques et atypiques, expérience linguistique « alternative », insuffisance/suffisance

d'expression, option préférentielle, pertinence co(n)textuelle, structure primaire

1. Introduction

Au cours de la causation du discours, à l'étape préconstructive, « chaotique », les éléments turbulents de l'espace mental s'ordonnent à la suite des polyopérations cognitives (psychomécanismes) (« pensée turbulente » → « pensée pensante » (Valette 150)) qui assurent la formation des signes linguistiques simples (mots) et complexes (syntagmes et propositions), modèles potentiels systématisés dans la langue, s'actualisant sous forme d'un mot, d'un syntagme ou d'un énoncé. Des signes linguistiques complexes synonymiques représentent les transformants secondaires des structures primaires (pivots) virtuelles (linguistiques) (noyaux dénotatifs) se caractérisant par « l'équilibre sémantico-morpho-syntaxique » (Dubois 50). Ils se réalisent comme signes linguodiscursifs complexes-options préférentielles, co(n)textuellement (linguistiquement et/ou situationnellement) pertinentes réduites, redondantes et quantitativement équacomponentielles (terme de l'auteure) (avec la quantité égale d'éléments lexicaux virtuels et extériorisés) grammatisées (conventionnelles dans la langue et dans le discours) et agrammatisées (créations syntaxiques irrégulières) typiques (conventionnelles dans le discours et non conventionnelles dans la langue) et atypiques (non conventionnelles dans la langue et dans le discours), construites « d'après le projet individuel » (Megentesov 78), y compris des constructions avec l'insuffisance d'expression du point de vue sémantique, c'est-à-dire celles qui ne remplissent pas les fonctions inhérentes aux unités syntaxiques normatives (cohérence, clarté, etc.). La co(n)textualisation des structures agrammatisées leur confère des effets stylistiques différents et de nouvelles valeurs sémantiques qui facilitent ou complexifient l'identification de l'intention communicationnelle et des stratégies ludiques de l'émetteur et l'interprétation de l'information par le récepteur.

Au cours de la transition de la langue, système de normes, de règles et de restrictions d'emploi de tels ou tels signes linguistiques, au discours (dicibilité mentale → dire effectif → dit terminal (Valin 41)), s'effectuent des changements qui se manifestent dans la formation des structures non ludiques et ludiques à tous les niveaux de la langue qui s'actualisent afin de transmettre l'information dans différents co(n)textes. On relève deux types de moyens d'actualisation des signes linguistiques : a) moyens « tardifs » appartenant à l'improvisé (moyens d'expressivité) ; b) moyens « précoces » qui

appartiennent à l'institué, c'est-à-dire moyens d'expression. Dans des options préférentielles co(n)textualisées, des moyens d'expression prévalent sur des moyens d'expressivité ou inversement en fonction de l'intention communicationnelle de l'auteur. Donc, « ce qu'on gagne en expressivité, on le perd en expression, et donc en syntaxe » (ibid.149).

L'agrammatisation typique et atypique est l'une des caractéristiques de l'idiostyle « personnalisé » (prédominance de l'espace cognitif de l'auteur sur l'espace cognitif collectif) (Lepetiukha 62) de l'écrivain qui, au cours de l'actualisation des syntagmes et des énoncés, manifeste différents degrés de liberté discursive c'est-à-dire, produit des options préférentielles non normatives, non conventionnelles dans la langue, improvisées « qui reflètent la vision du monde de l'écrivain étroitement liée à l'image linguistique du monde » (Kornieva et Borbenchuk 225) et à sa personnalité linguistique.

L'actualisation des structures agrammatisées typiques et atypiques, notamment des constructions elliptiques avec la suffisance et l'insuffisance d'expression, est le résultat du jeu linguistique qui traduit l'interprétation personnelle de la réalité objective par l'auteur et représente « la manipulation consciente de la langue, basée sinon sur l'anomalie, au moins sur l'utilisation inhabituelle des moyens linguistiques » (Sannikov 17). Le processus du jeu demande la cocreativité du récepteur qui utilise les stratégies de l'expérience linguistique « alternative » (terme de Shcherba 275) consistant en « la substitution artificielle d'un mot ou d'un énoncé d'un texte par un mot ou un énoncé synonymique » (Peshkovskij 30). Le lecteur/auditeur suit deux étapes de l'expérience linguistique « alternative » :

1) reconstruction inverse (discours → langue) de la structure primaire et des transformants de la chaîne synonymique, dont le point de départ est l'observation de l'option préférentielle co(n)textualisée ;

2) détermination du degré de pertinence co(n)textuelle de tous les membres de la chaîne synonymique virtuelle afin de justifier l'adéquation du transformant actualisé dans le fragment discursif analysé.

Dans le cadre de cette recherche, on procède à l'étude systémique (linguistique) et fonctionnelle des constructions elliptiques de la prose française des XX^{ème} – XXI^{ème} siècles, en déterminant leur pertinence co(n)textuelle et en révélant les particularités idiostylistiques de l'auteur, ses stratégies ludiques et son intention communicationnelle.

On définit les constructions elliptiques comme des options préférentielles sans « transposition fonctionnelle » (Bally 116) (sans substitution grammaticale) grammatisées et agrammatisées typiques et atypiques, transformants compressés des structures propositionnelles primaires, avec le sujet nominal ou pronominal, le complément final ou l'adverbe *pas* implicites, le composant verbal explicite, expliciteimplicite ou complètement implicite où les segments non extériorisés se déduisent par le récepteur à l'aide du co(n)texte immédiat et/ou distant, extralinguistiquement ou par association.

On relève des constructions synonymiques elliptiques verbales, nominales, adjectivales, adverbiales, pronominales, participiales, gérondivales, numérales et interjectionnelles (avec les lexèmes-clés, ou les « têtes lexicales » (terme d'Abeillé 136), verbe (infinitif ou forme personnelle), nom, adjectif, adverbe, pronom, participe présent ou passé, gérondif, numéral et interjection) avec l'ellipse initiale, médiane, initiale-médiane, initiale-finale et finale.

2. Constructions elliptiques grammatisées

La plupart des constructions elliptiques grammatisées représentent les transformants de la proposition primaire non ludiques avec la suffisance d'expression.

Dans des structures elliptiques synonymiques verbales, s'internalisent les sujets nominal, pronominal ou parfois partiellement l'élément verbal (cas des énoncés avec prédicat à la forme composée, prédicat complexe, combinaison de deux prédicats simples).

Dans des énoncés elliptiques infinitifs, on observe la non extériorisation des constructions impersonnelles du type *il faut/on doit*, ce qui est tout à fait naturel étant donné que le prédicat actualisé se caractérise par la processualité ou la résultativité. Le sujet de l'action non exprimé représente un composant « demiactif » (terme de Koprov 153) (actif et passif en même temps) référentiellement indéterminé (*il*) ou actif (*on*) référentiellement déterminé dans le co(n)texte. Au cours de la formation de la structure primaire, différents types d'actants peuvent remplir la fonction de sujet donc, c'est l'entourage co(n)textuel qui permet de reconstruire inversement (discours → langue) le noyau dénotatif :

(1) Ne pas oublier (Werber 71).

L'exemple (1) d'une construction elliptique infinitive est le transformant réduit de la proposition primaire *il faut ne pas oublier* déduite à l'aide du posttexte :

(Il faut) Ne pas oublier.

Il faut que je fasse remonter mes souvenirs avant qu'ils ne soient pas aspirés par ces humains indéclicats.

L'expérience linguistique « alternative » permet de justifier la pertinence co(n)textuelle de l'option préférentielle analysée : d'une part, l'auteur élimine le segment sujet + prédicat afin d'éviter la réintroduction des référents identiques dans le fragment discursif étudié ; d'autre part, il accentue l'énoncé initial qui acquiert une nouvelle valeur sémantique. Comparons :

Il faut ne pas oublier (constatation d'un fait).

Ne pas oublier (conclusion).

(2) Comprends pas (Sartre 37).

L'ellipse initiale du pronom personnel + *ne* proclitique, propre à la langue parlée, traduit dans cet exemple les émotions du protagoniste qui insiste sur le fait de l'incompréhension et non sur son incapacité de comprendre certaines informations (*comprends pas – je ne comprends pas*), ce qui rend pertinent le transformant compressé dans le co(n)texte suivant :

Déjà, les sourcils hauts, il lisait ; brusquement son index frappait la brochure : « (Je ne) Comprends pas ! – Mais comment veux-tu comprendre ? disait ma grand-mère : tu lis pardedans ! »

Dans des énoncés elliptiques synonymiques avec une partie du prédicat personnel non actualisée, s'intériorisent la construction existentielle *c'est* ou un actant actif co(n)textuellement déterminé + un auxiliaire :

(3) Fini de rire entre Frontenac (Mauriac 72).

La structure primaire contenant le sujet de l'action pronominal référentiellement déterminé dans le pré-texte (*on*) et l'auxiliaire *avoir* à l'imparfait de l'option préférentielle avec une valeur sémantique conclusive se reconstruit inversement grâce au co(n)texte interphrastique :

Bientôt maman serait de retour et l'on ne pourrait plus être aussi bête devant elle. (On avait) Fini de rire entre Frontenac.

[...] On alla chercher maman au train de neuf heures, par une nuit de lune, et la lumière coulait entre les piles de planches.

L'expérience linguistique « alternative » permet de déterminer le degré de pertinence co(n)textuelle de l'énoncé elliptique : l'auteur choisit une structure compressée afin de supprimer un des référents de la chaîne anaphorique *on – on – Frontenac – on*, sémantiquement superflu pour l'interprétation correcte du fragment discursif analysé.

Dans des énoncés elliptiques nominaux, l'élément nominal

« cumule la fonction de la nomination d'un objet et l'idée de son existence » (Pidhirna 9). Dans le discours, l'élément nominal actualisé sert d'un support situationnel à la prédication existentielle implicite. Le plus souvent ce sont les constructions *il y a* ou *c'est/ce sont* avec les actants demiactifs dont le plan temporel est déterminé par le co(n)texte, ou, plus rarement, des combinaisons sujet actif + prédicat qui ne s'extériorisent pas dans des options préférentielles elliptiques nominales :

(4) Plus de pannes dans le bled avec lui (Kessel 86).

À l'aide de l'expérience linguistique « alternative » déterminons le degré d'adéquation co(n)textuelle de la structure primaire et de son transformant compressé :

– Enfin, on a de bonnes voitures et adaptées à ce pays-ci. Stables dans les coups de pompes... souples. Et un moteur qui ne sait pas ce que c'est que de bafouiller. (Il n'y a) Plus de pannes dans le bled avec lui. Aussi, vous voyez, on part sans coéquipier.

Dans l'exemple (4), l'auteur intériorise la construction existentielle (*il n'y a*) dans le but d'éviter la réactualisation du prédicat *avoir*, introduit dans le prétexte, en accentuant expressivement le lexème-clé nominal *pannes*, ce qui confère à l'énoncé une nouvelle nuance sémantique résultative. Par contre, l'extériorisation de la structure primaire ne ferait que constater le fait de la réalité objective. En plus, le pré-texte contient les options préférentielles parcellées qui traduisent la prédilection de l'auteur pour les structures réduites.

(5) Vincennes, donc (Brisac 40).

L'exemple ci-dessus représente une construction elliptique nominale ludique avec l'insuffisance d'expression dans le co(n)texte intra- et interphrastique immédiat et distant :

[...] Et une pensée d'archéologue, acharnée à réfléchir aux conséquences de l'organisation de l'espace, à ce que cela nous dit.

Vincennes donc.

Dès qu'ils emménagent, Nuchim emmène sa fille de presque cinq ans au bois tout proche. [...]

L'auteure utilise les stratégies de la complexification de l'interprétation par le lecteur de son intention communicationnelle et de l'information énoncée. Cette tactique du jeu linguistique de l'écrivaine rend impossibles la reconstruction inverse de la structure pivot et la réussite de l'expérience linguistique

« alternative » du fait que l'intuition du récepteur lui suggère un grand choix de noyaux dénotatifs potentiels (sujet + prédicat) avec des actants et des nuances stylistiques différents (constatation d'un fait, conclusion, etc.) : *ils choisissent, on choisit, ils décident / on décide d'aller vivre à, de déménager à, c'est décidé d'aller à, c'est etc. Vincennes donc*).

Dans des options préférentielles elliptiques adjectivales, des composants actantiel et qualificatif sont marqués par deux moyens : 1) actualisation du sujet de l'action et de son qualificatif (énoncés elliptiques bicomponentiels caractérisants) ; 2) extériorisation d'un qualificatif d'un actant implicite (énoncés elliptiques monocomponentiels caractérisants). Ces structures comportent la construction existentielle *c'est*, le verbecopule *être* ou une combinaison sujet + prédicat non externalisés. Dans des énoncés pronominaux, on observe l'internalisation des constructions existentielles *c'est* ou *il y a*, du verbe-copule *être* ou bien de la combinaison sujet + prédicat. Tous les éléments implicites sont déduits du co(n)texte ou extralinguistiquement :

(6) Intéressant, l'analyste (Chonez 130).

Dans l'exemple de la construction elliptique bicomponentielle (6), avec l'ellipse médiane du verbe-copule *être* et le composant nominal (*l'analyste*) cataphorisé, le qualificatif initial représentant une caractéristique constante de l'actant remplit la fonction co(n)textuelle expressive en créant l'effet de l'attente de l'identification du référent postposé chez le lecteur. Le posttexte contient l'explication de la conclusion faite par un des personnages concernant l'analyste, ce qui justifie la pertinence co(n)textuelle du transformant réduit :

Intéressant, l'analyste. Créant un climat de sagesse sensible, une sorte de sérénité qui contrastait avec les problèmes de son métier et les bizarreries de son milieu.

(7) Vide ! Plus personne ! (Tournier 11)

L'exemple (7) se compose de deux énoncés elliptiques (adjectival monocomponentiel comportant l'adjectif marquant une caractéristique non constante et pronominal existentiel) formant un bloc elliptique interphrastique. Les pré- et post-texte aident à reconstruire inversement les structures primaires et à déterminer le degré de pertinence co(n)textuelle de tous les membres des chaînes synonymiques des énoncés analysés :

Ce matin je vais voir leur corbeille dans la bergerie. (Leur corbeille/elle est) Vide ! (Il n'y a) Plus personne ! Quand Claude allait se promener, elle laissait Kamicha et ses frères tout seuls. Aujourd'hui elle l'a emmené.

La proposition primaire *leur corbeille/elle est vide* est co(n)textuellement non pertinente en raison de sa superfluité sémanticostructurale interphrastique (réactualisation du même référent *la corbeille*) ; l'inadéquation co(n)textuelle de la proposition pivot constative stylistiquement neutre *il n'y a plus personne* s'explique par l'accentuation affective de l'option préférentielle elliptique (renforcée par un point d'exclamation).

(8) Elle secoue la tête, pas trop (Gavalda, 6).

Dans le segment elliptique caractérisant avec le lexème-clé adverbial, on observe l'elliptisation double initiale-finale avec la non extériorisation de la combinaison sujet + prédicat référentiellement déterminés intraphrastiquement (*elle ne secoue*) et du COD final (*la tête*). L'élimination de certains référents s'explique par le désir de l'auteure de supprimer les composants sémantiquement et structurellement redondants au niveau de l'énoncé et d'accentuer expressivement le lexème adverbial actualisé (*pas trop* (cause)) précédant la conséquence de l'action (*il y a du brushing*) en créant une unité superphrastique cohérente :

Elle secoue la tête, (elle ne secoue) pas trop (la tête). Il y a du brushing dans l'air.

Des énoncés elliptiques avec la tête lexicale numérale comportent « l'information sur le nombre-quantité, le nombre-succession, le nombreintensité ou le nombre-indice » (Tokarchuk 3) marquée par des numéraux cardinaux ou ordinaux et des dénumératifs :

(9) Soixante. La cinquième (Arnaud 108).

Les constructions elliptiques avec l'ellipse initiale et initiale-finale formant un bloc elliptique interphrastique qui contient les lexèmes-clés numéraux marquant l'indice (*soixante*) et la succession (*la cinquième*) représentent les transformants compressés des propositions primaires (*l'aiguille montre/atteint, monte à soixante* et *c'est la cinquième vitesse*) inversement reconstruites à l'aide du co(n)texte immédiat :

Troisième, quatrième... À part de courts paliers au moyen des changements de vitesse, l'aiguille au compteur monte sans écarts : quarante-cinq, cinquante... Il reste la moitié du parcours plat pour atteindre les quatrevingts.

Soixante. La cinquième.

L'expérience linguistique « alternative » permet de justifier la pertinence co(n)textuelle des options préférentielles actualisées : d'une part, l'auteur internalise les référents analogues introduits dans

le prétexte (*l'aiguille, la vitesse, atteindre, monter*), ce qui représente une de ses particularités idiosyllabiques ; d'autre part, il transmet au lecteur les émotions du personnage en mettant en relief les lexèmes numériques.

Des énoncés elliptiques participiaux se réalisent comme options préférentielles monocomponentielles caractérisantes avec la suppression initiale du sujet de l'action + le prédicat *être* (pour des constructions grammatisées) aux plans temporels différents et l'actualisation d'une caractéristique processuelle ou résultative de l'actant ; et comme énoncés bicomponentiels caractérisants avec l'internalisation médiane du verbe-copule *être*.

(10) Bien avancé, monsieur (Pennac 181).

Dans l'exemple (10), on observe la non extériorisation initiale de la combinaison actant *je* + prédicat *être* au présent de l'indicatif qui se déduit du pré-texte :

- Alors, où en êtes-vous ?
- (Je suis) Bien avancé, monsieur.
- Un suspect ?
- De fortes présomptions. Un certain Malaussène...
- Malaussène ?

La pertinence des énoncés elliptiques dans l'interaction dialogale est conditionnée par des connaissances de fond et des facultés interprétatives des participants à l'acte de parole qui éliminent des éléments thématiques et une partie des éléments rhématiques (dans notre cas, combinaison sujet + prédicat et constructions existentielles) en simplifiant syntaxiquement et sémantiquement des structures actualisées au cours du développement d'un macrothème commun, ce qui explique la réussite de l'acte de communication.

Des énoncés elliptiques gérondivaux, assez rares dans la prose française contemporaine, sont des transformants compressés des propositions primaires subordonnées causales, temporelles, hypothétiques, finales :

(11) En ne me couchant pas (Queneau 222).

L'auteur actualise l'énoncé elliptique analysé, transformant compressé de la proposition pivot subordonnée causale *parce que je ne me coucherai pas*, en guise de réponse-explication d'une certaine situation au récepteur.

- Mes amis, je vais vous faire une confidence. Moi, je ne mourrai pas.
- C'est bien possible, dit Tuquedenne.
- N'est-ce pas ? Savez-vous pourquoi et comment ?

Ils ne le savaient pas.

– (Parce que je ne me coucherai pas) En ne me couchant pas.
Je dors assis. C'est une bonne idée, n'est-ce pas ? Si je me
couchais pour dormir, je mourrais. [...]

L'expérience linguistique « alternative » démontre que l'écrivain choisit une construction elliptique gérondivale dans le but d'éviter la réactualisation du pronom « sui-référentiel » (Charolles 196) *je* et la complexification syntaxique du co(n)texte immédiat, comportant les constructions polyprédicatives, par un énoncé subordonné.

Dans des énoncés elliptiques interjectionnels, l'auteur extériorise une partie du discours secondaire qui acquiert une valeur sémantique co(n)textuelle. M. Świątkowska estime que « contrairement à des opinions fréquentes selon lesquelles les interjections n'auraient pas de sens, nous sommes d'avis [...] que l'interjection véhicule un certain nombre d'éléments sémantiques qui décident de son emploi » (48) et que « le caractère indiciel des interjections qu'elles partagent avec d'autres mots tels que les pronoms, adverbes, formes temporelles est codé dans les formes mêmes des interjections » (ibid. 78).

(12) « Hep ! » (Bazin 286)

L'énoncé elliptique interjectionnel ci-dessus représentant la combinaison aspiration + voyelle + consonne marque l'appel, ce qui explique l'internalisation du sujet (*je*) + un prédicat (*appelle, interpelle, crie*, etc.) dans le co(n)texte suivant où un des verbes potentiels implicites est actualisé avec la transposition fonctionnelle (*l'interpellée* (déverbatif)) :

« Hep ! » « Mado ! »

L'interpellée s'arrête, regarde autour d'elle, m'aperçoit sous le cèdre [...], puis, serrant sa robe sur ses cuisses, se coule avec précaution jusqu'à moi.

3. Constructions elliptiques agrammatisées typiques

Des énoncés elliptiques agrammatisés typiques sont les transformants ludiques d'une proposition pivot avec la suffisance d'expression, non conventionnels dans la langue et conventionnels dans le discours, actualisés par l'écrivain afin de faciliter au récepteur l'interprétation de ses stratégies communicationnelles et de l'information énoncée.

Dans le cadre de cette recherche, on relève quatre types de ces constructions : a) structures elliptiques synonymiques avec l'intériorisation médiane du segment *pas* ou de ses analogues

sémantiques (*point, guère*) de l'adverbe négatif complexe (Le Goffic 417 ; Riegel et al. 375) ; b) énoncés subordonnés comportant le prédicat au conditionnel présent ou passé première et deuxième formes avec l'internalisation initiale médiane de la conjonction de subordination *si* + l'adjectif démonstratif *ce* et de l'adverbe *pas* ; c) options préférentielles elliptiques avec la synonymie lexicosyntaxique contenant le synonyme co(n)textuel *que* du pronom interrogatif *pourquoi* et l'adverbe *pas* non exprimé ; d) structures elliptiques avec la non extériorisation du complément final.

Les constructions elliptiques synonymiques du premier type présentent un grand intérêt pour des chercheurs-linguistes du fait qu'au cours de la formation des structures secondaires virtuelles la négation remplit la fonction référentielle en focalisant un nouveau référent. Les éléments postposés de l'adverbe négatif complexe représentent le résultat de la grammaticalisation des substantifs marquant des entités (*un pas, un point, etc.*) cognitivement proches de l'être humain. Peu à peu ces signes linguistiques perdent leur valeur lexicale et s'incorporent dans « un morphème discontinu » (Fruyt 4), ensemble fonctionnel comportant deux éléments disjoints *ne... pas, point, guère* fonctionnant comme un morphème négatif. L'élément antéposé joue le rôle d'un proclitique, c'est-à-dire d'un segment privé de valeur sémantique.

En étudiant les différences sémantiques entre des constructions contenant les deux parties de la négation et des énoncés elliptiques avec la suppression de *pas*, G. Guillaume affirme que la négation réduite à *ne* marque le cinétisme (mouvement) négatif de la pensée qui ne mène pas jusqu'au bout. Par contre, la négation accompagnée de *pas* appartient au cinétisme négatif aboutissant à une conclusion. Si l'on compare *Je n'ose le faire* et *Je n'ose pas le faire*, dans le premier cas, il ne s'agit pas de manque de courage mais du sentiment de respect pour des coutumes qui conditionne le non emploi de *pas* ; dans le deuxième cas, il s'agit du manque de volonté ou de courage devant un obstacle (Boone et Joly 282).

(13) Il ne peut renoncer à Enwin. Il ne peut davantage abandonner les tours (Léourier 81).

Dans l'exemple (13) d'un bloc elliptique interphrastique comportant les transformants compressés des propositions primaires *il ne peut pas renoncer à Enwin* et *il ne peut pas davantage abandonner les tours* où est focalisé le référent verbal marquant la faculté (*pouvoir*), on est en présence de l'ellipse médiane du segment adverbial *pas* avec la focalisation du deuxième composant du prédicat complexe marquant l'action (*renoncer, abandonner*). Le co(n)texte

immédiat explique l'actualisation des structures réduites :

– Me suivras-tu ? répliqua-t-elle.

Les hauts plateaux ! Un refuge de sauvages. Il ne peut renoncer à Enwin. Il ne peut davantage abandonner les tours. La sécurité des tours. Le confort des tours. La connaissance, que seuls les Lanmeuriens peuvent lui offrir.

On peut constater que dans le fragment discursif étudié, l'écrivain actualise principalement les structures elliptiques et parcellées dans le but d'accentuer emphatiquement certains référents, ce qui est une des manifestations de ses particularités idiosylistiques.

(14) N'avait été ce bruit de sabots et de harnais derrière lui, Armand aurait pu croire qu'il était seul en promenade à travers un univers de paix (Troyat 192).

L'énoncé subordonné de la construction polyprédicative avec le prédicat au conditionnel passé première forme représente le transformant réduit de la structure pivot subordonnée *si ce n'avait pas été ce bruit de sabots* avec l'internalisation initialemédiane des éléments *si ce* et *pas*.

L'air était frais, la route, sèche. Une belle journée d'automne. (Si ce n'avait pas été) N'avait été ce bruit de sabots et de harnais derrière lui, Armand aurait pu croire qu'il était seul en promenade à travers un univers de paix. Il avait, dans sa poche, la liste de quelques villages à visiter.

La pertinence de la construction synonymique avec l'elliptisation double s'explique par l'intention communicationnelle de l'écrivain de focaliser un nouveau référent co(n)textuel (prédicat *être*) et par ses caractéristiques idiosylistiques consistant en sa prédilection pour différents types de constructions compressées (*la route, sèche, une belle journée d'automne, la liste de quelques villages à visiter*).

(15) Que ne l'avait-il broyé ? (Leroux 23)

L'énoncé elliptique analysé est l'exemple de la synonymie lexicosyntaxique du fait que le noyau dénotatif *pourquoi ne l'avait-il pas broyé ?* s'actualise avec des changements lexicaux (substitution du pronom interrogatif *pourquoi* par son synonyme co(n)textuel *que*) et structurels (élimination du segment adverbial *pas*).

D'où venait donc qu'il n'avait point tué cet homme ? Que ne l'avait-il broyé ? (Pourquoi ne l'avait-il pas broyé ?) Où avait-il puisé cette force suprême de contenir l'effroyable colère qui s'était ruée en tout son être et le désir immédiat de

vengeance qui, une seconde, avait armé son bras du couteau tombé à terre et précipitamment ressaisi ?

L'expérience linguistique « alternative » prouve l'inadéquation co(n)textuelle de la structure pivot qui marque l'intérêt du protagoniste pour la raison du non accomplissement d'une action ; par contre, dans l'énoncé réalisé, le personnage se pose une question sur le fait de l'accomplissement ou du non accomplissement de l'action qu'il avait l'intention d'effectuer, ce qui justifie sa pertinence dans le co(n)texte étudié.

Dans le dernier type de constructions agrammatisées, l'auteur élimine les compléments finals après les prépositions *avec, sans, pour, contre* (plus rarement, *parmi, comme*) :

(16) Elle nous a gâché nos mûres et notre peu d'enfance avec (Gavalda 46).

La pertinence co(n)textuelle de l'option préférentielle (16) s'explique, d'une part, par la superfluité sémantique du référent éliminé (*nos mûres*) qui se déduit intraphrastiquement ; d'autre part, par l'intention communicationnelle de l'auteure de mettre en relief l'élément prépositionnel afin d'attirer l'attention du lecteur sur l'importance de l'action décrite pour le protagoniste en facilitant l'identification de ses stratégies ludiques et l'interprétation de l'information donnée.

4. Constructions elliptiques agrammatisées atypiques

Les constructions elliptiques agrammatisées atypiques s'actualisent comme transformants ludiques des propositions primaires non conventionnels dans la langue et dans le discours avec la suffisance et l'insuffisance d'expression en fonction des objectifs communicationnels de faciliter ou de complexifier au récepteur l'interprétation des unités syntaxiques co(n)textualisées et de l'idiostyle « personnalisé » de l'auteur.

(17) Nabuco obéi (Coupry 122).

L'énoncé elliptique participial est le transformant ludique du noyau dénotatif *Nabuco a obéi*. L'expérience linguistique « alternative » permet de conclure que l'agrammatisation atypique de l'option préférentielle étudiée s'explique par l'intention communicationnelle de F. Coupry de produire une structure avec une valeur sémantique résultative dans le co(n)texte cidessous :

Tu dances ? demande-t-elle à Nabuco...

Nabuco obéi. Ils dansent [...]

Nabuco a obéi (= obéit) (constatation d'un fait).

Nabuco obéi (Et Nabuco obéit/Et voilà que Nabuco obéit) (résultat d'une action).

(18) Dans ce cas (Simon 38).

La structure primaire (adverbe + sujet + prédicat) (*dans ce cas je rentre, je m'en vais*) de l'option préférentielle adverbiale (18) avec l'ellipse finale est approximativement reconstruite à l'aide du post-texte où s'extériorisent les référents implicites :

Hé. Il se mit à rire. Figure-toi que c'est une question que je me suis souvent posée sans arriver à y répondre.

Dans ce cas (je rentre, je m'en vais).

Non ne t'en va pas rentrons ensemble.

Vous pensez que ça lui fera plaisir n'est-ce pas.

Comme le montre l'expérience linguistique « alternative », l'auteur élimine les référents réintroduits dans le post-texte immédiat dans le but d'accentuer emphatiquement les paroles d'un des protagonistes qui acquèrent une nouvelle valeur sémantique conclusive ; par contre, dans la proposition primaire, c'est le sème constatif qui est central.

(19) Donc un autre encore. De qui rien (Beckett 22).

Dans ses romans, S. Beckett recourt souvent à l'agrammatisation atypique avec l'insuffisance d'expression des énoncés et des blocs elliptiques interphrastiques, ce qui complexifie au lecteur l'interprétation de ses stratégies ludiques et de l'information donnée. La construction elliptique pronominale finale représente le transformant réduit du noyau dénotatif dont les référents ne s'extériorisent ni interphrastiquement ni intratextuellement :

Mais lui aussi est créature. Chimère.

Donc un autre encore. De qui rien. Se créant des chimères pour tempérer son néant. Vite motus. Un temps et derechef affolé à part soi, Vite vite motus.

En s'appuyant sur son intuition et sur le pré-texte, le récepteur ne peut que supposer qu'il s'agit d'un être chimérique dont rien ne se dégage ou dont il ne reste rien. Donc, on est encore en présence de l'échec de l'expérience linguistique « alternative » qui se produit principalement, comme le montre l'analyse effectuée, lors de l'interprétation des structures agrammatisées typiques et atypiques avec l'insuffisance d'expression.

Au cours de l'étude des constructions elliptiques grammatisées et agrammatisées, on a relevé des constructions bi- et polysynonymiques (compression + redondance

(+ compression/redondance), compression + compression (+ redondance/compression), redondance + redondance (+ compression/redondance), équacomponence quantitative + compression/redondance, etc.) contenant des segments elliptiques ludiques et non ludiques :

(20) En m'apercevant, il jette son clope réalisant illico que je suis le senior qui (SanAntonio 98).

L'exemple (20) se caractérise par la compression initiale et médiane (structures gérondivales, transformants des propositions pivots subordonnées temporelle et causale *quand il m'aperçoit* et *parce qu'il réalise* dont le plan temporel est déterminé par le co(n)texte) et l'elliptisation finale agrammatisée atypique après l'élément pronominal *qui* avec l'insuffisance d'expression du fait de l'absence des marqueurs référentiels intra et interphrastiques, ce qui rend la reconstruction inverse de la structure pivot impossible, donc provoque l'échec de l'expérience linguistique « alternative » :

– Excusez, j'avais oublié. Dites-lui que j'arrive.

... Devant la porte du Fuente, un gros mec attend, en devisant avec un portier de nuit. [...] Sur le terre-plein, son bahut somnole dans une déglingue latine et rien qu'à le voir, j'éprouve déjà l'effondrement de sa banquette dans mes miches.

En m'apercevant, il jette son clope réalisant illico que je suis le senior qui.

Le lecteur ne peut qu'émettre des hypothèses sur la structure et le contenu lexical du noyau dénotatif (*qui doit arriver, lui annoncer quelque nouvelle, lui transmettre l'information, remettre un paquet, etc.*) en s'appuyant sur le co(n)texte distant ou en mettant en jeu les mécanismes de son intuition. L'elliptisation finale pronominale agrammatisée avec la suffisance et l'insuffisance d'expression est propre à l'idiostyle « personnalisé » de SanAntonio, auteur de polars qui manifeste le plus haut degré de liberté discursive en jouant avec la langue et le lecteur.

5. Conclusion

L'analyse systémique et fonctionnelle des énoncés et des blocs elliptiques synonymiques grammatisés et agrammatisés typiques et atypiques ludiques et non ludiques comme transformants compressés des structures propositionnelles primaires démontre que dans la plupart des cas, des constructions elliptiques grammatisées et agrammatisées typiques de la prose française des XX^{ème} – XXI^{ème}

siècles se caractérisent par la suffisance d'expression en fonction de l'idiostyle de l'écrivain et de son intention communicationnelle de faciliter au récepteur l'interprétation de l'information énoncée, ce qui assure la réussite de l'expérience linguistique « alternative ». Par contre, plusieurs énoncés elliptiques agrammatisés atypiques s'actualisent sous forme d'options préférentielles avec l'insuffisance d'expression dans le but de complexifier au lecteur l'interprétation des fragments discursifs, ce qui rend impossibles la reconstruction inverse de la structure pivot et la détermination du degré de pertinence co(n)textuelle de tous les membres de la chaîne synonymique virtuelle, c'est-à-dire provoque l'échec de l'expérience linguistique « alternative ».

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**ELLIPTICAL SYNONYMIC GRAMMATICALIZED AND AGRAMMATICALIZED
CONSTRUCTIONS IN FRENCH FICTION OF THE XXth – THE XXIst CENTURIES**

During the causation of discourse, at the preconstructive stage, the turbulent elements of the mental space are ordered following cognitive polyoperations (psychomechanisms), which ensure the formation of simple (words) and complex (syntagmata and propositions) linguistic signs, potential models systematized in the language, that are actualized in the form of a word, a syntagm or an utterance. Synonymic complex linguistic signs are the secondary transforms of the virtual (linguistic) primary (pivotal) structures (the denotative nucleus) characterized by forms of semantic-morpho-syntactic balance, which are realized as complex linguodiscursive signs-co(n)textually (linguistically and/or situationally) pertinent preferential options. These actualized constructions with syntactic synonymy represent the reduced, redundant and quantitatively equacomponential (term of the author) with equal quantity of virtual and exteriorized lexical items that are grammaticalized (conventional in language and in discourse) and agrammaticalized (irregular syntactic creations), typical (conventional in discourse and unconventional in language) and atypical (unconventional in language and discourse), including utterances with an insufficiency of expression from the semantic point of view; that is, those that do not perform the functions inherent in the normative syntactic units (coherence, clarity, and so on) transforms with semantic-morpho-syntactic disbalance. The co(n)textualization of agrammaticalized structures gives them different stylistic effects and new semantic values, in order to facilitate or complicate the identification of both the communicative intention and the ludic strategies of the sender and the interpretation of the information by the receiver.

During the transition from language, system of norms, rules and restrictions of the use of such or such linguistic signs, to discourse (mental sayability → effective saying → terminal said), changes take place which are manifested in the formation of non-ludic and ludic structures at all levels of the language, which are actualized in order to transmit information in different co(n)texts. There are two types of means of actualization of linguistic signs:

- a) "late" means belonging to improvisation (i.e. means of expressiveness);
- b) "early" means which belong to the instituted (i.e. means of expression).

In co(n)textualized preferential options, means of expression prevail over means of expressiveness, or *vice versa*, depending on the communicative intention of the author.

Typical and atypical agrammaticalization is one of the characteristics of the author's "personalized" idiosyle, where his personal cognitive space predominates over the collective cognitive space. This predomination is

manifested in different degrees of discursive freedom of the writer who produces non-normative, non-conventional, asystemic improvised compressed, redundant and quantitatively equacomponential preferential options during the actualization of synonymic syntagmata and propositions.

The externalization of typical and atypical agrammatized structures, in particular of elliptical constructions with either a sufficiency and insufficiency of expression, is the result of a linguistic game which renders the individual authorial interpretation of objective reality by the addresser. The process of the game requires the coparticipation of the addressee, who uses the strategies of the "alternative" linguistic experiment artificially substituting a word, a syntagm or an utterance of an analyzed discursive formation by a synonymic word, syntagm or utterance.

The reader/listener follows two stages of the "alternative" linguistic experiment:

- 1) The inverse reconstruction (discourse → language) of the primary structure and the transformation of the synonymic chain, the starting point of which is the observation of the co(n)textualized preferential option;
- 2) The determination of the degree of co(n)textual pertinence of all parts of the virtual synonymic chain, in order to justify the adequacy of the actualized transform in the analyzed discursive fragment.

In the context of this research, we proceed to the systemic (linguistic) and functional study of the elliptical constructions of French fiction of the XXth – XXIst centuries, by determining their co(n)textual pertinence and by revealing the idiosyncratic peculiarities of the author(s), their ludic strategies and their communicative intentions.

Elliptical constructions are defined as preferential options without "functional transposition" (i.e. without grammatical substitution), grammaticalized and typical and atypical agrammatized compressed transforms of primary propositions with the implicit nominal or pronominal subject, a final complement or the adverb *pas*, the explicit, explicit-implicit or completely implicit verbal component where the non-exteriorized segments are deduced by the receiver using the immediate and/or distant co(n)text, extralinguistically or by association.

Most of the grammaticalized and typical agrammatized elliptical constructions are characterized by the sufficiency of expression according to the idiosyncrasy of the writer and their communicative intention to facilitate the interpretation of the information by the reader, which ensures the success of the "alternative" linguistic experiment. On the other hand, several atypical agrammatized elliptical utterances are actualized in the form of preferential options with an insufficiency of expression, in order to complicate for the addressee the identification of the author's ludic strategies, which makes the inverse reconstruction of the primary structure and the justification of the co(n)textual pertinence of the actualized elliptical preferential option impossible.

They distinguish elliptical verbal, nominal, adjectival, adverbial, pronominal, participial, gerundial, numeral and interjectional synonymic

constructions (with key lexemes, or "lexical heads", verbs, whether in infinitive or personal form, nouns, adjectives, adverbs, pronouns, present or past participles, gerunds, numerals and interjections) with the initial, median, initial-median, initial-final and final ellipsis.

In elliptical verbal synonymic structures, the nominal and pronominal subjects or sometimes partially the verbal element are internalized (in the case of utterances with a predicate in the compound form, a complex predicate, or a combination of two simple predicates).

In elliptical infinitive utterances, they observe the non-externalization of impersonal constructions of the type *il faut/on doit*, which is entirely natural given that the actualized predicate is characterized by processuality or resultativity. The unexpressed subject of the action represents a "demactive" component (being active and passive simultaneously) referentially indetermined (*il*) or active (*on*) referentially determined in the co(n)text. During the formation of the primary structure, different types of actants can fulfill the function of the subject; therefore, it is the co(n)textual environment which makes it possible to reconstruct inversely the denotative nucleus.

In elliptical constructions containing the personal verb in the negative form, the proclitic *ne* is implicit, which is specific to spoken language. In synonymic elliptical utterances with a part of the personal predicate not actualized, the existential construction *it is* or a co(n)textually determined active actant + an auxiliary are internalized.

In nominal elliptical utterances, the nominal element cumulates the function of the nomination of an object and the idea of its existence. In discourse, the actualized nominal component serves as a situational support for the implicit existential predication. Most often these are the constructions of the type *il y a* or *c'est/ce sont* with demiactive actants whose temporal plan is determined by the co(n)text, or, more rarely, by combinations active subject + predicate that are not exteriorized in nominal elliptical preferential options.

In adjectival elliptical preferential options, the actantial and qualifying components are marked in two ways:

- 1) The actualization of the subject of the action and its qualifier (i.e. elliptical characterizing bicomponential utterances);
- 2) The exteriorization of a qualifier of an implicit actant (i.e. elliptical characterizing monocomponential utterances).

These structures include the existential construction *c'est*, the verbcopula *être* or a nonexteriorized combination of subject + predicate.

In pronominal utterances, they observe the internalization of the existential constructions *c'est* or *il y a*, of the verb-copula *être* or of a combination of subject + predicate. All the implicit elements are deduced from the co(n)text or extralinguistically.

Elliptical utterances with a numeral lexical head contain information on the number-quantity, the number-succession, the number-intensity or the number-index marked by cardinal or ordinal numerals and denumeratives.

Participial elliptical utterances are realized as characterizing monocomponential preferential options with the initial suppression of the subject of the action + the predicate *être* (for grammaticalized constructions) within different temporal plans and the actualization of a processual or resultative characteristic of the actant; and as characterizing bicomponential utterances with the median internalization of the verb-copula *être*.

Elliptical gerundial utterances, which are quite rare in modern French fiction, are compressed transformations of causal, temporal, hypothetical, final subordinate primary clauses.

In elliptical interjectional utterances, the author exteriorizes the secondary part of speech which acquires a co(n)textual semantic value.

Typical agrammaticalized elliptical utterances are ludic transforms of a pivotal structure with sufficiency of expression, unconventional in language and conventional in discourse, actualized by the writer to facilitate the receiver's interpretation of his/her communicative strategies and of the information stated.

In the context of this research, four types of these constructions are distinguished:

a) Synonymic elliptical structures with the medial internalization of the segment *pas* or its semantic analogues (*point*, *guère*) of the complex negative adverb. During the formation of virtual secondary structures, negation performs the referential function by focusing a new referent. The postposed elements of the complex negative adverb represent the result of the grammaticalization of nouns marking entities (a step, a point, and so on) cognitively close to the human being. Gradually, these linguistic signs lose their lexical value and are incorporated into "a discontinuous morpheme", a functional complex including two disjoint elements, *ne...pas*, *point*, *guère*, functioning as a negative morpheme. The preceding element plays the role of a proclitic, that is to say of a segment deprived of semantic value. By studying the semantic differences between constructions containing the two parts of the negation and elliptical utterances with the suppression of *pas*, the French linguist Guillaume affirms that the negation reduced to *ne* marks the negative kineticism (movement) of the thought which does not lead until the end. On the other hand, the negation accompanied by *pas* belongs to the negative kineticism leading to a conclusion. If we compare *Je n'ose le faire* and *Je n'ose pas le faire*, in the first case, it is not a question of a lack of courage but of the feeling of respect for customs which conditions the nonuse of *pas*; in the second case, it is the lack of will or courage in the face of an obstacle;

b) Subordinate utterances containing the predicate in the present or past conditional first and second forms, with the median-initial internalization of the subordinating conjunction *si* + the demonstrative adjective *ce* and the adverb *pas*;

c) Elliptical preferential options with lexical-syntactic synonymy containing the co(n)textual synonym *que* of the interrogative pronoun *pourquoi* and the implicit adverb *pas*; and

d) Elliptical structures with the non-exteriorization of the final complement after the prepositions *avec*, *sans*, *pour*, or *contre* (and more rarely, *parmi* or *comme*).

Atypical agrammaticalized elliptical constructions are actualized as ludic transforms of primary propositions unconventional in language and in discourse with sufficiency and insufficiency of expression depending on the communicative intention to facilitate or complicate the interpretation of the co(n)textualized syntactic units by the receiver and of the peculiarities of the author's idiosyncrasy. They distinguish the agrammaticalized atypical elliptical participial structures with the suppression of the verb *avoir*, the adverbial and the pronominal constructions with the final ellipse.

During the analysis of grammaticalized and agrammaticalized elliptical constructions, bi and polysynonymic constructions were identified (compression + redundancy (+ compression/redundancy), compression + compression (+ redundancy/compression), redundancy + redundancy (+ compression/redundancy), quantitative equacomponence + compression/redundancy, and so on with ludic and non-ludic elliptical segments.

It was concluded that typical and atypical ludic and non-ludic grammaticalized and agrammaticalized synonymic elliptical utterances and blocks as compressed transformations of primary propositional structures are actualized in order to avoid the reintroduction of referents that are already exteriorized in the pre- or post-text or the syntactic complexification of the immediate or distant co(n)text, to focus on new co(n)textual referents, or to confer on them a new semantic value or different stylistic effects. The analysis of these structures shows that in most cases the elliptical grammaticalized and typical agrammaticalized constructions of French fiction of the XXth – XXIst centuries are characterized by the sufficiency of expression according to the idiosyncrasy of the writer and his communicative intention to facilitate the interpretation of the information by the receiver, which ensures the success of the "alternative" linguistic experiment. On the other hand, several atypical agrammaticalized elliptical utterances are actualized in the form of preferential options with the insufficiency of expression in order to complicate to the reader the interpretation of the utterances and the discursive fragments, which makes the inverse reconstruction of the pivotal structure and the determination of the degree of co(n)textual pertinence of all members of the virtual synonymic chain impossible; that is, it causes the failure of the "alternative" linguistic experiment.

Key-words: "alternative" linguistic experiment, co(n)textual pertinence, grammaticalized and typical and atypical agrammaticalized synonymic elliptical constructions, insufficiency/sufficiency of expression, preferential option, primary structure

AGENSI U PREVOĐENJU – (NE)VIDLJIVOST PREVOĐICA U PRAZLIČITIM PREVOĐIMA MAKIJAVELIJEVOG VLADAOCA

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Apstrakt: Cilj ovog rada je da pokažemo na koji način se agensi u prevođenju u koje spadaju prevodilac, izdavači i kritičari očituju u različitim prevodima na srpskohrvatski Makijavelijevog *Vladaoca*. U naš korpus uključeni su prevodi objavljeni na srpskohrvatskom govornom području u periodu od 1907. do 2009. godine: *Vladalac* Miodraga T. Ristića (1907), *Knez* Filipa M. Dominikovića (1918), *Vladar* Ive Frangeša (1952), *Vladalac* Jugane Stojanović (1976) i *Vladalac* Jelene Todorović (2009). Fokusirali smo se na prevodioca koji predstavlja agens prevođenja što je značajan teorijski koncept u okviru prevodilačkih studija kroz analizu njegove prisutnosti, to jeste (ne)vidljivosti u paratekstualnim elementima kao što su predgovori, pogovori i komentari u prevodima. Ovo je značajno pitanje u okviru retraduktoloških studija, posebne grane prevodilačkih studija koja se bavi različitim prevodima istog dela sa lingvističkog, kulturološkog, socijalnog i brojnih drugih aspekata. Ukazali smo prevashodno na način na koji su se sami prevodioci manifestovali kroz paratekstualne elemente, određujući se prema prevodima kao vidljivi, odnosno nevidljivi dejstvenici uokviravanja teksta te samim tim i usmeravanja čitalačke recepcije i odabira pristupa ovakvom političkom klasiku kao istorijskom štivu ili pak romanesknoj tvorevini. Ukazali smo i na neodvojivost različitih agenasa prevođenja i njihovo sadejstvo u oblikovanju dela koje je danas kroz jedinstveni korpus svojih mnogobrojnih prevoda u različitim ciljnim kulturama postalo prevodni klasik za sva vremena. Kroz ovaj rad ukazali smo i na neophodnost prakse ponovnog prevođenja i na potrebu da se prevodnoj književnosti i profesiji prevodioca posveti dužna pažnja kao jednom od ključnih i odlučujućih agenasa prevođenja, to jeste „proizvođača“ značenja u izdavačkom sistemu rukovođenom principima komercijalizacije i profita.

Ključne reči: prevodilačke studije, retraduktološke studije, agensi prevođenja, prevodilac, *Vladalac*, Makijaveli, prevodi na srpskohrvatski

1. Uvod – agensi u prevođenju

Prevođenje kao manipulacija (Lefevere 103; Popović 225) uključuje čitav niz činilaca koje valja uzeti u razmatranje. „U novim prevodima, osim

glasa prevodioca [novog prevodioca], može se čuti velika raznovrsnost drugih glasova: agenasa, izdavača, revizora, kritičara i slično“ (Alvstad and Assis Rosa 12). Ovi uticaji su katkad vidljiviji u samom tekstu, katkad u njegovom paratekstualnom materijalu. Translator’s agency (Venuti 30), prevodiočeva dejstvenost, podrazumeva prevodilačku nameru koja je uvek kolektivna, određena upotrebom jezika, književnim kanonima, prevodilačkim tradicijama i institucijama u kojima je prevod stvoren. Osim ove institucionalne i društvene dimenzije dejstvenosti, Venuti priznaje i psihološke pa i podsvesne motive prevodiočeve individualnosti jer će se „prevođenje uvek dešavati u uslovima koji ostaju podsvesni ili subliminalni, nekad sasvim nesvesni“ (2004: 30). Osim prevodiočeve dejstvenosti, često se u okviru prevodilačkih studija govori o prevodiočevoj (ne)vidljivosti, odnosno transparentnosti njegovog glasa: „Glas koji čitalac čuje u svakom prevodu uvek se prepoznaje kao glas autora, nikada kao glas prevodioca, a ne čuje se ni kao hibrid ova dva“ (Venuti 1995: 238). Upravo je polje retraduktoloških studija idealno za istraživanje (ne)vidljivosti prevodioca jer se radi o različitim tumačima istog, autorovog glasa: kroz poređenje sličnosti i razlika više takvih glasova dobija se mnoštvo podataka o individualnim, nesvesnim podsticajima za prevođenje, kao i o normama i ideologijama koje neizbežno moduliraju prevodiočev glas. Kada se radi o novom prevodu, prevodiočeva dejstvenost se, po Venutiju, odlikuje znatnim povećanjem samosvesnosti koja nastoji da uzme u razmatranje čitav niz uslova i posledica prevođenja, a prevodilac stvara rivalski prevod zato što „novi prevodi tipično naglašavaju prevodiočevu nameru da tumači izvorni tekst u skladu sa različitim setom vrednosti kako bi doveo do nove recepcije tog teksta u ciljnoj kulturi“ (2004: 29).

U okviru retraduktoloških studija govori se i o redigovanim izdanjima koja nastoje da ojačaju validnost prethodnog prevoda, dok novi prevodi snažno dovode u pitanje tu validnost jer potvrđuju želju da se određeni tekst približi čitaocu (Pim 83). Pim takođe smatra da su ponovna izdanja već postojećih prevoda dobar pokazatelj potražnje čitalaca kojima se potvrđuje validnost određene verzije dok svaki nov aktivan prevod „snažno izaziva, odnosno dovodi u pitanje tu validnost“ (82). Autorka Džulijen Haus pak govori o „prikrivenom i otvorenom prevodu“ (covert and overt translation): prvi predstavlja prevod izvornog teksta koji se, međutim, ne doživljava kao prevod, već kao izvorni tekst u ciljnoj kulturi i odnosi se na prevod dela koje nije nužno upućeno posebnom segmentu u ciljnoj kulturi, odnosno nije specifično vezano za izvorni jezik i kulturu: tu spadaju naučni tekstovi, informativni, turistički tekstovi (brošure) i novinski tekstovi. Dela koja zahtevaju otvoreni prevod, Haus deli na izvorne tekstove koji su istorijski

determinisani (govori političara, propovedi i slično) i bezvremeni izvorni tekstovi koji prevazilaze istorijski trenutak u kome su nastala iako su naravno odraz specifičnosti svoje kulture i svog vremena (54).

Za razliku od prethodne prakse kada se u novom prevodu uopšte nije pominjao pređašnji prevodilac, danas je novi prevodilac „vidljiv“ u komentarima i predgovorima, što je svakako dobro kako bi se pažnja čitalaca skrenula na praksu ponovnog prevođenja i prevođenja uopšte (Fusco 119). Na vidljivost drugog prevodioca zapravo utiče vidljivost prvog: ukoliko je prvi prevodilac bio vidljiv, a to se događa kada je u pitanju neka „specifičnost“, bilo pozitivna bilo negativna, i vidljivost sledećeg prevodioca raste: tako se 2001. godine pojavio prvi srpski prevod Džojsovog Uliksa posle osamdeset godina od objavljivanja izvornika, a ime drugog prevodioca, Zorana Paunovića, postalo je izuzetno vidljivo zbog toga što je prethodni prevod za srpskohrvatsko govorno područje, objavljen 1957. godine (autor je Zlatko Gorjan), ocenjen kao „manjkav i najzaslužniji što je kod nas od Uliksa napravljena metafora za nečitljivu i tešku knjigu“ (Grujičić).

U eri globalizacije u kojoj je knjiga postala prvenstveno proizvod, čini se da su upravo izdavači, odnosno „proizvođači“ knjiga najuticajnije agensi. Oni odlučuju najpre o odabiru izvornika koji će biti preveden i/ili ponovo preveden, a odluka o novom prevodu ili reizdanju starog (uglavnom u redigovanoj verziji) zavisi od ekonomske vrednosti samog teksta, a ne nekih drugih tekstualnih činilaca. Veći izdavači će igrati na sigurnu kartu i pre će se opredeliti za reizdanja već postojećih prevoda, dok će manji i sami želeći da budu rivalski nastrojeni prema većim izdavačima pa će se opredeliti za veću vidljivost izvornika kroz novi prevod (Koskinen and Paloposki 30). Obilje novih prevoda u drugoj polovini XX veka ukazuje i na smanjivanje troškova štampanja kao rezultat rađanja masovne čitalačke publike (Dean 273).

2. Korpus istraživanja

Korpus istraživanja čine sledeći prevodi *Vladaoca (Il Principe)* Nikoloa Makijavelija: *Vladalac* Miodraga T. Ristića (1907), *Knez* Filipa M. Dominikovića (1918), *Vladar* Ive Frangeša (1952), *Vladalac* Jugane Stojanović (1976) i *Vladalac* Jelene Todorović (2009).

Korpus prevoda koje smo uključili u naše istraživanje obuhvata celovite prevode objavljene na srpskohrvatskom govornom području u razdoblju od 1907. do 2009. godine a u pitanju su prevodi koji su kružili na čitavom govornom području srpskohrvatskog jezika i predstavljali sastavni deo sveobuhvatnog polja kulturne i uže posmatrano čitalačke recepcije, kao deo istog jezičkog i prevodilačkog kontinuuma unutar koga se oblikuju i međusobno koegzistiraju ponovo prevedena dela.

3. Metodologija istraživanja

Paratekstualni elementi Žerara Ženeta

Analiza paratekstualnog materijala važan je metodološki instrument u ispitivanju novih prevoda jer nam omogućava da istražimo činjenicu da se u praksi novih prevoda načini i značenja parateksta stalno menjaju, u zavisnosti od razdoblja, kulture, žanra, autora, dela, edicije (Genette 3). Ovo sve nudi potencijalni uvid u dinamičku interrelaciju između više ciljnih tekstova i njihovog konstantnog evoluiranja u sociokulturnom kontekstu (Dean 67).

Dejstvenost prevodioca neodvojiva je od uticaja društvenih normi i ideologija na prevodilački pristup a retraduktološke studije predstavljaju gotovo idealno polje za ispitivanje delovanja normi i ideologija kako na tekst tako i na paratekstualne elemente. Paratekstualni elementi kao što su epitekst ili peritekst omogućavaju uvid u sociokulturni kontekst u kome se pojavljuje tekst novih prevoda ili nam u okviru teme koja nas interesuje, prevodiočev epitekst može pomoći da steknemo jasniju sliku o njegovom suočavanju sa ponovnim prevođenjem. U paratekstualnim elementima se odlično očitava uticaj normi i ideologija, naročito kada je „paratekstualno uokviravanje“ (Milosavljević Milić 705) vezano za dela višeznačne političke i ideološke sadržine kao što je to Vladalac. Svi ovi paratekstualni elementi imaju ulogu dejstvenika prevođenja jer uspostavljaju i transtekstualne, odnosno hipertekstualne odnose sa ranijim ili kasnijim tekstovima i tako se prema njima određuju kao transformativni ili imitacijski (MacLachlan and Read 6). Analiza paratekstualnih elemenata u našem radu ima za cilj da pokaže kako se prevodilac dela, kao jedan od agenasa prevođenja, manifestovao u svojoj vidljivosti, odnosno nevidljivosti: ukazaćemo na njegovo prisustvo u paratekstualnim elementima kroz definisanje i određivanje sopstvene prevodilačke strategije ili pak neprisustvo kroz prepuštanje drugim agensima prevođenja da na sebe preuzmu odgovornost za uokviravanje dela.

Pitanje vidljivosti, odnosno nevidljivosti prevodioca obradili smo prevashodno sa aspekta elemenata prevoda koji čine njihov paratekstualni aparat, odnosno tekstovi koji prate osnovni tekst, kao što su uvod, primedbe prevodioca, predgovor, pogovor i slično a na kojima se u najvećoj meri vidi upravo uticaj agenasa na finalni produkt prevođenja. Svi pobrojani elementi mogu da utiču značajno na usmeravanje odgovarajućih čitalačkih strategija kao i na recepciju dela u ciljnoj kulturi kroz odabir specifičnog prevodilačkog pristupa.

4. Prevodi na srpskohrvatskom govornom području

4.1. Miodrag T. Ristić

Prvi celoviti prevod *Vladaoca* na srpski jezik čiji je autor Miodrag T. Ristić, pojavio se godine 1907. Neveliki *Predgovor* koji sledi kao „uvod prevodioca koji predstavlja tekst svetu“ (Genette 1), prava je riznica podataka i o prethodnim prevodima. Pre ovih podataka, Ristić nas kratko obavestava o istoriji čitanja i tumačenja Makijavelija i spominje „odličnu knjigu g. Slobodana Jovanovića“, koja je navedena u fusnoti: Slobodan Jovanović: Makiaveli, Beograd, 1907. „Srpski čitaoci, međutim, koji budu s pažnjom pročitali *Vladaoca* i odličnu knjigu g. Slobodana Jovanovića, uvideće kako je istina o Makiaveliju veoma daleko od tog mišljenja“ (Ristić I). Ristić, dakle, pominje Jovanovića i na ovaj način već upućuje čitaoca, nakon svog nepristrasnog izlaganja o značenjima koje je zadobio termin „makijavelizam“, na koji način bi valjalo čitati Makijavelija, a Jovanovića poziva u pomoć u rušenju uvreženih mišljenja o Makijaveliju, navodeći ga gotovo kao obavezno prateće štivo za *Vladaoca*.

Ristić u svom *Predgovoru*, posvećuje dužnu pažnju prethodnim prevodima, navodeći da je Makijavelijev *Vladalac* do sada preveden na srpski jezik četiri puta (Ristić I)¹. Od paratekstualnih elemenata, prisutne su u tekstu i fusnote: prevodiočeve beleške uglavnom specifikuju ono što bi moglo biti nedovoljno jasno iz samog teksta. Ukupno je Ristićevih beleški jedanaest, od čega četiri fusnote sadrže prevode sa latinskog i italijanskog; ostatak su pojašnjenja odrednica koje je smatrao nedovoljno jasnim.

Prevod Miodraga Ristića ostaje do danas prevod sa najviše izdanja. U Katalogu Narodne biblioteke Srbije pronalazimo podatke o sledećim godinama objavljivanja nakon prvog izdanja iz 1907: 1931, 1964, 1982, 2002, 2004, 2005, 2006, 2009, 2010, 2012, 2013, 2015, 2016, 2018, 2019 (svako od ovih izdanja pojavilo se u nekoliko serija).

4.2. Filip M. Dominiković

Prevod Filipa M. Dominikovića na hrvatski pojavio se 1918. godine,

¹Ristić u svom predgovoru govori o tome kako je saznao da je „Makiavelijev *Vladalac* na srpski jezik preveden četiri puta. Prvi bi prevod bio iz 1857. g. Za taj prevod ne znam ni ko ga je preveo ni da li je ili nije štampan. Posle toga prevoda, ima dva prevoda o kojima ne znam kojim su hronološkim redom išli. Jedan je prevod pok. Riste Danića, ponuđen Čupičevoj Zadužbini, da ga štampa. Ni za ovaj prevod ne znam da li je, kada i gde štampan. Drugi je prevod izišao kao izdanje pančevačke knjižare Braće Jovanovića. To je, verovatno prevod, g. Đorđa Popovića – Daničara“ (Ristić I).

pred kraj Prvog svetskog rata, u poslednjim danima Austrougarske, kada su posebno i zazvučale završne reči *Vladaoca*: „Svakome smrdi ova barbarska vladavina“ (Frangeš 1983: 146). Prevod je sadržao *Predgovor* poznatog italijaniste Vinka Lozovine, autora prve knjige u Hrvatskoj posvećene Makijaveliju, naslovljene *Machiavelli i njegova politička nauka* (1928). Osim *Predgovora* Vinka Lozovine, u kome autor pokušava da ga odbrani od optužbi za makijavelizam, a u kome se takođe pominje studija Slobodana Jovanovića iz 1907, ali ne i prevod Miodraga Ristića, paratekst ovog prevoda čini i *Pogovor prevodioca*, kao i čuveni esej Tomasa Babingtona Mekolija, engleskog istoričara koji je hvalio Makijavelijev patriotizam i video u njemu „apostola slobode u doba romantizma“ (Grubiša 2018: 10), što je zapravo poslužilo kao programski tekst u osvit ujedinjenja Slovena u zajedničku državu. Sva tri paratekstualna elementa, *Predgovor*, *Pogovor* i Mekolijev esej upućuju čitaoca na to da *Vladaoca* čitaju u patriotskom ključu, odnosno da Makijavelijev poziv na ujedinjenje Italije pročitaju kao poziv na oslobađanje Hrvatske od austrougarske tiranije.

Ovaj patriotski ton Dominiković pojačava izlaganjem o borcima za slobodu Italije u novije doba, Garibaldiju, Maciniju i brojnim drugim koje stavlja rame uz rame sa moćnim pojedincima kao stvoriteljima država. Prvi deo svog *Pogovora* završava rečima o Italiji koja je slobodna i ujedinjena silom i vlastitom i tuđom i diplomacijom, kao i pitanjem: „A naša domovina?“ (Dominiković 87). Za dalje upoznavanje sa delom prevodilac upućuje na *Antimachiavelli* Fridriha II, u kome će naći odgovor na svako pojedino poglavlje, raspravu Mekolija i profesora Jovanovića.

Sve je to datirano „mjeseca lipnja 1918“, u osvit stvaranja nove Kraljevine u kojoj će Hrvatska izaći iz okvira Austrougarske monarhije i početi sa rešavanjem svog nacionalnog i državnog pitanja. Ovo je jedino izdanje ovog prevoda i stoga bismo mogli da ga nazovemo prevodom *una tantum*: na osnovu podataka kojima raspolažemo, ovaj prevod nije više štampan ni u redigovanim verzijama. Ako se ima u vidu da je reč o teško prijemčivom i izuzetno specifičnom prevodu², posao redigovanja bi

²Spoljni činioci, istorijski trenutak u kome je delo nastalo, godina 1918, poslednji dani Austrougarske monarhije: ovi spoljni činioci značajno su uticali na paratekstualni materijal, ali mogli bismo reći i na jezičko tkivo prevoda zbog toga što je Dominiković svoj tekst zaodenuo u ruho retoričkih figura i ukrasa u nameri da „oponaša“ Makijavelijev stil. S druge strane, visoka retoričnost i svečani ton imaju za cilj da istaknu značaj želje za oslobođenjem od austrougarskog jarma. Svi paratekstualni elementi (*Predgovor*, *Pogovor* sa primerima iz junačke hrvatske i srpske narodne tradicije, kao i Mekolijev esej) upućuju čitaoca na ideološko i rodoljubivo tumačenje *Vladaoca*.

svakako zahtevao jednak trud kao i upuštanje u poduhvat novog prevoda.

4.3. Ivo Frangeš

Prevod uglednog italijaniste, historičara i književnog teoretičara Ive Frangeša objavljen je 1952. pod nazivom *Vladar*. Frangešov prevod jedini je do danas aktuelni prevod na hrvatski koji se redovno štampa i objavljuje.³ Frangešov prevod iz 1952. bio je prisutan na izdavačkom tržištu sasvim ravnopravno sa Ristićevim prevodom.

U svojoj *Napomeni* Frangeš nas obaveštava o prevodu Dominikovića⁴, a potom prelazi na izlaganje sopstvenih prevodilačkih nazora. Sledi eksplicitno objašnjenje prevodilačkog postupka, po čemu se Frangeš razlikuje od svojih prethodnika.⁵ Osim u ulozi prevodioca, Frangeš se ovde našao i u ulozi autora eseja *Machiavelli i makjavelizam* koji će potom ući u njegovu zbirku eseja *Talijanske teme* (1967). Frangeš, za razliku od afektivnih tonova svog prethodnika, kako u *Napomeni* i eseju tako i u samom delu, vraća paratekstualnom materijalu naučno-istorijsku zasnovanost, smeštajući pisca i njegovo delo u određeni istorijsko-politički kontekst i oslobađajući ga od optužbe za makjavelizam, jer je to za ljude njegovog doba bila svakodnevna istina koja je bila sam zakon dešavanja, dok je osnovni princip njegovog realizma „zbiljska istina stvari“ (1975: 120).

Kada je reč o ostalim paratekstualnim elementima, Frangeš, kao autor komentara, preuzima na sebe i odgovornost za unutrašnji tekst, odnosno fusnote. Ovaj Frangešov prevod smatra se i dalje „prevodnim klasikom“, a jedan od razloga svakako leži u činjenici da su se u ličnosti

³Najnoviji prevod na hrvatski jezik pojavio se 2020. a autor mu je Damir Grubiša. Kako je u okviru retraduktoloških studija značajno naglašen udeo faktora vremenskog otklona od određenog prevoda nismo ga obuhvatili ovom analizom.

⁴Frangeš ocenjuje da je „prijevod odigrao svoju ulogu i [da su] potkraj rata, u posljednjim danima Austrije, imale poseban značaj i verzalom štampane riječi, kojima se djelo završava: *Svakome smrdi ova barbarska vladavina*“ (1983: 146).

⁵„Da olakša čitanje, prevodilac je tekst sjekao u odlomke i popratio ga bilješkama. Nije išao za tim da arhaičnost misli pojača tobože arhaičnom formom, uvjeren da starinski tekst zadržava svoje obilježje i kad se prevede modernim jezikom. Samo na nekoliko mjesta poslužio se prevodilac izrazima uzetim iz nekadanjega književnog jezika hrvatskog. Stoga je namjerno lomio rečenicu, ubacivao osobna imena gdje su zamenice bile nejasne, uklanjao suvišne veznike, čuvajući uza sve to, gdje god je to mogao, tipične osobine Machiavellijeva izraza. Tako prevodilac ostavlja ovaj prijevod osvjedočen da nije ošteti original. Je li uspio i nešto više, sudit će drugi“ (Frangeš 1983: 146).

prevodioca stekli, pored izvršioca ovog zahtevnog zanata, još i lingvista, istoričar i teoretičar, kao i odličan poznavalac italijanskih prilika.

Frangešov prevod uvršćen je u kapitalno dvotomno izdanje Makijavelijevog *Izabranog djela* koje je 1985. godine štampano u Zagrebu. Potom je 1998. objavljeno dvojezično izdanje (na italijanskom i hrvatskom) „u izvrsnu prijevodu akademika Ive Frangeša“, kako glasi napomena izdavača koji ponovno objavljivanje *Vladara* objašnjava „reaktualiziranjem potrebe za novim štampanjem zbog novih naraštaja čitalaca, kojima izdanje iz 1985. nije dostupno, a potom i činjenicom da *Vladar* pripada u temelje moderne politologije“; treći razlog tiče se činjenice da je Hrvatska postala „neovisnom državom, te je svaka rasprava o osnivanju i upravljanju novim državama postala to zanimljivijom“ (Grubiša 1998: 5). Osim *Napomene izdavačeve*, izdanje je praćeno detaljnim uputstvom „Kako čitati *Vladara*“ dr Damira Grubiše koje sadrži uvod, komentar o strukturi i sinopsis, kao i hronologiju Makijavelijeva života i dela uz bibliografiju o Makijaveliju.

4.4. Jugana Stojanović

Nakon prevoda Miodraga Ristića iz 1907. i prevoda Ive Frangeša iz 1952. koji su istovremeno bili dostupni na zajedničkom jugoslovenskom prostoru, pojavljuje se 1976. godine prevod *Vladaoca* čiji je autor Jugana Stojanović. Ovaj prevod doživio je veliki broj izdanja, različiti izdavači preštamovali su ga 1989, 1998, 1999, 2001, 2002, 2003 i 2016. Prevod Jugane Stojanović je, dakle, koegzistirao s prevodom Miodraga Ristića i kao takav, sa stanovišta vladajućih koncepata u okviru retraduktoloških studija, svakako se mogao postaviti kao rivalski prevod u odnosu na svog srpskog prethodnika, a jednako i kao komplementaran prevod⁶ (Koskinen and Paloposki 22-23), jer pretpostavljamo da se u svom prevodilačkom pristupu i usvojenoj prevodilačkoj strategiji obraća posebnoj čitalačkoj ciljnoj grupi opredeljenoj ka nešto manje zahtevnom čitanju dela. Prvo izdanje iz 1976. praćeno je *Pogovorom* čiji je autor sama Stojanovićeva; u njemu prevoditeljka predstavlja *Vladaoca* svojim pripovednim, bujnim stilom kojim je i prevodila ovaj traktat, prikazujući Makijavelija kao „tvorca hladne i smišljene doktrine po svaku cenu, osuđenog na još jednu, mnogo težu kaznu: da dovek a živi u *Paklu* zato

⁶ Koncept komplementarnosti prevoda odnosi se na usmeravanje različitih verzija prema različitim ciljnim čitalačkim grupama. Pojam komplementarnosti se odnosi na simultane funkcije teksta i njihove interpretacije na različitim nivoima. Prevodi su u odnosu na izvorni tekst, ali i na svoje prethodnike, dopunjujući i preusmeravajući (*complementing and re-orienting*) budući da novi prevod dopunjuje i preusmerava izvorni tekst (Koskinen and Paloposki 22-23).

što mu je tvorac oduzeo dušu“ (1976: 100). Na primer, u izdanju iz 1998 ,nema čak ni ovog *Pogovora*, dizajn korica i pristup poglavljima su minimalistički: sve je, dakle, podređeno tekstu koji je bačen da „lebdi“ u prevodilačkom vakuumu bez ikakvih podataka koji bi ga uokvirili ili pomogli čitaocu da zauzme odgovarajuću čitalačku strategiju.

4.5. Jelena Todorović

Treći prevod na srpski, a peti po redu na prostorima bivše Jugoslavije i sadašnje Srbije, objavljen je 2009. godine. Prevodilac je Jelena Todorović. Ovaj prevod objavljan je u više navrata: 2013, 2017. i 2018. što je relativno veliki broj izdanja za ne tako davno objavljen prevod. Reč je o ediciji izdavača „Mono i Mañana“ u kojoj su se osim *Vladaoca*, našla i druga, po mišljenju urednika, srodna izdanja: *Umeće ratovanja* Sun Cua i *Misli* Marka Aurelija. Već na prvoj strani vidimo da su pogovor i komentari alografski (Genette 9), odnosno da im je autor lice različito od prevodioca i izdavača. U pitanju je Dragan D. Lakićević, filozof i teoretičar politike i društva, koji u svom *Pogovoru* smešta Makijavelija u kontekst njegovog vremena, oslobađajući ga, kao mnogi pre njega, optužbe za makijavelizam (137).

Komentari koji ne pripadaju Lakićeviću, označeni su sa „prim. prev“; ima ih ukupno šesnaest i služe za pojašnjavanje delova koje prevoditeljka smatra nedovoljno jasnim ili pak predstavljaju prevode i dodatne komentare pojedinih citata odnosno parafraza sa latinskog. U ostatku komentara, kojih ukupno ima 32, Lakićević uglavnom objašnjava istorijske prilike ili detaljno prikazuje pojedine istorijske ličnosti. Osim informacije o ostavljanju naziva poglavlja na latinskom, paratekstualni materijal ne nudi nikakve dodatne podatke o primenjenoj prevodilačkoj strategiji niti o razlozima za pojavu ovog novog prevoda. Na poleđini korica je izvod iz eseja Slobodana Jovanovića i tekst izdavača u kome se *Vladalac* opisuje kao „delo za sva vremena u kome je opisan smisao politike i tehnike koji dočarava renesansu, ali sve što je rečeno tada važi i danas“ (2009).

Metaaparat ovog najnovijeg prevoda vraća *Vladaocu* njegovu istorijsko-teorijsku težinu te sledi uobičajeni izdavački okvir za ovakva dela.

5. Vidljivost/nevidljivost prevodilaca *Vladaoca*

Iako je danas opšte rasprostranjena pojava da se govori o prethodnim prevodima u pogovorima prevodilaca ili izdavača čime vidljivost prevodilaca, ali i samog fenomena novih prevoda postaje sve veća (Fusco 119), to nije slučaj sa novim prevodima *Vladaoca*. Jedini koji

pominje prethodne prevodiocice Makijavelijevog *Vladaoca* jeste Miodrag T. Ristić, koji to svakako čini iz potrebe za istorijskom i profesionalnom objektivnošću, ne želeći ni na koji način da se odredi kao prvi prevodilac ovog značajnog teksta s obzirom na to da je svestan postojanja prethodnih prevoda, iako fragmentarnih i nedostupnih.

Dominikovićev prevod je po svim odlikama paratekstualnog materijala prevod sa jakim ideološkim nabojem što je značajno uticalo na „nevidljivost“ ovog prevoda upravo zbog prevelike vidljivosti vantekstualnog materijala koji ga okružuje i podupire. Kako Lozovinin *Predgovor* tako i Mekolijev *Pogovor* spadaju u paratekstualni materijal koji piše drugo lice, drugačije od dejstvenika – prevodioca i izdavača (Genette 1987: 14). Tako delo dobija dodatnu teorijsku potporu, a osim ova dva „programska“ dela, i *Predgovor prevodioca* je u istom tonu. Dominiković takođe u *Pogovoru* svog prevoda navodi Slobodana Jovanovića, ali ne i Ristićev prevod (92).

O svom prethodniku (prevodiocu na hrvatski), govori i Ivo Frangeš, u svojoj *Napomeni* Frangeš nas obaveštava o prevodu Dominikovića, ali Ristića ne pominje, iako Grubiša smatra da je upravo pod uticajem njegovog naslova i doneo odluku da svoj prevod, naspram Dominikovićevom *Knez*, naslovi *Vladar* (Grubiša 2018: 12).

Ako smo iz komentara i paratekstualnih elemenata u prevodu Ive Frangeša mogli da zaključimo da su razlozi za pojavu novog prevoda bili neadekvatnost, odnosno zastarelost prethodnog prevoda, kao i potreba za kritički utemeljenim izdanjem ovako značajnog dela, iz paratekstualnih elemenata koje nam nudi Jugana Stojanović ne možemo nikako zaključiti zbog čega se delo ponovo prevodi niti nas ona na bilo koji način obaveštava o svojim prethodnicima. Značaj prevodioca kao agensa prevođenja sa teorijskog aspekta retraduktoloških studija može se najbolje ilustrovati na primeru ove prevoditeljke koja romaneskni pristup u prevođenju *Vladaoca*, primenjuje i na paratekstualne elemente prevoda: prevod je lišen bilo kakvog kritičkog aparata a ne navodi se ni korišćeno izdanje izvornika; imamo samo tri fusnote u kojima su dati prevodi sa latinskog. Prvo izdanje iz 1976. praćeno je *Pogovorom* čiji je autor sama Stojanovićeva; u ovom *Pogovoru* autorka istorijsko-politički okvir u kome stvara Makijaveli objašnjava emotivno povišenim tonovima i bujnim pripovedačkim stilom.⁷ Stojanovićeva nas ni na koji

⁷U njemu prevoditeljka nastavlja romanopisanje *Vladaoca* svojim pripovednim stilom kojim je i prevodila ovaj traktat, predstavljajući M. kao „tvorca hladne i smišljene doktrine po svaku cenu, osuđenog na još jednu, mnogo težu kaznu: da dovek živi u *Paklu* zato što mu je tvorac oduzeo dušu“ (Stojanović 1976: 100).

način ne obaveštava o svojoj prevodilačkoj strategiji. Iz Dominikovićevog *Pogovora* bar saznajemo šta je razlog za nedostatak komentara u fusnotama, to da se obraća „izobraženoj“ čitalačkoj publici (92).

Ovaj prevod se, upravo zbog svoje neuokvirenosti paratekstualnim materijalom, pokazao kao izuzetno pogodan za prisvajanje, odnosno preuzimanje: kao autor „novog“ prevoda Vladaoca pojavljuje se i izvesni B. Janković⁸, a bilo je dovoljno čak i površno poređenje tekstova da se uvidi da je ovo izdanje u potpunosti preuzet prevod upravo Jugane Stojanović. „Anonimnost“ prevoda u smislu nedostatka kritičkog aparata i bilo kakvih pratećih elemenata, učinili su ga pogodnim za preštampanje pod imenom drugog „prevodioca“, odnosno pogodnim za ne tako retku srpsku izdavačku praksu neregularnih izdanja. S druge strane, i ovo preuzimanje prevoda Jugane Stojanović svrstava isti u „otvoreni prevod“, tako što svedoči o tendenciji ciljne kulture da univerzalno vredno delo prisvoji i lokalizuje (Haus 64).

Kao prevodilac sa određenom reputacijom, Stojanovićeva svakako smatra da ima veću slobodu u pristupu tekstu i da može da ga upodobi sopstvenoj prevodilačkoj poetici. Teško je pretpostaviti da prevoditeljka, čak i ukoliko ne navodi svoje prethodnike, nije znala za njih, a nije isključeno ni da ih je konsultovala. Čak i da nije, svest o tome da se pristupa prevođenju dela koje je već bilo praćeno obimnim objašnjenjima i kritičkim aparatom, verovatno utiče na prevodioca da se opredeli za ovakav pristup i da paratekstualno uokviravanje, makar i nesvesno, prepusti svojim prethodnicima.

Jelena Todorović je svakako nastojala da se u pojedinim delovima, makar i formalno, razlikuje od svojih prethodnika (navođenje naziva poglavlja na latinskom sa prevodom na srpski u uglastim zgradama, što nije praksa niti u jednom od prethodnih prevoda, kao i navođenje referentnog elektronskog izdanja).

Niko se od kasnijih prevodilaca ovog dela neće osvrnuti niti na ovaj Ristićev prevod niti na činjenicu da je delo prevođeno i ranije. Jedini će Ivo Frangeš pomenuti Dominikovića kao svog prethodnika na hrvatskom, i to kritički obojenim tonovima, ali niko od potonjih prevodilaca na srpski (srpskohrvatski) neće pomenuti svoje prethodnike, kao ni činjenicu da pristupaju prevodu već prevedenog dela. Razlozi za ovakvo „prećutkivanje“ prethodnika nisu previše jasni: iako je Stojanovićeva

⁸ Makijaveli, Nikolo. *Vladalac*. Prevod: B. Janković. Zemun: Neven, 2003. U pitanju je „fantomski prevod“ čiji je „autor“ B. Janković (ime mu, iz očitih razloga, nije navedeno), sa izdanjima prevoda 2003, 2005, 2008 i 2012.

radila svoj prevod u vreme u kome retraduktološke studije nisu bile ni u povoju, to nam se ne čini kao opravdan razlog za nepominjanje prethodnika; oreol dela postavlja obavezu određivanja prema prethodnim prevodima. S druge strane, Jelena Todorović pristupila je izradi novog prevoda *Vladaoca* u vremenu ekspanzije ove grane prevodilačkih studija, ali to nije uticalo na nju da se odluči za uspostavljanje linije kontinuiteta sa prethodnicima. Razloge verovatno možemo tražiti, ako ne u nedovoljnoj teorijskoj obaveštenosti o aktuelnim kretanjima na polju prevodilačkih studija, onda u nedovoljnoj svesti o značaju prevodilačke delatnosti uopšte ili pak u izdavačkoj politici kuće „Mono i Mañana“, koja možda nije želela da stavlja ovaj prevod u rivalski odnos sa prethodnicima.

6. Zaključak: prevodiočeva dejstvenost

Kroz analizu paratekstualnog materijala različitih prevoda *Vladaoca*, mogli smo da vidimo na koji način su prevodioci kao ključni dejstvenici prevođenja uticali na paratekstualno uokviravanje, određujući na taj način svoj odnos prema delu.

Pristup Miodraga Ristića ide u prilog minucioznog filološkog poštovanja teksta i ukazuje na strategiju nevidljivog prevodioca koji ni na koji način ne želi da interveniše, kako u tkivu teksta tako i u paratekstualnim elementima. Brojna redigovana izdanja upravo ovog prevoda svedoče o njegovoj validnosti s obzirom na to da su ponovna izdanja već postojećih prevoda dobar pokazatelj potražnje čitalaca (Pim 1998: 83). Iako bi svaki novi aktivan prevod trebalo da „snažno izaziva, odnosno dovodi u pitanje tu validnost“ (82), broj izdanja i aktuelnost ovog prevoda koji se potvrdio kao „prevodni klasik“ opovrgli su „izazivačku“ moć potonjih verzija.

S obzirom na to da je u pitanju prvi celoviti i dostupni prevod *Vladaoca*, čini se da je njegov prevodilac neopterećen spoljnim činiocima, uticajem agenasa, izdavača, vladajuće ideologije. Ristić ni na koji način ne povezuje Makijavelijevog *Vladaoca* sa tadašnjim političkim zbivanjima i aktuelnim državnim trenutkom.

I pored delimičnih biografskih podudarnosti njihovih prevodilaca, *Vladalac* i *Knez* predstavljaju dva potpuno različita prevoda: prvi se odlikuje odmerenim i objektivnim tonom, drugi povišenim i nacionalno obojenim u paratekstualnim elementima⁹. Dominiković je na osnovu

⁹*Pogovor* prevodioca počinje primerom iz junačke poezije o herojstvu hrvatskog junaka Mata Juranovića, a nadovezuje se primerom „Marka Kraljevića koji kolje Musu nožem“; sve je to začinjeno zaključkom „da je politika džiu-džicu, gde se slabiji brani od jačega spretnošću, podmetanjem noge, varkom“ (Dominiković

paratekstualnih elemenata sproveo snažno ideološko, patriotsko i nacionalno uokviravanje prevoda, koji je kao takav, uz arhaičnost jezika i negativnu ocenu potonjih prevodilaca i kritičara¹⁰, bio osuđen na potpunu nevidljivost. Svakako da su istorijski razlozi uticali na ovako snažan patriotski pečat Dominikovićevo prevoda, ali ne mogu se, naravno, isključiti ni psihološka i podsvesna dimenzija (Venuti 2004: 30), s obzirom na to da se Ristić u svom pristupu rukovodio manje istorijskim a više prevodilačkim podsticajima: čini se da je kao autor prvog celovitog prevoda *Vladaoca* koji će biti dostupan čitaocima, usvojio pristup neutralnog „nevidljivog“ prevodioca, stavljajući u prvi plan sam tekst.

Što se tiče potonjih prevoda, Ive Frangeša i Jugane Stojanović, i pored značajnih razlika u prevodilačkom pristupu i usvojenoj prevodnoj strategiji, mogli bismo zaključiti da je ličnost prevodioca ključno odredila prirodu njihovih prevoda: Frangeš je delu pristupio ne samo kao prevodilac već i kao naučnik i istoričar; možemo pretpostaviti da je bio „izazvan“ Dominikovićevim ideološki uokvirenim prevodom. Frangeš se osim kao autor prevoda, pojavljuje i kao autor paratekstualnih elemenata, to jeste kao autor *Pogovora* i eseja o Makijaveliju. Naučni kritički aparat razlikuje ga i od Dominovića, koji patriotski usmerava čitaoca, i od Ristića, koji zauzima stav „nevidljivog prevodioca“. Svojom nepristrasnom i konciznom *Napomenom* koja obiluje mnoštvom podataka, valjano predstavlja čitaocu svoj prevod koji se odlikuje jednakim stepenom objektivnog i preciznog pristupa.

Jugana Stojanović, kao prevodilac sa velikim brojem objavljenih prevoda, verovatno u sadejstvu sa izdavačem, usvaja romaneskni pristup i postavlja se kao „nevidljivi“ prevodilac. U kontekstu prevodilačke strategije Jugane Stojanović, možemo pretpostaviti da se prevodilac na

1918: 87). Sve ovo usmerava čitaoca ka afektivnom pristupu delu jer se kao podtekst za čitanje *Vladaoca* nudi asocijativnost sa narodnom epskom poezijom.

¹⁰Dominikovićev odabir termina „knez“ i „kneževina“ za *principe* i *principato*, za šta je „držao da mu tu ne će biti zamjere“ (1918: 91), kritikovali su i Ivo Frangeš i Damir Grubiša. Grubiša polemizuje sa Dominikovićem, smatrajući da termin „knez“ kod slovenskih naroda proističe iz drugog istorijskog konteksta i da ima korene u plemenskom uređenju zajednica slovenskih naroda; smatra još i da su u prevodu previše istaknuti retorički ukrasni i metaforički elementi sa namerom da se tekstu da retorički prizvuk i na hrvatskom, a da je pristup pojedinim ključnim terminima poput para *virtù – fortuna* bukvalan (2018: 11). Frangeš mu zamera nepostojanje komentara, odnosno tumačenja uz konstataciju da ima tek tri beleške, kao i da nije najverniji i da se „čini da se Dominiković, na težim mestima zagledao u nemački Rehbergov prijevod“ (Frangeš 1983: 146).

ovaj način najpre obraća čitaocima koji žele „informaciju“ o Makijaveliju, čitaocima kojima nije bitno kontekstualno, istorijsko-političko čitanje *Vladaoca*, već puka informacija o delu i upoznavanje sa izvorima najpoznatijih Makijavelijevih maksima i poslovice. Odsustvo paratekstualnog uokviravanja možda se može najpre objasniti motivacijom prevodioca da svojoj prevodilačkoj bibliografiji doda i delo određene istorijske težine kroz ono što Venuti naziva „prevodiočevim ličnim zanimanjem i poštovanjem prema određenom tekstu“ (2004: 30); sa druge strane nije isključena ni motivacija izdavača jer kada se ponovo prevodi neko značajno a istorijsko delo, onda se nastoji da prevodilac bude priznat i poznat na svom polju u ciljnoj kulturi, tako da su možda izdavači smatrali da će ime prevodioca doprineti buđenju interesovanja za zaboravljeni književni tekst (Vandershelden 8).

Prevod J. Todorović svojim paratekstualnim materijalom, kroz pozivanje na klasični autoritet Slobodana Jovanovića i na objektivni analitički pristup Dragana Lakićevića, vraća Makijavelija iz romanesknog ključa čitanja u okvir kritičkog i istorijskog tumačenja, ali bez ikakvih referenci ili aluzija na aktuelni politički trenutak. „Prećutkivanje“ prethodnika u prevodu Jelene Todorović možemo pripisati i kulturnom statusu dela u ciljnoj kulturi: *Vladalac* je do te mere poznat domaćem čitaocu, najpre po maksimama i citatima istrgnutim iz teksta da se više ni ne percipira kao prevod, već deo ciljne kulture.

Kroz analizu paratekstualnog materijala prevoda *Vladaoca* na srpskohrvatski jezik jasno se očituje dejstvenost brojnih agenasa prevođenja. Iako smo se u ovom radu fokusirali na prevodioca kao agensa prevođenja, došli smo do zaključka da je neodvojivost i isprepletenost različitih dejstvenika jedinstveni snažni označitelj svakog prevoda naročito u kontekstu u kome ne postoji transparentno i jasno deklarirana prevodilačka ili izdavačka strategija. Sve ovo potkrepljuje činjenicu o složenoj prirodi prevodilačke delatnosti i još složenijem karakteru svakog prevoda kao produkta ne samo tekstualnih već umnogome i vankontekstualnih dejstvenika.

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**AGENTS IN TRANSLATION – THE TRANSLATOR’S (IN)VISIBILITY IN
RETRANSLATIONS IN SERBO-CROATIAN OF MACHIAVELLI’S *THE PRINCE***

The aim of this work is to show how agents in translation, including translators, publishers and critics, manifest themselves in different translations of Machiavelli's masterpiece *The Prince* into Serbo-Croatian. Our corpus includes the following translations published in the Serbo-Croatian-speaking area: *Vladalac* by Miodrag T. Ristić (1907), *Knez* by Filip M. Dominiković (1918), *Vladar* by Ivo Frangeš (1952), *Vladalac* by Jugana Stojanović (1976) and *Vladalac* by Jelena Todorović (2009). We focused on the translator as the main translation agent and his/her (in)visibility in their work through the analysis of paratextual elements such as prefaces, afterwords and comments in translations, illustrating thus the presence of each individual translator in the target text and their attitude towards their predecessors. The concept of *translator's agency* represents an important concept in the field of *Retranslation Studies*, a special branch of the Translation Studies which is focused exactly on the phenomenon of different translations of the same source text in order to answer multiple questions about the nature of the retranslated texts, and the reasons for the retranslations, both of a linguistic and extralinguistic nature. We also wanted to point out how publishers, as translation agents with specially adopted publishing policies, influenced the "revival" of translations through various new editions and how they inspired new life in translations that, in their complementarity and supplementarity, form a unique corpus of all the translations of *The Prince* in the target culture. This paper underlines the necessity of the practice of retranslating the classics, and the need to pay due

attention to the translated literature and the translators' profession as well, in today's publishing system, driven predominantly by principles of commercialization and market globalization.

Translation as manipulation (Lefever 1992) includes a whole range of factors that should be considered because in new translations, in addition to the translator (and retranslator), a large variety of other voices can be heard: those of agents, publishers, auditors, or critics (Alvstad & Assis Rosa 2015: 12). These influences are sometimes more visible in the text, sometimes in its paratextual material. Translator's agency implies a translation intention that is always collective, determined by language, literary canons, translation traditions and the institutions in which the translation was created. In addition to this institutional and social dimension of agency, Venuti recognizes both the psychological and subconscious motives of translators' individuality because "translation always occurs in conditions remaining subconscious or subliminal, if not quite unconscious" (Venuti 2004: 30).

The essential concept in Translators Studies is the one of the translator's visibility or invisibility, given the fact that his/her voice is always recognized as a voice of the author, never as a voice of the translator, and not even as a hybrid one (Venuti 1995: 238). The field of the Retranslation Studies is therefore ideal to research the (in)visibility of the translator, because the comparison of the similarity and differences of several voices provides a wealth of information on individual, unconscious translation motives, as well as on the norms and ideologies that inevitably modulate the translator's voice. When it comes to a new translation, the translator's agency is significantly increased because of their self-awareness and consciousness of creating a rival translation because "the retranslator's intention is to interpret the source text according to a different set of values so as to bring about a new and different reception for that text in the translating culture" (Venuti 2004: 29).

Unlike previous practice when the previous translator was not mentioned in the new translation, today a new translator is "visible" in both their comments and prefaces, which is certainly a good way to draw readers attention at the practice of retranslation and translation in general (Fusco 2015: 119). The visibility of the second translator is actually affected by the visibility of the first one. In this paper, we also addressed the question of the visibility or invisibility of the translator primarily in terms of paratextual elements, i.e., the texts that accompany the basic text, such as the introduction, the translator's remarks, prefaces, or afterwords, because of the visibility of translation agents in these textual elements. All the listed elements significantly influence the ideological marking of the text and the adoption of appropriate reading strategies, influencing simultaneously the reception of the work in the target culture through the selection of a specific translation approach. The analysis of this paratextual material is an important methodological instrument in the examination of retranslations because it allows us to investigate the fact that in the practice of retranslations, the ways and meanings of the paratext are constantly changing, depending on the period, culture, genre, author, work or edition (Genette, 1987: 3). All these elements offer potential insights into the

dynamic interrelation between multiple target texts and their constant evolution in a sociocultural context (Dean, 2011: 67).

Miodrag Ristić was the author of the first Serbian complete translation of *The Prince* in 1907. The translator's preface is abundant in data about previous translations (although they have been lost and are now unavailable). Firstly, Ristić briefly informs us about the history of the reading and interpretation of Machiavelli giving advice to consult "the excellent book by Slobodan Jovanović", a well-known Serbian historian, as an obligatory reading companion to *The Prince*. As far as the paratextual elements are concerned, they are present both in the text and in footnotes: the translator specifies what could be insufficiently clear in the text itself. In three footnotes, he gives translations of the original phrases in Latin. Up until today, the translation of Miodrag Ristić remains the translation with the most re-editions. The Catalogue of the National Library of Serbia provides the data on the following years after the first edition from 1907: 1931, 1964, 1982, 2002, 2004, 2005, 2006, 2009, 2010, 2012, 2013, 2015, 2016, 2016, 2019, 2016, 2018 and 2019 (each of these editions were published in several series).

The translation by Filip M. Dominiković was published in Croatian in 1918, before the end of the First World War, in the last days of the Austro-Hungarian Monarchy. The translation contained a Preface by the famous Italianist Vinko Lozovina, the author of the first book in Croatia dedicated to Machiavelli, entitled *Machiavelli and his Political Science* (1928). The paratextual material contains the famous *Essay* of Tomas Babington Macaulay, the English historian who saw in Machiavelli "the Apostol of freedom in the time of romanticism" (Grubiša 2018: 10). This translation is highly imbued with patriotism. This is the only edition of this translation that was not followed by other revised editions.

The translation by the renowned Italianist, historian and literary critic Ivo Frangeš was published in 1952 with the title *Vladar (The Ruler)*. This translation was a translation into Serbo-Croatian and as such was present on the book market, as well as the translation of his predecessor. In his annotations, Frangeš informs us about the translation by Dominiković and afterwards he explicates his own translational principles saying that he aimed to facilitate the reading and to translate into a modern language by breaking syntax and maintaining specific terminology from literary Croatian (1952: 123). Frangeš acted not only as a translator but also as the author of the essay *Machiavelli and Machiavellianism*.

When it comes to other paratextual elements, Frangeš, as the author of the Comments, assumes full responsibility of the inner text, i.e. the footnotes. *Vladar* has imposed itself as the only official translation into Croatian, having been republished on a very regular basis. Most certainly, the explanation for such an achievement lies in the fact that Frangeš concentrated various skills in one individual: the ones of a translator, a linguist, a historian and a literary critic as well as an expert in the Italian historical and political context. This translation was republished afterwards in the capital edition of *Machiavelli's Selected Works*, printed in 1985 in Zagreb and then in 1998, as a bilingual edition (in Italian and Croatian).

Jugana Stojanović was the author of the third Serbo-Croatian translation of *The Prince* which was published in 1976. This translation had a large number of re-editions by various publishers, 1998, 1999, 2001, 2002, 2003 and 2016, and therefore coexisted with the translation of Miodrag Ristić. A part from the first edition that was accompanied by *Preface* written by Stojanović herself further editions lack of any paratextual material.

The third translation into Serbian, and the fifth in the former Yugoslavia and the current Serbia, was published in 2009. The translator was Jelena Todorović. This translation was republished in 2013, 2017, 2018 and in 2021 which is a significant number of re-editions for a relatively recent translation. The author of the paratextual material is different from the translator and publisher (Dragan D. Lakićević, a philosopher and theoretician of politics and society). Other comments (mostly explanations in the footnotes) are provided by the translator. The paratextual material of the latest translation (following the previous covert translation) restore to *The Prince* its historical and theoretical importance by giving it the appropriate paratextual framework.

Based on our research of the paratextual elements we argue in the conclusion of our paper that Miodrag Ristic had an accurate approach and philological respect for the text and that therefore he can be considered an invisible translator, given his strategy of not intervening in the body of translation nor in the paratextual elements. The translations by Ristić and Dominiković are two completely different translations: the first one speaks with a moderate and objective voice while the other one uses the voice of a prophet. We can certainly agree that the historical reasons strongly influenced such patriotism in Dominiković's paratextual approach; but of course, we cannot exclude both psychological and subconscious influences. Dominiković provided a strong ideological, patriotic and national framing for his translation and thus he sentenced his translation to complete invisibility due to the archaic language and to a negative assessment of his successors and critics.

As for the third translation, Frangeš takes full responsibility for his work: he is also the author of the paratextual elements, prefaces and essays about Machiavelli. Such a scientific approach is completely different than that of both his predecessor, certainly from Dominiković and his patriotic and nationalist approach, and partially also from Ristić, who appears as the "invisible" translator in the paratextual elements.

Jugana Stojanović, as far as her translation strategy is concerned, addresses mainly to readers who want "information" about Machiavelli's masterpiece and the source of the most famous of Machiavelli's maxims and proverbs. Based on the basic division into two types of translations, *overt* and *covert translation*, this translation places itself in the category of overt translations because "the original is tied in a specific manner to the source language community and its culture, and is often specifically directed at source culture addressees but at the same time points beyond the source language community because it is, independent of its source language origin, also of potential general human interest" (Haus 2009: 54).

The translators Jugana Stojanović and Jelena Todorović do not mention

their predecessors. It may be possible to "justify" the first one with the fact that at the moment of the publishing of her translation the issue of retranslations was not a subject of more profound analysis within Translation Studies, but the importance and significance of this work should have been enough to impose the issue of its retranslations. On the other hand, her strategy as the invisible translator has been certainly influenced by her status of a renowned translator in the target culture.

The covert approach of Jelena Todorović toward her predecessors can be interpreted as a publisher's unwillingness to define this translation as a "rival", but also as a sign of the status of this work in the target culture: therefore *The Prince* is not perceived as a translation, but as part of the target culture. This translation does not keep a line of continuity with its predecessors and the reasons might lie in both the translator's and publisher's ignorance of the phenomenon of retranslations. Therefore the opportunity to reach positive commercial results by promoting the "new translation" of such a masterpiece has been missed. All our findings demonstrate the importance of translation agents as key factors that strongly influence the life and the durability of literary masterpieces in the target culture.

Keywords: Translation Studies, Retranslation Studies, translation agents, translator, *The Prince*, Machiavelli, translations into Serbo-Croatian

E-LEARNING RESOURCES IMPLEMENTATION IN TEACHING BUSINESS ENGLISH AND TESTING ENGLISH SPEAKING SKILLS AT THE UNIVERSITY LEVEL

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Abstract: The article is dedicated to teaching Business English using e-learning resources at the tertiary level. Slovakia's experience of providing training for groups of students during the 2022/2023 academic year by applying a blended learning approach is considered in the study. Initially, the research was focused on the benefits and weaknesses of using e-learning resources in education. Further, the study was devoted to the analysis of the attitude of university students toward incorporating e-learning resources in teaching and learning Business English in a blended format. Applying the quantitative method made it possible to perform data analysis of the questioning of students. Using the qualitative research method allowed the authors to analyze the opinions of scholars on the studied problem and students' attitudes toward e-learning. The questionnaire was conducted in Slovakia in 2022 from July to November. The participants (n=102) involved students from higher education institutions (HEIs). The questionnaire results help sort through the participant's previous experience of learning Business English with the use of digital learning management systems (DLMSs), MOOCs, language learning videos (LLVs), and communication tools (CTs), considering the applicability of CTs for testing spoken English language skills. The questionnaire also included a question about independent activities on the Internet, as today, the Internet offers resources for self-education that promote the improvement of the students' English, deepen knowledge, and develop speaking skills. As the online realm, the Internet is the embodiment of space and time flexibility that allows the use of e-learning resources anywhere and anytime. The accessibility of educational materials for distance and blended learning contributes to effectively organizing students' training. Within the study, the questionnaire results indicate that most participants believe that the use of the Microsoft Teams platform (under blended learning conditions = 87.3%; during the pandemic = 89.2%; for testing spoken English language skills = 91.2%) in teaching and learning process is the best option to use at universities. In addition, the findings confirm that online video content (watching movies = 49%; videos for independent work = 69.6%) gets and holds students' attention. The study's results support integrating e-learning

resources into teaching Business English at non-language universities, emphasizing the feasibility of using video content as a valuable resource to prepare English classes.

Keywords: e-learning resources; Business English; tertiary education; digital learning management systems; communication tools; online video content; blended learning.

1. Introduction

E-learning resources, which are digital learning management systems (DLMSs), communication tools (CTs), massive open online courses (MOOCs), and language learning videos, are becoming more and more commonly used in education. E-learning resources provide extended opportunities for learning (i.e. self-paced learning, blended learning and distance learning). It is worth noting that there is a debate that mainly concerns the distance education system which is related to the benefits (i.e., accessibility, personalization, flexibility, and cost-effectiveness) and drawbacks (i.e., technical issues, a lack of social interactions or motivational challenges) of using e-learning resources in education. In terms of teaching a Business English course, this debate typically focuses on a perceived lack of face-to-face communication. However, it is noteworthy that the educational process, which is based on a blended learning model, involves using interactive e-learning materials during English classes and includes face-to-face communication. The realization of the concept of blended learning suggests that the education system can optimally combine the benefits of technology-enhanced learning with face-to-face instruction. Today, *“e-learning in particular has been adopted by educational institutions all over the world and it is being used as a part of “blended learning” where it is incorporated into systems along with traditional classroom learning”* (Vasanth and Sumathi 2020). Using e-learning materials and exchanging views and information between an English teacher and students or groups improves language acquisition and communication skills. The theme of the implementation of e-learning resources in the learning and teaching process has been widely investigated. Let us consider some scientific suggestions and ideas that are in line with our research agenda.

2. Literature review

2.1. Using digital technologies in teaching Business English

Technology provides many opportunities for language learning (Chinaza Solomon Ironsi 2023, Kashinath and Raju 2023, Oluwafemi Ayotunde et al. 2023, Khomyshak 2022, Dimeski 2022, Oliynyk et al.

2022, Sankar et al. 2022). From the standpoint of educators, digital technologies provide instruments that can help improve education in various ways. It is worth noting that *"digital technologies have made a paradigm shift in the entire education system. It is not only a knowledge provider but also a co-creator of information, a mentor, and an assessor"* (Haleem et al. 2022). Students perceive the Internet as a learning tool and an integral part of their everyday life and learning, exploring the online realm for obtaining and testing knowledge. This is understandable because *"technological improvements in education have made life easier for students"* (Haleem et al. 2022). Testing students' knowledge is essential in education (Shumeiko and Krajčovičova 2023; Stradiotová et al. 2021, 2022). However, using e-learning platforms to test knowledge can cause problematic situations, one of which is cheating (Ivić and Šoštarić, 2022). Nevertheless, it remains clear that the Internet and its technology is the most significant achievement in the current century. It provides many possibilities for improving learners' language skills while studying Business English.

Authentic Internet video resources like YouTube and TED Talks are practice notes that help develop communication skills. Viewing video materials is not just a passive activity, but an active process that fosters the development of communication and listening comprehension skills. Using captions while watching videos is a tool that allows learners to see the text from a video on the screen. In that context, it is worth mentioning that *"using captions when watching videos can be beneficial as they help build new vocabulary, facilitating creation of associations between the spoken and written forms of the words"* (Boltižiar, 2021).

Implementing e-learning resources to teach Business English has become common in modern education systems. Moreover, universities offer blended courses, considering the needs and requirements of young people. One of the needs is to write correctly in English. However, *"strong writing skills can be developed in English through persistence, practice, hard work, and dedication to the writing process"* (Nguyen Ngoc Vu et al., 152). In this difficult path, teachers support their students. They create courses that are available on LMS, such as Moodle. Courses on Blackboard (a web-based online LMS) can enhance online learning (Nihal Gökgöz Gördeslioğlu, Tüzün Ergün Yüzer 2019; Aloklu & Al-Amri 2019) as *"Blackboard Learn increases student motivation compared to traditional learning methods"* (Kaid Mohammed Ali, 2017, quoted in Nihal Gökgöz Gördeslioğlu, Tüzün Ergün Yüzer 2019). In addition, teachers guide their students and explain why students should study grammar (Al Bataineh et al., 2019) and how important it is to expand vocabulary constantly. It contributes to developing the language skills

necessary to communicate in different business situations.

Moodle and Google Classroom, both e-learning platforms, are tools and an adaptable digital environment suitable for studying and testing. It is worth mentioning that *"the implementation of Google Classroom or Moodle e-learning platform would create a virtual classroom which creates effective teacher and students' communicative environment"* (Vasanth and Sumathi 2020: 36). Note that an open source system, like Moodle, *"often offers more opportunities for tailoring to specific needs and freedom for experimentation"* (Holmes and Gardner, 2006: 28). Moreover, these two LMSs, Moodle and Google Classroom, are online spaces that help organize the educational process. Furthermore, DLMSs are not just online platforms but irreplaceable elements in blended learning.

E-learning resources are now easily accessible. The scholars in the above scientific works discuss this idea, highlighting the role of e-learning platforms (i.e., Moodle, Google Classroom, and Blackboard) in organizing the educational process. Below, we will present an overview of the existing scientific works on using DLMSs and CTs in teaching Business English in a blended format.

2.2. Using DLMSs and CTs in teaching Business English in a blended format

The blended-learning approach and the peculiarities of its application in teaching have been studied by many researchers (Al Bataineh 2019, Nihal Gökgöz Gördeslioğlu and Tüzün Ergün Yüzer 2019, Nguyen Ngoc Vu et al. 2021, Sankar et al. 2022). Scholars note that DLMSs provide the most flexible toolset to support blended learning. Let us consider the advantages of DLMSs for teaching Business English in the blended learning format. In our opinion, the most important benefits are accessibility (i.e., breaking down geographical barriers, making materials of the course accessible 24/7); the opportunity to communicate online (i.e., via chats, video conferencing); the possibility of carrying out testing and processing results (i.e., creating quizzes, preparing exam tasks, assessing knowledge automatically); and self-paced learning. We noted certain shortcomings: erratic Internet connectivity or network congestion and the risk of cheating in online exams.

It should also be noted that DLMSs (Haleem et al. 2022, Oliynyk et al. 2022, Sempavalan Vasanth and Sumathi 2020, Alokluk and Al-Amri 2019) have the practical relevance for teaching Business English in the blended learning format. In this regard, let us point out that DLMSs are suitable for creating tasks for online or blended learning; communication in English on business-related themes (i.e., Moodle and Google

Classroom are well suited for online discussions, chats, or video conferencing); giving feedback to students; and conducting oral examinations online to assess students' speaking skills.

Nowadays, various CTs (including Zoom and Microsoft Teams) enable teacher-student interaction in a blended learning format. It is worth mentioning that today, technologies enable asynchronous communication (i.e., via e-mail or discussion boards). Asynchronous e-mailing, for instance, is one-way communication, which implies that a sender can send a message to the receiver, but the receiver will not read and respond instantly. Synchronous tools (i.e., video meetings, chat rooms, shared digital whiteboards) "*offer the immediacy of two-way communication*" (Holmes and Gardner, 2006: 15). Note that using CTs, such as Zoom, Microsoft Teams, and Google Hangouts, in teaching and learning English and the testing of previously acquired knowledge has become increasingly common at universities. For example, Zoom is a video conferencing tool many teachers use to conduct e-lessons. Screen-sharing allows educators to share study materials virtually in real time. Microsoft Teams is an e-platform that enables chatting, file sharing, and video conference meetings. Google Hangouts is another e-platform that enables video calls and offers collaborative features (i.e., sharing teaching materials).

This paper, based on extensive scientific research, aims to delve into the concepts of using e-learning resources in teaching and learning Business English. The study considers the benefits and drawbacks of these resources and examines the students' perceptions through a questionnaire conducted in Slovakia in the 2022/2023 academic year.

The authors' intention to achieve a clearly defined goal in this study has led to the formulation of the research questions (RQ):

RQ1) What are the benefits and weaknesses of using e-learning resources, particularly DLMSs, in teaching Business English in a blended learning environment?

RQ2) How do university students perceive using e-learning resources in learning Business English and testing English speaking skills?

3. Methodology

Research design. In this study, we used the qualitative data collection method, which allowed us to analyze existing scientific works on the research topic. We also used the quantitative method to analyze questionnaire responses (Appendix A). We respected the autonomy of our students by making the survey voluntary, allowing them to fill it in online at their own free will. The research comprised a nine-question survey.

Participants. The study participants were 102 students who majored in Economics, International Relations and Diplomacy, International Management, and Marketing; they were working towards a Bachelor's or Master's degree at the University of Economics in Bratislava or University College Prague (the institute in Bratislava). The responses were collected from July 12 to November 28 in the 2022/2023 academic year. The survey involved 87 Bachelors students and 15 Masters students. The main unifying factor in gathering participants was that they had been learning Business English for a year. During this period, the students have been studying full-time. We offered and applied a blended learning format to teaching a Business English course.

Procedure. The research tools used during the period were PCs with the required software and Google Forms, an Internet-based tool. These tools allowed the authors to create the survey online, so as to streamline and automate the data collection process. The study's scope included analyzing learners' views on using DLMSs, virtual CTs, online training videos, and MOOCs to learn Business English.

4. Research results

The questions of the survey were focused on matters related to DLMSs (i.e., Moodle, Google Classroom, Skooler, and Blackboard), CTs (i.e., Zoom, Skype, Microsoft Teams, Google Hangouts and Ding Talk), and MOOCs (i.e., Coursera, Alison, EdX and Future Learn).

LMSs are often “*built to emulate the traditional learning and teaching structures*” (Holmes and Gardner, 2006: 28). Among the proposed DLMSs, respondents answering Question 1 favored Moodle (18.6% of the respondents; further, the shortened versions are used in the article, such as 18.6%). The number (n) of students who chose Google Classroom, Blackboard, and Skooler is shown in Table 1 below.

Table 1. The use of DLMSs in the process of teaching and learning Business English

| <i>DLMS</i> | <i>Learners' views on DLMSs</i> |
|-----------------------------|---------------------------------|
| | <i>n</i> |
| None of the suggested DLMSs | 60 |
| 5. Moodle | 19 |
| 6. Google Classroom | 17 |

| | |
|---------------|---|
| 7. Blackboard | 5 |
| 8. Skooler | 1 |

The vast majority of the respondents think that DLMSs can enhance their language skills (Question 2). This view is shared by 48%. The teachers' support is important for 22.5%; 10.8% agree with the importance of DLMS, but only due to particular circumstances, such as the COVID-19 pandemic; only for 13.7% are DLMSs primarily a way to improve one of the four English language skills: reading, writing, speaking, or listening; and for 4.9% of respondents, DLMSs are not a meaningful way to improve language skills.

Most respondents (87.3%) chose the Microsoft Teams platform as the preferred CT. Students also highlighted the relevance of using Zoom (11.8%). The questionnaire results confirm that Skype is not really in demand today (1%). Google Hangouts and Ding Talk were not chosen CTs (Question 3).

Many learners (Question 4) suggested that Microsoft Teams was the best CT to learn English (89.2%) under blended learning conditions. Students (10.8%) also chose Zoom as a good CT. Microsoft Teams (Question 5) was considered by students as the best CT for testing spoken English language skills when the learners planned to take the English exam online, for example, during quarantine or under blended learning conditions (91.2%). Zoom was chosen by 6.9% of the students, while Google Hangouts (1%) and Skype (1%) appear to be unpopular (Table 2).

Table 2. The use of CTs in the process of teaching and learning Business English and testing English speaking skills

| <i>CT</i> | <i>Learners' views on CTs</i> |
|--|-------------------------------|
| | <i>n</i> |
| <i>CTs for teaching and learning Business English under conditions of blended learning (preferences)</i> | |
| 9. Microsoft Teams | 89 |
| 3. Zoom | 12 |
| 10. Skype | 1 |

| <i>CTs for teaching and learning Business English (considering online course experiences during the pandemic)</i> | |
|---|----|
| 11. Microsoft Teams | 91 |
| • Zoom | 11 |
| <i>CTs for testing English speaking skills under conditions of blended learning</i> | |
| 12. Microsoft Teams | 93 |
| • Zoom | 7 |
| 13. Skype | 1 |
| 14. Google Hangouts | 1 |

MOOCs, accessible online options for anyone, are not of significant interest to the learners who answered the questions in the survey. Most respondents (95.1%) did not take a MOOC (Question 6) to learn Business English or improve (96.1%) their skills in the English language. Only one student took a MOOC (a complete open online course). One more student only took a free online learning course due to the coronavirus pandemic. One student took a MOOC, but only some videos or information materials, for the pleasure of learning. Only 2% of respondents used online learning MOOC resources (Question 6). Future Learn (2.9%) and EdX (1%) were the MOOCs that respondents followed on a regular basis to improve their English language skills (Question 7).

Online video content (OVC) in language education is a source of learning (Question 8). Notably, 49% of the respondents chose movies as a good way to improve their knowledge, while 28.4% preferred watching TV shows. Social media videos (13.7%) and TED Talks (6.9%) were also interesting for the students to watch. Only an insignificant percentage of respondents (2%) preferred watching other OVCs (Table 3).

Table 3. The use of OVC in the process of teaching and learning Business English

| <i>OVC</i> | <i>Learners' views on OVC</i> |
|------------|-------------------------------|
| | <i>n</i> |
| 15. Movies | 50 |

| | |
|-----------------------|----|
| 16.TV shows | 29 |
| • Social media videos | 14 |
| 17.TED Talks | 7 |
| 18.Other OVCs | 2 |

When preparing materials and tasks for students who study Business English in a blended learning format, pedagogues often include OVC in the educational process. Students watch videos (e.g., a movie, a TV show, or a TED Talk) outside of class to learn content online and then do tasks in class with the guidance of a teacher.

Independent work plays an essential role in the acquisition of knowledge. Our analysis (Table 4) revealed the independent activities on the Internet that learners prefer for self-education to enhance their English language knowledge and develop their skills (Question 9). Notably, 69.6% of respondents chose to watch videos. University students (11.8%) preferred reading on the Internet. They also use Internet resources to enhance their writing (1%), speaking (8.8%), or listening (6.9%) skills. Some respondents also complete e-exercises (2%) online (Table 4).

Table 4. Independent work using e-learning resources

| <i>Types of independent work</i> | <i>Learners' views</i> |
|----------------------------------|------------------------|
| | <i>n</i> |
| 19.Watching videos | 71 |
| 20.Reading | 12 |
| • Speaking | 9 |
| 21.Listening | 7 |
| 22.Completing tasks | 2 |
| 23.Writing | 1 |

Thus, according to the results of the questionnaire, students prefer Moodle and Google Classroom when it comes to using DLMSs for

education. Among the CTs proposed in the survey, most students chose Microsoft Teams. They also admit that Microsoft Teams is suitable for taking speaking tests in a blended learning format. Learners like watching movies in English. It helps students in their self-education and promotes the study of both the culture and the language.

5. Discussion

In its relentless pursuit of progress and innovation, technology is permanently evolving and advancing (Khomyshak 2022, Chinaza Solomon Ironsi 2023), reshaping how we live and changing the world around us at an unprecedented pace and with the boundless potential for transformation. E-learning approaches and new resources support increasingly rich means of facilitating language learning and Business English acquisition. E-learning resources immerse non-native English speakers in an environment that helps them practice and interact in English. This environment provides a variety of tasks to work through and activities requiring engagement with the target language.

E-learning resources are widely used in education. Video-conferencing systems (i.e., Microsoft Teams, Google Hangouts, Skype) make it simple for a subject matter expert to virtually join the class discussion, no matter where they are. E-learning resources allow students to learn at their own pace (Holmes and Gardner, 2006), pause and rewatch videos (i.e., movies, TV shows, or social media videos) in English, and explore the content of the Business English course independently. Students can work on a project together in class or collaborate and communicate with each other via the Microsoft Teams platform.

We started this research to explore the possibilities and prospects of using e-learning resources (i.e., DLMS, CT, MOOC and LLV) to learn Business English. We focused on using e-learning resources in education that facilitate the rapid acquisition of English, particularly in teaching Business English in a blended learning format. Moreover, our study delved into the trend of harnessing technology that has ensured the full use of the potential of online space in education. We verified by surveying (see Appendix A) whether the e-learning resources increase student engagement in the learning process in a blended learning format.

Part of our task was to determine whether e-learning resources enhance student engagement in the learning process in a blended learning format. To achieve this, we thoroughly reviewed existing scientific works (exploring topics such as using digital technologies in teaching Business English and using DLMSs and CTs in teaching Business English in a blended format). We also analyzed the opinions of 102

students on online resources.

The study revealed that e-learning resources that immerse non-native speakers in an English-speaking environment facilitate learning English in a blended format (Tables 1-4). We also pointed out that students particularly appreciate video-conferencing systems such as Microsoft Teams and Google Hangouts (Table 2), which enable communication between students and teachers, regardless of their physical location, giving a sense of community and enhancing collaborative learning.

6. Limitations

The research results reported herein should be considered in light of one limitation: the survey data would fully capture the views of the university students if more respondents had participated.

7. Concluding thoughts

Ideally, various types of e-learning, such as blended learning, asynchronous online learning, or synchronous online learning, are used in teaching. The case of Slovakia, considered in this work, demonstrates how e-learning trajectories engage learners in cognitive activity during Business English lessons at EUBA and UCP (the institute in Bratislava). The findings of the study, which consider feedback from student respondents, confirm the feasibility of using digital learning management systems (with a preference for Moodle), communication tools (with a preference for Microsoft Teams), and online video content (with a preference for movies and TV shows) in higher education institutions for the study of Business English.

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ЕЛЕКТРОННІ ОСВІТНІ РЕСУРСИ: ЗАСТОСУВАННЯ У ВИКЛАДАННІ ДІЛОВОЇ АНГЛІЙСЬКОЇ МОВИ ТА ТЕСТУВАННІ НАВИЧОК ГОВОРІННЯ АНГЛІЙСЬКОЮ МОВОЮ НА УНІВЕРСИТЕТСЬКОМУ РІВНІ

Стаття присвячена аналізу практики викладання ділової англійської мови в форматі змішаного навчання з використанням електронних освітніх ресурсів у вищих навчальних закладах Словаччини впродовж 2022/2023 навчального року. Спочатку дослідження було зосереджено на перевагах та недоліках використання електронних навчальних ресурсів у викладанні ділової англійської мови. Далі досліджувалася ефективність використання електронних освітніх ресурсів (ЕОР) для викладання ділової англійської мови, в тому числі з акцентом на тестуванні навичок говоріння англійською мовою. У статті використано змішані методи дослідження, що передбачали інтеграцію якісних (здійснено аналіз наукових праць, опублікованих за темою дослідження) і кількісних (проаналізовано результати онлайн-опитування щодо ставлення студентів до використання електронних освітніх ресурсів) методів збору та аналізу даних в рамках одного дослідження. Онлайн-опитування проводилося у 2022 році, з липня по

листопад. Учасниками (n=102) були представники немовних закладів вищої освіти (ЗВО) зі Словаччини. Для онлайн-опитування було запропоновано 9 запитань (Appendix A). Запитання стосувалися попереднього досвіду вивчення ділової англійської мови з використанням цифрових систем управління навчанням, онлайн платформ для комунікації, масових відкритих онлайн-курсів, навчальних відеоматеріалів. Також запитання стосувались освітніх ресурсів Інтернету для самонавчання. Аналіз результатів онлайн-опитування показав, що більшість студентів віддають перевагу Microsoft Teams (в умовах змішаного навчання = 87.3%; під час пандемії = 89.2%; для перевірки розмовних навичок англійської мови = 9.2%) – онлайн платформі для комунікації. Відео контент (перегляд фільмів = 49%; відео для самостійної роботи = 69.6%) привертає увагу студентів та підвищує їхню зацікавленість. Результати дослідження підтримують ідею інтеграції електронних освітніх ресурсів у процес навчання ділової англійської мови в немовних університетах та підкреслюють доцільність використання відео контенту як цінного ресурсу для підготовки уроків англійської.

Ключові слова: електронні освітні ресурси; ділова англійська мова; вища освіта; цифрові системи управління навчанням; онлайн платформи для комунікації; відео контент; змішане навчання.

Appendix A

Q1: What digital learning management systems do you prefer to use online when you learn Business English at university?

Response options for Q1:

4. Moodle

- Google Classroom
- Skooler
- Blackboard
- another

Q2: Do you agree that digital learning management systems can enhance your language skills?

Response options for Q2:

5. Yes, I agree

- Yes, but only due to exceptional circumstances such as the COVID-19 pandemic
- Yes, but only for improving one of the 4 English language skills (reading, writing, speaking, or listening)
- No, I disagree
- Yes, but only if the teacher guided students through practice activities

Q3: What kind of communication tools in the online space would you prefer to use to learn Business English under blended learning conditions (your preferences)?

Response options for Q3:

- Zoom
- Skype
- Microsoft Teams
- Google Hangouts
- Ding Talk

Q4: As a student, which do you think is the best communication tool in the online space to learn English (considering online course experience during the pandemic)?

Response options for Q4:

- Zoom
- Skype
- Microsoft Teams
- Google Hangouts
- Ding Talk

Q5: As a student, which do you think is the best communication tool for testing English speaking skills when you take the English exam online, for example, during quarantine or under conditions of blended learning?

Response options for Q5:

- Zoom
- Skype
- Microsoft Teams
- Google Hangouts
- Ding Talk

Q6: Did you take a MOOC to learn Business English?

Response options for Q6:

- Yes, I took the full MOOC
- Yes, I took free online learning due to the coronavirus
- Yes, I took just a part of MOOC for the pleasure of learning
- No, I did not
- Yes, I used online learning MOOC resources

Q7: Which of the following MOOCs (for improving English language knowledge and skills) did/do you take on a regular basis?

Response options for Q7:

- Coursera
- Alison
- EdX
- Future Learn
- None of the above

Q8: Which of the following do you watch in English?

Response options for Q8:

- TED Talks
- Social media videos
- Movies
- TV Shows
- Other online training videos

Q9: Which of the following independent activities on the Internet do you prefer for self-education to improve your English language knowledge and skills?

Response options for Q9:

- Watching videos
- Doing/completing the exercises
- Reading
- Speaking
- Listening.

Reviews

RECENZIJE

PRAGMATICS- TOWARDS AN INFERENTIAL ACCOUNT

MIRJANA MIŠKOVIĆ-LUKOVIĆ, PRAGMATIKA. DRUGO IZDANJE. [PRAGMATICS. SECOND EDITION.] (KRAGUJEVAC: FILOLOŠKO-UMETNIČKI FAKULTET U KRAGUJEVCU, 2018, 165 PP.) [FACULTY OF PHILOLOGY AND ARTS, UNIVERSITY OF KRAGUJEVAC, 165 PP., ISBN 978-86-85991-75-2]

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Review

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Professor Mirjana Mišković-Luković shows us that quite a lot of water has continued to flow under the pragmatics-oriented linguistics bridge since the advent of pragmatics broadly conceived as a study of language in use. Some questions that might be immediately posed are the following: What is linguistic pragmatics? What is inferential pragmatics? What type of knowledge does pragmatics account for?

The book is about inferential pragmatics and, thus, providing answers to the posed questions will inevitably be carried out in this direction. Yet, the author points out that the undertaking has not been eased at all, given the fact that there is not a unitary account on inferential pragmatics. Briefly, however, it may be observed that this type of pragmatics is best seen as sort of pragmatics aimed at arriving at a conclusion about what the interlocutor wants to convey by her message based on her utterance.

The book opens with Introductory Remarks (p. 9-10). The rest of the book is organized into four parts: I Pragmatics (p. 13-33), II Linguistic pragmatics (p. 35-66), III Cognitive pragmatics (p. 67-104), and IV Lexical pragmatics (p. 105-128), respectively. The book ends with a state-of-the-art Glossary (p. 129-155), List of symbols (p. 156), accompanied by Bibliography (p. 157-165) of a hundred and seventy-nine titles.

Introductory Remarks reveal that the book is a result of the author's two-decade research into bringing together meaning and inference in studying linguistic phenomena in use. The fundamental question that permeates all levels of the present study may refer to sort of semantic-pragmatic interface. Professor Mišković-Luković guides us through the maze of an interpretive tunnel whilst illuminating semantic aspects fused with the full beauty of pragmatics.

In the first section of the book, one is encouraged to enter the realm of pragmatics through the description of its development as a science and its field of study (p. 13-19). The pertinent data are presented in sufficiently selected doses thereby making this introductory part digestible to a wider audience of linguists who are not experts in the field of pragmatics. The author, then, moves on towards explaining models of communication (p. 19-21) highlighting the importance of the code-inferential model but not neglecting the code model. Subsequently, the relationship between grammar and pragmatics is thoroughly explained. Then, the author furnishes an excellent account of the semantics-pragmatics interface (p. 24-26). Next, the concepts *sentence*, *proposition*, *utterance* and *context* are expounded clearly (p. 27-31). Ultimately, the final section (p. 31-33) presents *metarepresentational strategies* thereby delving deeply into inferential pragmatics.

In the second section, the author recognizes the pertinence of linguistic pragmatics. Furthermore, the author describes and explains speaker's meaning and Grice's construct of *the pragmatics of what is said* (p. 35-37). Then, cooperative principles are outlined in the part dedicated to pragmatic cooperative principles (p. 37-38). The author concentrates on implicit meaning (p. 39), looks at conversational implicatures (p. 39-43) and examines conventional implicatures (p. 44-45) pertaining to the theory of implicatures proposed by Herbert Paul Grice. The next subsection provides details of different kinds of presuppositions (p. 45-49), and then, semantic (logic) implications are examined thoroughly (p. 50-52). Characteristics of implicit meaning are observed by means of conversational and conventional implicatures (p. 52-55), conversational implicatures and presuppositions (p. 55-56), conversational implicatures and semantic implications (p. 56-58) and presuppositions and semantic implications (p. 58-60). Regarding the revision of the Grice's model, the author seems to primarily refer to reductionism. However, as we move on, the author adopts the eclectic fusion of the New-Gricean model proposed by Laurence R. Horn and Stephen C. Levinson on the one hand, and the Post-Gricean relevance-theoretic model proposed by Dan Sperber and Deirdre Wilson, on the other hand (p. 60-63). Professor Mirjana Mišković-Luković hits the nail on the head in the last subsection, entitled Case Study: Conventional Implicature or Pragmatic Markers (p. 63-66), in which she explains, among other things, the necessity for updated insight into language data depending on semantic-pragmatic configurations. Her methodology is meticulously and adequately explained and the corpus-based data are satisfactorily articulated.

By entering the third section we come to the crux of the book, more precisely, Cognitive Pragmatics in its own right. More precisely, the author examines the branch of pragmatics that studies the mental processes of participants in communication (i.e. interlocutors), and focuses primarily on the relationship between individual thoughts and ostensive acts by means of which private thoughts are publicly communicated. The section begins with an examination of cognition and communication. More specifically, the author states that relevance-theoretic pragmatics is based on cognition and inference. As the author progresses through the text, we come across concise and yet extremely informative and insightful account of Relevance theory. In other words, the merits of Relevance theory are meticulously explained starting from the cognitive and communicative relevance principles, optimal relevance and cognitive effects (p. 69-71) and then elaborating on the interlocutor's intention and its dual nature – communicative and informative, respectively (p. 71-72). The author, then, skillfully analyzes interpretive strategy of the least effort (p. 72-73) and the role of context (p. 73-74). Professor Mirjana Mišković-Luković masterfully describes saturation (p. 76-77) and the phenomenon that she dubs *free enrichment* (p. 77-78) explaining further that the process is seen as "free" due to its pragmatic nature. *Ad hoc* concept construction is also adequately explained (p. 78) followed by the author's treatment of explicit communication. According to the author, relevance-theoretic pragmatics pertains to the so-called truth-conditional pragmatics (p. 78). She goes on to explain that Relevance theory postulates three pragmatic ingredients of explicit communication: the proposition of an utterance, (basic) explicature and higher-level explicature (p. 79). The fourth subsection deals with implicit communication (p. 86-89) whilst mutual parallel adjustment is taken up in the fifth subsection (p. 89-91). Elaborating on mood indicators, the sixth subsection describes and explains declarative, imperative and interrogative mood indicators stating that these phenomena procedurally encode the information on inferential formation of a higher-level explicature (p. 92-97). This section also ends with the pertinent case study focusing on semantic-pragmatic interface (p. 98-104).

The fourth section re-visits the idea of the tripartite realm of language, thought and reality (p. 105-107). We are presented with concepts and meaning in the subsection in which the author quite rightly insists on the importance of three different approaches to concepts: decompositional, atomistic and stereotypical (p. 107-108). Furthermore, this subsection provides a detailed exposition on molecular (p. 108) and atomistic semantic theories (p. 109-110). The

third subsection re-visits *ad hoc* concept construction (p. 110-116), and we are reminded that prototypes in categorization entail an associative approach to concepts, the encyclopedic entries of which store typical category features. Subsequently, the author looks at inferential processes of narrowing (i.e. strengthening) of lexical meaning and widening (i.e. loosening) of lexical meaning (p. 116-122) and then, the focus is shifted to interpretive use (p. 122-123), which includes irony (p. 123), metalinguistic negation (p. 123-124), allusion (p. 124-125). The sixth subsection represents one completely refreshing case study from a novel perspective. Namely, Professor Mišković points out the usefulness of pragmatic approach to metaphor and implements implicature analysis, modified implicature analysis, explicature analysis and modified explicature analysis (p. 126-128), thus overriding the traditional and commonly employed approaches to metaphors. It seems to me that traditional approaches are rather intuitive and inevitably subjective. Consequently, this novel approach of the author can account for metaphors in a more objective (and unbiased) manner. In the mentioned case study, the author reflects on her experiences in facing the challenging task of reconciliation between the two approaches whilst emphasizing the role of experimental pragmatics.

The book is exceptionally organized. All book sections strike a good balance between theory and practice which is provided by the inclusion of a generous number of the author's own examples. The conclusions are concordant with the aims and follow the explication and elaboration of the author's proclaimed aims. Additionally, the author successfully shows how to grapple with the basic leitmotif of the book, i.e. semantic-pragmatic interface. She affords convincing proofs of all her claims. The book is particularly punctilious as regards the language employed throughout the sections and subsections. The introductory part, which presents a comprehensive review of the existing body of work on the rich topic of pragmatics with particular reference to inferential (and I may also add, relevance-driven) pragmatics, is tremendously useful to students wishing to explore deeper the realm of pragmatics. The neatly produced and well-organized book, *Pragmatics*, is yet another example of the quality and excellence of linguistic work produced by Professor Mirjana Mišković-Luković. Needless to say, extraordinary publishing technology has added to the attractive layout of the second edition of the book. Professor Mirjana Mišković-Luković's *Pragmatics* is worthy of the highest praise and must surely be one of the best books on the market in the South-Slavic region. Her book will attract a wider audience from the domain of pragmatics and will definitely be warmly welcomed

not only by inferentially-driven pragmatists but also by general linguists, philologists and philosophers.

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