PHILOLOGIA

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SADRŽAJ

NAUKA O KNJIŽEVNOSTI

TRANSLATOLOGIJA

NAUČNI INTERVJU

■ UVODNA REČ

Uređivački odbor časopisa *Philologia* sa zadovoljstvom objavljuje i predstavlja svojim čitaocima deveti broj. Od samog stvaranja naš časopis izlazi redovno zahvaljujući, u prvom redu, samim autorima priloga, ali i ostalim našim saradnicima. Mi im se svima na tome zahvaljujemo. Posebnu zahvalnost izražavamo članovima recenzentskog odbora koji su sa ogromnim elanom i spremnošću kvalitetno i efikasno pregledali radove koje je Redakcija primila. Ovaj tom posvećujemo Piteru Prestonu, jednom od recenzenata, koji, nažalost, više nije sa nama. Od recenzentskog posla ovaj veliki čovek i književnik nije odustao čak i kada se borio sa teškom bolešću, pa nam je leta 2011. poslao obećanu recenziju. Inače, dragi kolega i uvaženi stručnjak Piter Preston nesebično je odvajao svoje vreme i učestvovao u stvaranju i poboljšavanju kvaliteta časopisa *Philologia* od jednog prijatnog jesenjeg susreta u Nikšiću na početku 3. milenijuma.

Deveti broj časopisa *Philologia* sadrži 20 priloga iz onih naučnih oblasti koje ovaj časopis promoviše već skoro deceniju. Lingvističke rubrike 9. broja časopisa *Philologia*, Nauka o jeziku i Metodika i didaktika, donose osam originalnih naučnih radova, koji su zasnovani na modernim pristupima izučavanju nauke o jeziku. Pažljivo odabrani radovi pokrivaju oblasti lingvistike od fonetike, preko morfologije i leksikologije, do semantike. Ovaj broj časopisa nudi sinhronijske studije jezičkih fenomena bogateći tako kako teorijsku tako i primenjenu lingvistiku. Nauka o književnosti zastupljena je sa pet originalnih pogleda na klasične, ali i moderne teme iz ovog domena naučnog istraživanja. Uređivački odbor naročito želi da skrene pažnju čitaocima na novu rubriku – Translatologiju. Nova rubrika će pružati inovativna istraživanja iz oblasti sveta prevodilaštva. Ovom prilikom bismo želeli da uputimo poziv kolegama koji se bave književnim i neknjiževnim prevođenjem da nam svoje naučne radove šalju za naredne brojeve.

U sada već staroj novoj rubrici *Naučni intervju*, prvi put ponuđenoj u tomu časopisa za 2009. godinu, predstavljamo inspirativan razgovor sa romanistom prof. dr Majklom Kelijem sa Univerziteta u Sauthemptonu u Velikoj Britaniji. Tema razgovora sa profesorom Kelijem bila je položaj jezika Evrope u jednom novom okruženju, čime smo želeli da se i jezik, shodno tendencijama u društvu i politici, posmatra u kontekstu evropskih integracija.

U skladu sa svojim principom promovisanja filoloških nauka, i ovaj broj časopisa *Philologia* nudi jedan svojevrstan mozaik izveštaja o međunarodnim skupovima i prikaza potpuno nove literature iz oblasti jezika i književnosti.

Uređivački odbor ovog časopisa, kao i do sada, poziva potencijalne autore na saradnju. Elektronska adresa na koju autori mogu slati svoje priloge za 10. broj časopisa je philologia.journal@gmail.com, a prilozi se mogu slati do 1. februara 2012. godine.

Takođe molimo autore članaka da, pre nego što nam pošalju svoj prilog, obavezno konsultuju veb-stranu Udruženja na www.philologia.org.rs, gde će moći da pronađu nove smernice za pisanje radova, kao i elektronske verzije svih prethodnih brojeva časopisa. Posebno je važno znati da su tehničke smernice časopisa nešto izmenjene u odnosu na ranije tomove, a takav izgled časopisa zadržaće se i u 2012. godini.

Glavni i odgovorni urednik, prof. dr Biljana Čubrović

■ A WORD FROM THE EDITORIAL

Philologia is a peer-reviewed academic journal whose primary objective is to promote, cherish and advance research in the humanities and social science. The journal comes out annually, both in print and electronic edition. *Philologia* publishes articles, critical essays, book reviews and conference reports grouped into the following sections: Linguistics, Applied Linguistics, Literary Studies, Cultural Studies, Translation Studies, Scientific Interviews, Conference Reports and Book Reviews.

The ninth issue of the Philologia journal offers to its readership some twenty contributions submitted by the scholars from different parts of the world on a broad range of topics. Most modern and innovative approaches are employed by the authors, enriching the linguistic, literature, cultural, and translation studies, and providing news on selected new literature and events. We hope that you will find the original scientific articles inspirational, as they offer new philological and non-philological theory-based and practical perspectives, and come from Australia, Bosnia-Herzegovina, Croatia, Romania, Russia, Republic of Srpska, Serbia, and Spain. We also wish to express gratitude to our colleague, Urška Valenčič Arh, University of Ljubljana, Slovenia, for her reliable academic advice.

The Editorial Board is much obliged to both international and Serbian members of the reviewing and advisory boards for their most insightful comments, constant effort and constructive criticism, without whose kind assistance this issue of the Philologia journal would not have been the same. Special thanks go to the Serbian Ministry of Science for providing continual financial assistance.

The Editorial is determined to follow the path of incorporating the journal into most influential linguistics and literature databases, which would bring the Philologia Journal closer to the potential reader interested in its contents. We are proud to announce that the articles published in the *Philologia Journal* have now been indexed in the MLA International Bibliography, the most widely distributed humanities database, and the journal listed in their Directory of Periodicals. The Editorial will make every effort to further promote the journal internationally.

The Editorial wishes to dedicate this issue of the journal to our dear friend and outstanding scholar, Peter Preston, who passed away this autumn. Even though he was struggling with a severe illness, he still found time and took great effort to provide a most discerning review of a paper the Editorial asked for. The Philologia's Reviewing Team will miss Peter a lot.

■ THE MONOPHTHONGS OF TRADITIONAL COCKNEY AND POPULAR LONDON SPEECH IN CONTEXT

BRIAN MOTT[1]

University of Barcelona, Faculty of Arts,
Department of English and German Studies,
Barcelona, Spain

Ovaj rad ispituje monoftonge tradicionalnog koknija proizvedene u vezanom govoru tri starija muška ispitanika i upoređuje vrednosti F1 i F2 sa onima koje je za opšteprihvaćeni izgovor (eng. RP) izmerio Deterding, kao i sa vrednostima iz prethodnog eksperimenta sa istim tim ispitanicima u pojedinačnim izolovanim rečima (u kontekstu /h_d/).

Ključne reči: kokni, engleska dijalektologija, engleski monoftonzi, engleska sociolingvistika, popularni govor Londona

1. INTRODUCTION

In its strictest sense, "Cockney" refers to the basilectal extreme of the popular speech of London, used in an imprecise area north of the River Thames referred to as the East End, whose traditional core neighbourhood is the present-day borough of Tower Hamlets. However, most of the time, the term "Cockney" is used loosely to include any working-class London accents that deviate noticeably from the standard (RP or SSB, as it is variously called). Among these, the varieties that are closer to RP might be more accurately termed Popular London Speech.

In a previous experiment (Mott 2012), I examined the pronunciation of the (relatively) pure vowels of Cockney in citation form in the context /h_d/ and compared the results with those obtained for RP by Wells (1962) and Deterding (1997). Recordings were made of three men from London, aged 55, 63 and 67 at the time of recording, reading the vowels in the context /h_d/. Calculations of averages for the F1 and F2 of each of these vowels produced the following findings:

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1   Kontakt podaci (Email): mott@ub.edu

Vowel	height and frontness compared to RP
FLEECE	lower, slightly fronter
KIT	similar in height, fronter
DRESS	higher, fronter
TRAP	higher, fronter
START	slightly higher, similar in frontness
LOT	very slightly lower, fronter
THOUGHT	slightly higher, similar in frontness
FOOT	similar in height, fronter
GOOSE	lower, fronter
STRUT	similar in height, fronter
NURSE	higher, fronter

If we compare these results with previous observations made in the literature on the vowels of Cockney, we can say the following:

Regarding the KIT vowel, it is generally assumed that it can be more central in Cockney than in RP, but it was actually found to be fronter. The PALM vowel was not found to be fully back and low, as it may be in some Cockney accents, but slightly higher and similar in frontness to RP. The STRUT vowel was similar in height to RP and not lower, despite my anticipating a much lower articulation, as predicted in the literature, by using the symbol [a]. The LOT vowel was not found to be higher than in RP, as is often claimed, but very slightly lower and fronter.

2. THE PRESENT STUDY

The present study is a continuation of an earlier inquiry into the frequencies of the first two formants of the Cockney (relatively) pure vowels in citation form, whose results are summarized above. This study concentrates on the frequencies of the same vowels as pronounced by the same participants, but in connected speech. For the purpose of the exercise, they were asked to read the passage "The Boy who Cried Wolf" (adapted version by Deterding [2006: 193]), whose orthographic version and approximate RP transcription are provided below (3.1 and 3.2), together with a transcription of the version provided by one of the three readers (3.3). The words underlined in the orthographic version were those chosen to form the basis of the analysis of the vowel qualities.

The passage "The Boy who Cried Wolf" was chosen as more appropriate than "The North Wind and the Sun" to measure the English vowels for the reasons expounded in Deterding 2006, the most important being the many lexical repetitions in "North Wind", and the fact that some of the sounds of English are consequently absent from it. Moreover, although all of the English monophthongs are represented, the NURSE vowel occurs only in the form *first*, and there are rather a lot of pre-vocalic approximants (*wind*, *were*, *which*, *was*, *when*, *warm*, *one*, *stronger*, *traveller*, *wrapped*, *around*) which will lower the F2. In contrast, the Wolf passage has at least three clear instances of each of the monophthong vowels without neighbouring approximants. For my own study, I have chosen three tokens of each vowel from those listed by Deterding (2006: 194).

3. THE RECORDINGS

The recordings, made on a Sony mini-disc recorder (MZ-R55) with a Sony electret condenser microphone (ECM717), were converted to wave files using Goldwave and transcriptions were produced. When it was necessary to check features such as aspiration, voice and glottalization, the relevant segments were examined in the programme PRAAT. To keep the transcriptions reasonably consistent, cases where laryngealization seemed to be present rather than complete glottal closure were all treated as cases of glottalization and the symbol for the glottal stop was used.

Nasalization of vowels is not indicated in the transcriptions. It is normal for vowels to be nasalized to a greater or lesser extent when followed by a nasal consonant, and this is particularly noticeable in Cockney and PLS. However, as it is a feature that is entirely predictable, it was considered unnecessary to record it in the phonetic notation.

3.1. *THE BOY WHO CRIED WOLF*. ORTHOGRAPHIC VERSION

There was once a poor <u>shepherd</u> boy who used to watch his <u>flocks</u> in the fields next to a <u>dark</u> forest near the <u>foot</u> of a mountain. One <u>hot</u> <u>afternoon</u>, he <u>thought</u> up a <u>good</u> plan to <u>get</u> some company for himself and also have a little fun. Raising his <u>fist</u> in the air, he ran down to the village shouting 'Wolf, Wolf.' As <u>soon</u> as they <u>heard</u> him, the <u>villagers</u> all rushed from their homes, full of <u>concern</u> for his safety, and <u>two</u> of his <u>cousins</u> even stayed with him for a short while. <u>This</u> gave the boy so much pleasure that a few days <u>later</u> he tried <u>exactly</u> the same trick again, and <u>once</u> more he was <u>successful</u>. However, not long <u>after</u>, a wolf that had just escaped from the <u>zoo</u> was <u>looking</u> for a change from its usual diet of <u>chicken</u> and <u>duck</u>. So, overcoming its fear of being shot, it actually did come out from the forest and <u>began</u> to threaten the <u>sheep</u>. Racing down to the village, the boy of <u>course</u> cried out <u>even</u> <u>louder</u> than before. <u>Unfortunately</u>, as all the villagers were convinced that he was trying to fool them a <u>third</u> time, they told him, 'Go away and don't <u>bother</u> us again.' And so the wolf <u>had</u> a <u>feast</u>.

3.2. *THE BOY WHO CRIED WOLF*. RP TRANSCRIPTION

ðə wəz̥ ˈw̥ʌns ə ˈpʰʊə ˈʃepʰəd̥ b̥ɔɪ | huː ˈjuːstə ˈwɒtʃ ɪz ˈflɒks ɪn ðə ˈfiːld̥z̥ | ˈneks tʰu ə ˈdɑːk ˈfɒrɪst | nɪə ðə ˈfʊtʰ əv ə ˈmaʊntʰɪn ‖ ˈwʌn ˈhɒtʰ ɑːftʰəˈnuːn | hi ˈθɔːtʰ ʌpʰ ə ˈɡʊd̥ ˈpl̩æn | tʰə ˈɡeʔ sm̩ ˈkʰʌmpʰəni fər ɪmself | ən ˈɔːlsəʊ ˈhæv ə ˈlɪtl̩ ˈfʌn ‖ ˈreɪzɪŋ ɪz̥ ˈfɪst ɪn ði ˈeə | hi ˈræn daʊn tʰə ðə ˈvɪlɪd̥ʒ̊ ˈʃaʊtʰɪŋ | ˈwʊlf | ˈwʊlf ‖ əz̥ ˈsuːn əz̥ ð̥eɪ ˈhɜːd ɪm | ðə ˈvɪlɪdʒəz ˈɔːl ˈrʌʃt frm̩ ð̥eə ˈhəʊmz̥ | ˈfʊl əv̥ kʰn̩ˈsɜːn fə hɪz̥ ˈseɪftʰi | ən ˈtʰuː əv ɪz̥ ˈkʰʌznz ˈiːvn̩ ˈsteɪd wɪð ɪm fp̊ ˈʃɔːʔ ˈwaɪl ‖ ˈð̥ɪs ˈg̊eɪv̥ ð̥ə bɔɪ ˈsəʊ mʌtʃ ˈpl̩eʒə | ð̥ətʰ ə ˈfju: deɪz ˈleɪtʰə | hi ˈtṛaɪd ɪɡˈzækl̩i ðə ˈseɪm tṛɪkʰ əˈɡen | ən ˈwʌns ˈmɔː hi wəz̥ səkˈsesfl ‖ haʊˈevə | ˈnɒʔ lɒŋ ˈɑːftʰə | ə ˈwʊlf ð̥ətʰ əd̥ ˈd̥ʒʌst ɪˈskeɪpt frm̩ ðə ˈzuː | wəz ˈlʊkɪŋ fər ə ˈtʃeɪnd̥ʒ̊ frm̩ ɪts ˈjuːʒuəl daɪətʰ | əv ˈtʃɪkn̩ ən ˈdʌkʰ ‖ ˈsəʊ əʊvəˈkʰʌmɪŋ ɪts ˈfɪər əv ˈbiːɪŋ ˈʃɒtʰ | ɪt ˈæktʃuəli ˈdɪd̥ kʌm ˈaʊʔ frm̩ ðə ˈfɒrɪst | ən bɪˈɡæn tʰə ˈθreʔn̩ ðə ˈʃiːpʰ ‖ ˈreɪsɪŋ ˈdaʊn tʰə ðə ˈvɪlɪd̥ʒ | ð̥ə ˈbɔɪ əv̥ ˈkʰɔːs | kṛaɪd ˈaʊtʰ iːvn̩ ˈlaʊdə ðn̩ bɪˈfɔː ‖ ʌnˈfɔːtʃənətl̩i | ˈæz ɔːl ðə ˈvɪlɪd̥ʒəz̥

w̯ə kʰənˈvɪnst ð̯ətʰ i wəz̯ ˈtr̯aɪɪŋ tə ˈfuːl ð̩m̩ ə ˈθɜːd̯ tʰaɪm | ðeɪ ˈtʰəʊld ɪm | ˈg̊əʊ əˈweɪ | ən ˈdəʊntʰ ˈb̥ɒðər əs əˈgen ‖ ən ˈsəʊ ðə ˈwʊlf hæd ə ˈfiːst

3.3. *THE BOY WHO CRIED WOLF.* TRANSCRIPTION OF MALE COCKNEY SPEAKER (TS, AGED 63)

ðɛə wəz̯ ˈwanʔs ə ˈpʰɔə ˈʃepəb bɔ̯ɪ | ˈhjyːstə ˈwɒtʃ ɪz ˈfl̩ɒks ɪŋ n̯ə ˈfɪɤdz̯ | ˈnɛks tʊ ə ˈdɑːʔ ˈfɒrɪst | niə ɾə ˈfʊʔ əv ə ˈmæ̃əʔɪn ‖ ˈwan ɒʔ ɑːftʰəˈnʊʉn | hɪi ˈfɔːʔ aʔp ə ˈg̊ʊb̥ ˈplæn | tə ˈg̊ɛʔ sm̩ ˈkʰamʔni fʊ ɪmsɛɤf | ən ˈɔːsw æv ə ˈlɪʔɤ ˈfan ‖ ˈrʌɪzɪn ɪz ˈfɪst ɪŋ n̩ɪi ˈɛə | hɪi ˈræn dæːn tʰ̯ə ðə ˈvɪlɪʒ̊ ˈʃæəʔɪn | ˈwoːf ˈwoːf ‖ əz̯ ˈsʊʉn əz ðʌɪ ˈɜːd ɪm | ðə ˈvɪlɪʒ̊əz ˈɔː ˈʊʌʃ frm̩ ðɛər ˈʌʊmz̯ | ˈfʊl əv kn̩ˈsɜːn fər ɪz̯ ˈsʌɪftɪi | æn ˈtʰʊʉ əv ɪz ˈkʰaznz̯ | ˈɪivn̩ ˈstʌɪd wɪv ɪm | fr̩ ə ˈʃɔːʔ ˈwao ‖ ˈðɪs ˈg̊ʌɪv ðə bɔɪ ˈsʌʊ matʃ ˈplɛʒə | ðəʔ ə ˈfjʊʉ dʌɪz ˈlʌɪʔər ɪi ˈtr̯aɪd ɪgˈzækl̩i ðə ˈsɛɪm tr̯ɪʔ əˈg̊en | ən ˈwans ˈmɔər ɪi wəz̯ sə̯kˈsɛsfo ‖ æʊˈʷɛvə | ˈnɒʔ lɒŋ ˈɑːftʰə | ə ˈwoːf əʔ əd ˈdʒ̊ʌst əˈskʌɪp frm̩ nə ˈzʊʉ | wəz̯ ˈlʊkɪn fr̩ ə ˈtʃʌɪŋg̊ frm̩ ɪʔs | ˈjʊʉʒɤ ˈdaɪəʔ əy̯ ˈtʃɪkn̩ ən ˈdak ‖ ˈsʌʊ | ˈʌʊvəkʰamɪn ɪʔs ˈfɪəʊ ə ˈbɪin ˈʃɒʔ | ɪt̩ ˈæʔʃl̩ɪi ˈdɪd̯ kʰam æəʔ ə frm̩ d̯ə ˈfɒrəst | m̩ bəˈg̊æn ʔə ˈfrɛʔn̩ n̯ə ˈʃɪiʔ ‖ ˈrɛɪsɪn ˈdæːn ʔə ˈvɪlɪdʒ̊ | ðə ˈbɔɪ əy̯ ˈkʰɔːs ˈkr̯aɪd æəʔ | ˈɪivn̩ ˈlæədə ð̯m̩ bɪˈfɔə ‖ ʌnˈfɔːʔtʃnətlɪi | ˈɔː ðə ˈvɪlɪd̯ʒ̊əz̯ | kənˈvɪnsː ð̯æʔ ɪi wəz̯ ˈtr̯aɪɪn tə ˈfoː ðɛm ə ˈθɜːd̯ tʰaɪm | ðeɪ ˈtʰʌʊd ɪm | ˈg̊ʌʊ əˈwʌɪ | ən ˈd̯ʌʊ̃ ʔ ˈb̥ɒvər əs əˈgen ‖ ən ˈsʌʊ ðə ˈwoːf ˈæd ə ˈfɪist

4. RESULTS

The study outlined in this paper produced the results recorded in tabular form below.

Vowel	Word in context	Steve Wood age 55, Deptford (SE8)		Tony Corsini age 67, Paddington (W2)		Tony Saward age 63, Barnes (SW13)		Averages per word for the three speakers		Global averages	
		F1	F2	F1	F2	F1	F2	F1	F2	F1	F2
1. [ɪi]	**sheep**	419	2020	423	1865	483	1707	441	1864	383	2049
	even	410	2243	279	2347	334	2170	341	2253		
	feast	382	1941	325	2157	402	1998	369	2032		
2. [ɪ]	**fist**	487	1980	351	1991	412	1617	416	1862	398	1904
	This	412	2002	327	1892	444	1438	394	1777		
	chicken	402	2092	369	2015	382	2118	384	2075		
3. [ɛ]	**shepherd**	539	1722	465	1646	490	1691	498	1686	495	1717
	get	541	1983	466	1928	457	1574	488	1828		
	success-ful	519	1691	505	1653	500	1568	500	1637		
4. [æ]	**exactly**	709	1791	810	1708	593	1607	704	1702	622	1598
	began	576	2021	468	1597	563	1195	535	1604		
	had	644	1679	670	1560	569	1228	627	1489		
5. [ɑː]	**dark**	684	1157	576	1087	591	968	617	1070	621	1423
	after-noon	602	1061	584	1085	609	1008	598	1051		
	after	701	1233	599	1000	648	1007	649	1080		
6. [ɒ]	**flocks**	571	1037	553	920	555	993	559	983	569	1013
	hot	645	975	477	839	611	1135	577	983		
	bother	596	956	643	1305	480	961	573	1074		
7. [oː]	**thought**	470	748	435	1081	432	782	445	870	448	769
	course	580	625	373	695	459	858	470	726		
	Unfortun-ately	428	663	362	717	504	758	431	712		
8. [ʊ]	**foot**	389	1170	432	1021	455	1095	425	1095	409	1184
	good	432	1061	331	1096	395	1282	386	1146		
	looking	460	1308	359	1334	437	1297	418	1313		
9. [ʊɨ]	**soon**	378	1613	308	1591	468	1655	384	1619	400	1529
	two	412	1319	334	1309	423	1453	389	1360		
	zoo	464	1562	359	1555	463	1714	428	1610		
10. [a]	**cousins**	644	1272	687	1414	600	981	643	1222	649	1265
	once	628	1226	553	1173	605	1140	595	1179		
	duck	716	1386	729	1471	683	1327	709	1394		
11. [ɜː]	**heard**	545	1350	510	1616	480	1032	511	1332	499	1349
	concern	540	1478	468	1374	453	1152	487	1334		
	third	534	1343	484	1436	485	1367	501	1382		

Fig. 1. Cockney vowel frequencies based on three male speakers
and three words per vowel

Vowels of Cockney and RP	Averages for Cockney Vs in citation form		Figures from Cruttenden (Gimson) for RP Vs in citation form		Observations on Cockney Vs in citation form as compared to RP Vs in citation form	Averages for Cockney Vs in connected speech		Figures from Cruttenden (Gimson) for RP Vs in connected speech		Observations on Cockney Vs in connected speech as compared to RP Vs in connected speech
	F1	F2	F1	F2		F1	F2	F1	F2	
/iː/	311	2389	275	2221	lower, slightly fronter	383	2049	280	2249	lower and backer
/ɪ/	369	2221	382	1958	similar in height, fronter	398	1904	367	1757	slightly lower, fronter
/e/	499	2048	560	1797	higher, fronter	495	1717	494	1650	similar in height, slightly fronter
/æ/	679	1825	732	1527	higher, fronter	622	1598	690	1550	slightly higher and slightly fronter
/ɑː/	650	1075	687	1077	slightly higher, similar in frontness	621	1423	646	1155	slightly higher, fronter
/ɒ/	602	934	593	866	very slightly lower, fronter	569	1013	646	1047	higher, slightly backer
/ɔː/	437	650	453	642	slightly higher, similar in frontness	448	769	415	828	slightly lower, backer
/ʊ/	391	1073	414	1050	similar in height, fronter	409	1184	379	1173	slightly lower, very slightly fronter
/uː/	387	1438	302	1131	lower, fronter	400	1529	316	1191	lower and fronter
/ʌ/	709	1373	695	1224	similar in height, fronter	649	1265	644	1259	similar in height and frontness
/ɜː/	499	1452	513	1377	higher, fronter	499	1349	478	1436	slightly lower, backer

Fig. 2. Cockney vowel formant frequency averages (stressed vowels) compared to formant frequencies for RP (relatively) pure vowels (in citation form and connected speech) given in Cruttenden 2008 (Gimson 7th ed.), pp. 99-100, for male speakers in all cases. The figures given in Cruttenden (Gimson) 2008 are taken from Deterding 1997. No figures are given for /ə/, whose quality varies according to the phonetic environment, and whose average values may be taken to be equivalent to those for /ɜː/.
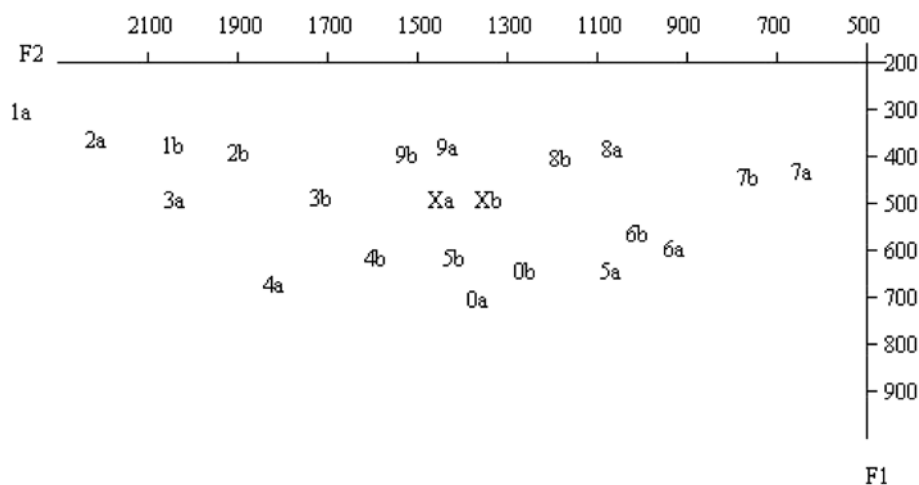
Fig. 3. Cockney vowel formant chart: stressed vowels in citation form (1a, 2a, etc.) and connected speech (1b, 2b, etc.)
1 = FLEECE 2 = KIT 3 = DRESS 4 = TRAP 5 = START 6 = LOT
7 = THOUGHT 8 = FOOT 9 = GOOSE 0 = STRUT X = NURSE

5. CONCLUSION

From fig. 2 we can see that the DRESS and STRUT vowels are very similar in Cockney and RP in connected speech, while the FLEECE and KIT vowels are slightly lower in Cockney. The open back vowels (START and LOT) are slightly higher than in RP, while the mid-high and close back vowels (THOUGHT, FOOT and GOOSE) are slightly lower. All this seems to point to greater centralization in Cockney than in RP, even though the frontness-backness variable shows some variation, with the FOOT and GOOSE vowels both showing a strong tendency to front, like their RP counterparts.

Fig. 3 shows a consistent tendency for vowels in connected speech to be less peripheral than in citation form, as is to be expected.

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SUMMARY

THE MONOPHTHONGS OF TRADITIONAL COCKNEY AND POPULAR LONDON SPEECH IN CONTEXT

The paper examines the pure vowels of Traditional Cockney as pronounced in connected speech by three elderly male speakers and compares the F1 and F2 values with those obtained for RP by Deterding, and those from a previous experiment with the same speakers for the vowels in citation form (in the context /h_d/).

■ PHRASEOLOGISMEN IN FUNKTIONAL-SEMANTISCHEN FELDERN

NIKOLA VUJČIĆ[1]

Kako su frazeologizmi jedan bitan deo svakog jezika i neizostavan segment svakodnevne komunikacije, oni se mogu, poput ostalih jezičkih sredstava, analizirati pomoću jezičkih polja. Tako je tema ovog rada analiza nemačkih frazeologizama posmatrano iz ugla teorije o rečeničnim poljima, pri čemu se u prvi plan stavlja njihova uloga u komunikaciji. Rečenična polja se pri tom posmatraju sa šireg aspekta i formirana su od jednog određenog korpusa nemačkih frazeologizama. Pomenutom korpusu je pridodat i jedan broj frazeoloških jedinica, čija je funkcija potvrđivanje teorijske osnove rada koji sa jedne strane pruža kritičan osvrt na radove iz ove oblasti i sa druge strane nudi nove mogučnosti tumačenja.

Ključne reči: frazeologizam, frazeologija, teorija rečeničnih polja, jezičko polje, složena polja, leksička praznina.

1. EINLEITUNG

Die vorliegende Arbeit hat sich zum Ziel gesetzt, aufzuzeigen, wie phraseologische Einheiten in das breit aufgefächerte Schema von sprachlichen Feldern[2] hineinpassen sowie welche Rolle bei der Ausführung bestimmter kommunikativer Intentionen Phraseologismen spielen. Am Anfang werden diese zwei linguistischen Teilbereiche, nämlich Phraseologismen und funktional-semantische Felder, getrennt betrachtet und theoretisch begründet. Im zweiten, analytischen Teil der Arbeit werden unter theoretischem Aspekt einige Felder im ausgewählten Werk kommentiert, kritisch beleuchtet und in Verbindung mit den theoretischen Ansätzen gebracht. Hinzu kommt auch noch die Analyse ausgewählter Phraseologismen, die entweder im Duden – Deutsches Universalwörterbuch[3] (2001) oder im phraseologischen Wörterbuch Duden Bd. 11 (1992) verzeichnet sind und deren idiomatisch-semantischer Charakter dem wortfeldtheoretischen Konzept entspricht.

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1 Kontakt podaci (Email): nvujcic@yahoo.com
2 Der Begriff „ sprachliches Feld" wird gegenüber anderen in der sprachwissenschaftlichen Forschung gebrauchten Termini wie „Wortfeld", „Lexemfeld", oder „Begriffsfeld" bevorzugt.
3 Das deutsche Universalwörterbuch von der Dudenredaktion wird bei nachfolgenden Quellenangaben als DUW abgekürzt.

Die grundlegende Idee von Feldern (Feldtheorie) wurde von einigen deutschen und schweizerischen Sprachwissenschaftlern in den 1920er und 1930er Jahren entwickelt. Ihr Ursprung lässt sich jedoch bis zur Mitte der 19. Jahrhunderts zurückverfolgen, auf die Ideen von Humboldt und Herder (vgl. Hoberg 1970: 22-23). Es wird aber in dieser Arbeit weder der Behandlung der Feldtheorie nachgegangen, noch ein Überblick über die sehr umfangreiche Menge der mehr oder weniger deskriptiven, auf dieser Theorie basierenden Arbeiten gegeben. Die Aufmerksamkeit wird dagegen auf die neueren Konzepte der komplexen Felder gelenkt, die auf die Anwendbarkeit von Phraseologismen hin überprüft werden sollen.

Die Anregungen für dieses Thema kamen durch das Lehrbuch *Grammatik in Feldern* von J. Buscha und seinen Mitarbeitern. In diesem Werk wurde ein Versuch unternommen, eine Inhaltsgrammatik darzustellen, „die nicht – wie die einschlägigen Grammatiken – von den grammatischen Kategorien und den entsprechenden Formen, sondern von Inhaltsbereichen wie Person, Grund-Folge, Aufforderung, Vermutung usw. als Grundkategorien ausgeht" (Buscha *et al.* 2001: 3). Es geht hierbei vor allem um grammatisch-semantische Bereiche, die bestimmte Kommunikationsziele anvisieren und über unterschiedlichste syntaktische Formen verfügen.

Darüber hinaus werden auch lexikalisch-semantische Felder durch Erklärung und Analyse behandelt und die Phraseologismen auf deren Integrierbarkeit in diese hin hinterfragt.

Der zweite, analytische Teil der Arbeit widmet sich unter anderem dem genannten Werk von Buscha *et al.* und beschränkt sich verständlicherweise auf ein bestimmtes Korpus von Phraseologismen. Neben den in diesem Lehrwerk angeführten Beispielen werden auch andere ausgewählte Phraseologismen untersucht und mit den theoretischen Ansätzen verknüpft. Das zusätzliche Korpus wurde auf jene Beispiele beschränkt, die für Illustrierung von theoretischen Ausführungen signifikant sind. Dabei kann aber kein Anspruch auf Vollständigkeit erhoben werden. Alle nicht explizit gekennzeichneten Beispiele wurden vom Autor ausgewählt und können in einem der o.g. Wörterbücher nachgeschlagen werden. Genau so wenig wie eine gründliche Behandlung der Feldtheorie von ihren Anfängen bis hin zur Gegenwart wird hier die ausführliche Zusammenstellung von phraseologischen Einheiten, eingeteilt nach ihren verschiedenen Merkmalen, angestrebt.

2. THEORETISCHER BEZUGSRAHMEN

Die theoretischen Grundlagen zur Feldtheorie stellen neuere Auffassungen dar, die weit über den ursprünglichen Feldgedanken Jost Triers (1973) hinausgehen. Eigenschaften, die einem Feld nach neueren Erkenntnissen zugesprochen werden, waren in Triers Ideen nicht zu finden. Vor allem die Komplexität und Vielschichtigkeit eines Feldes, die erst von Sommerfeldt/Starke (1984, 1998) tatsächlich angesprochen und beschrieben wurden, waren bei Trier in diesem Umfang nicht erkennbar. Diese werden in der Arbeit vorgestellt und analysiert. Eben soviel Aufmerksamkeit wird dem phraseologischen Beschreibungsteil geschenkt, wobei auf etliche Unstimmigkeiten und Benennungsdifferenzen hingewiesen wird.

2.1 ZUM BEGRIFF DER PHRASEOLOGISMEN

Die Phraseologie stellt eine wichtige linguistische Disziplin dar, denn die Fähigkeit, Phraseologismen zu bilden, ist eine wichtige Quelle für die Wortschatzerweiterung und Expressivität jeder Sprache. Daher gehört Phraseologie zu den viel untersuchten Bereichen der Linguistik, wobei unzählige diverse Konzepte entwickelt wurden. Sie werden hier soweit erwähnt, wie die Beziehung zu den zu untersuchenden Gebieten es verlangt. Ansonsten stützt sich die phraseologische Theoriegrundlage auf Burger (2007) und seine Phraseologie-Konzepte.

In der Phraseologie haben sich viele Autoren um eine systematische Klassifikation und Terminologie bemüht. Dadurch sind verschiedene Bezeichnungen und Gliederungen entstanden. Durchgesetzt hat sich dennoch der Terminus „Phraseologie" für den gesamten Objektbereich, und „Phraseologismen" als dessen Gegenstand, wobei die Eingrenzung des Bereichs allerdings unterschiedlich vorgenommen wird. „Unter Phraseologismen wollen wir feste Einheiten aus mehr als einem Wort verstehen. Der Kernbereich des phraseologischen Bestandes einer Sprache ist durch Reproduzierbarkeit, Stabilität, Lexikalität und Idiomatizität gekennzeichnet" (Schippan 2002: 47). Dabei versteht Schippan unter Reproduzierbarkeit die fixierte Struktur von Phraseologismen, die nicht neu geschöpft, sondern nur als Einheiten wiedergegeben werden können. Mit Stabilität meint sie beschränkte Abwandlungsmöglichkeiten, mit Lexikalität den Verlust an Selbständigkeit von Komponenten und als Idiomatizität bezeichnet sie die Unerschließbarkeit der Bedeutung des gesamten Phraseologismus aus der Bedeutung seiner Komponenten. Bei diesen Merkmalen bleibt jedoch der Unterschied zwischen Reproduzierbarkeit und Stabilität nicht ganz eindeutig. Dafür bietet Burger (2007) eine deutlichere Ausführung von Merkmalen:

a) „Polylexikalität – der Phraseologismus besteht aus mehr als einem Wort."
b) „Festigkeit – wir kennen den Phraseologismus in genau dieser Kombination von Wörtern, und er ist in der Sprachgemeinschaft – ähnlich wie ein Wort – gebräuchlich"
c) „Idiomatizität – Damit ist gemeint, dass die Komponenten eine durch die syntaktischen und semantischen Regularitäten der Verknüpfung nicht voll erklärbare Einheit bilden." (Burger 2007: 14-15)

Noch größere Divergenzen gibt es bei der Klassifikation von Phraseologismen. Die hier vorgenommene Basisklassifikation stammt von Burger und ist deswegen notwendig, weil das ausgewählte Korpus nicht alle Arten von Phraseologismen erfasst. Burger nimmt zunächst eine syntaktische Zweiteilung vor und trennt satzgliedwertige (nominative) von satzwertigen (propositionalen) Phraseologismen. Zu den nominativen Phraseologismen rechnet er Kollokationen, Teil-Idiome und Idiome und zu den propositionalen Phraseologismen feste Phrasen und topische Formeln (vgl. Burger 2007: 37-45). Wotjak (2005) schließt in die Klasse der nominativen Phraseologismen noch Funktionsverbgefüge, konjunktionale und präpositionale grammatische Elemente und „gesprächsspezifische Formeln" als nichtidiomatisierte Gruppen mit ein. Den satzwertigen Phraseologismen rechnet sie noch die sog. Routineformeln zu, die für sich auch voll-/teil- oder nichtidiomatisiert sein können (vgl. Wotjak 2005: 372).

Ein weiteres Kriterium zur Klassifizierung von Phraseologismen stellt allerdings ihre kommunikative Funktion dar. Dobrovol'skij (1997) unterteilt alle Idiome in fünf Klassen:

a) Idiome mit qualifizierender Funktion – sie erfüllen die Funktionen der Versprachlichung von Handlungen, Zuständen, Prozessen, Ereignissen, Relationen, Eigenschaften, Umständen usw. und deren wertender Charakterisierung
b) Idiome mit identifizierender Funktion – sie haben die Funktion der Identifizierung der Objekte
c) Idiome mit quantifizierender Funktion – sie treten nie in reiner Form auf, sondern immer mit gewisser Wertung
d) Idiome in der Funktion modaler Operatoren – sie haben keinen Satzgliedcharakter und verleihen der Äußerung eine bestimmte Modalität
e) Idiome in der Funktion von Äußerungen[4] (vgl. Dobrovol'skij 1997: 61-68).

Burger macht dasselbe aber seine Einteilung scheint etwas umfassender zu sein, da sie nicht nur Idiome, sondern auch Phraseologismen aller Art umschließt. Seine Klassifikation nach kommunikativen Funktionen sieht folgendermaßen aus:

a) Referentielle Phraseologismen: Sie beziehen sich auf Vorgänge, Gegenstände oder Sachverhalte der realen oder fiktiven Welt
b) Strukturelle Phraseologismen: Sie üben „nur" eine Funktion aus und zwar die der (grammatischen) Relationen
c) Kommunikative Phraseologismen: Sie wirken bei der Herstellung, Definition, und Ausführung kommunikativer Handlungen (vgl. Burger 2007: 36).

Die letzte Gruppe bei Burger lässt sich der letzten Gruppe bei Dobrovol'skij gleichsetzen, nämlich den Idiomen in der Funktion von Äußerungen, und die beiden Gruppen kann man unter dem Terminus „Routineformeln" zusammenfassen. Diese Klasse von Phraseologismen ist für diese Arbeit von großem Interesse. Daneben werden auch etliche referentielle Phraseologismen unter die Lupe genommen, während die dritte, kleinste Klasse der strukturellen Phraseologismen außer Betracht gelassen wird.

2.2 ZUM FELDBEGRIFF – KOMPLEXE FELDER – FUNKTIONAL-SEMANTISCHE FELDER

Es gab in der sprachwissenschaftlichen Geschichte viele Konzepte der Feldtheorie, beginnend von Trier (1973) und Weisgerber (1973) über Porzig (1973) bis hin zu Lutzeier (1995), Sommerfeldt/Starke (1984) und vielen anderen. Demzufolge kann unter einem Feld Diverses verstanden werden. Aber „der Grundgedanke der Feldtheorien besteht in der Annahme, dass zwischen sprachlichen Einheiten regelmäßige Beziehungen

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4   „Äußerungen" sollen hier im engeren Sinne verstanden werden, denn anderenfalls wäre jeder in Worte gefasste Gedanke eine Äußerung und somit auch alle anderen phraseologischen Einheiten.

bestehen, durch die mehr als jeweils zwei Glieder (Synonyme, Antonyme, Hyperonyme, Hyponyme, und Kohyponyme) miteinander verbunden sind." (Schippan 2002: 218)

Für diese Arbeit sind neuere Auffassungen des Feldbegriffs relevant, die sich an Sommerfeldts Untersuchungen anlehnen. Er unterscheidet im Allgemeinen einfache und komplexe Felder. Bei den einfachen Feldern geht es um sprachliche Mittel einer Ebene (vgl. Sommerfeldt/Starke 1984: 20). Diese Ebene kann lexikalischer oder grammatischer Natur sein. Dabei kann es sich um ein und dieselbe Wortart handeln oder doch um Wörter unterschiedlicher Wortart. (vgl. Sommerfeldt/Starke 1998: 25). Dennoch werden da Wortfelder mit Wörtern unterschiedlicher Wortart von einer Wortfamilie nicht ganz eindeutig abgegrenzt. Unter Wortfamilien (Wortsippen) versteht man „solche Gruppen, die etymologisch verwandt sind und deren Kernwort in der Gegenwartssprache noch existiert" (Schippan 2002: 43). Die semantischen Beziehungen zwischen Elementen einer Wortfamilie sind oft verblasst oder sogar erloschen[5]. Diese Tatsache lässt es nicht zu, eine Wortsippe mit einem Wortfeld zu verwechseln. Ähnlich kann man auch mit grammatischen Mitteln vorgehen. Sie lassen sich auch zu Gruppierungen auf Grund der Similarität der durch sie ausgedrückten Beziehungen zusammenfassen und verfügen über einen hohen Grad an Austauschbarkeit.

Bei den komplexen Feldern differenzieren Sommerfeldt/Starke zwischen funktional-kommunikativen und funktional-semantischen Feldern (vgl. Sommerfeldt/ Starke 1984: 20). Beide werden als Kombination von sprachlichen Mitteln verstanden, die semantisch verbunden sind und die Einfluss auf sprachlich-kommunikatives Handeln nehmen. Das einzige Merkmal, das den funktional-semantischen Feldern, nicht aber funktional-kommunikativen zugeschrieben wird, ist, dass ihre sprachlichen Mittel wenigstens über ein gemeinsames Sem verfügen (vgl. Sommerfeldt/Starke 1984: 21). Funktional-semantischen Feldern werden folgende Merkmale zugeteilt:

– Vorhandensein von Einheiten der lexikalischen und der grammatischen Ebene; Gebundensein durch ein oder mehrere Seme (vgl. Sommerfeldt/Starke 1984: 21).

Dies bedeutet, dass solche Felder über sprachliche Mittel (entweder auf lexikalischer oder grammatischer Ebene) mit gemeinsamen semantischen Funktionen verfügen. Wichtig zu betonen wäre die Tatsache, dass diese Ebenen keineswegs vereinzelt dastehen und jede für sich selbst eine Funktion ausübt. Vielmehr handelt es sich hierbei um ein Zusammenwirken von Elementen verschiedener Ebenen. Ein weiteres wesentliches Charakteristikum eines funktional-semantischen Feldes ist die Existenz des Zentrums/ Kerns und der Peripherie, wobei Wanderungen und Überschneidungen von Elementen in Kern oder Peripherie nicht selten sind. Das wichtigste Unterscheidungsmerkmal ist die maximale Konzentriertheit der grundlegenden semantischen Merkmale, die die qualitative Spezifik des gegebenen Feldes ausmachen (Zentrum).

Wenn die ein Feld konstruierende semantische Invariante eine lexikalische ist, werden solche Felder lexikalisch-semantisch genannt. Die Klassifikation erfolgt mit Hilfe verschiedener Seme und mit Hilfe von Kern- und Kontextsemen (vgl. Sommerfeldt/Starke 1998: 26).

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5   Beispiele hierfür findet man bei Schippan: „alt – Eltern; Geselle – Saal" (Schippan 2002: 43).

Phraseologismen spielen eine wichtige Rolle bei der Füllung eines lexikalisch-semantischen Feldes. Dies geschieht durch die Einreihung der Phraseologismen in Teilmengen des Wortschatzparadigmas, geordnet nach semantischen Dimensionen und weiteren Zerlegungsmengen, aber auch durch die Stiftung von Sinnrelationen, die zwischen den lexikalischen Elementen, so auch zwischen den Phraseologismen und Wörtern, bestehen. Sinnrelationen bestehen zwischen den lexikalischen Elementen eines Feldes auf Grund der Beziehungen zwischen deren inhaltlichen Ausprägungen (vgl. Lutzeier 1995: 73). Man unterscheidet da zwischen diversen Sinnrelationen innerhalb eines Feldes wie beispielsweise Synonymie, Hyponymie, Antonymie u.a. Eine charakteristische Eigenschaft von Phraseologismen besteht in deren Platzierung als Hyponyme zu einfachen Wörtern und dies fast durchgängig. Dabei stehen die Phraseologismen oft an tiefster Stelle der Feldstruktur. Diese tiefe Positionierung ist durch die bei Phraseologismen häufig anzutreffende besonders komplexe Bedeutung bedingt. Als Beispiel kann der Phraseologismus *den Stier bei den Hörnern packen/fassen* dienen. Es geht hierbei um das Feld des Handelns. Der Phraseologismus enthält jedoch weitere Seme, als die des einfachen Handelns. Es wird ein mutiges und entschlossenes Handeln hervorgehoben, wobei die zu bewältigende Aufgabe eine schwierige ist (vgl. Hessky/Ettinger 1997: 71). Dennoch darf diese Behauptung von der tiefen Positionierung der Phraseologismen nicht verallgemeinert werden, da es auch Phraseologismen gibt, die sich einem lexikalischen Element gegenüber synonym verhalten. Dazu ein Beispiel: *etwas spendieren – etwas springen lassen.*

Eine weitere sehr wichtige Funktion der Phraseologismen in einem lexikalisch-semantischen Feld ist die Schließung von lexikalischen Lücken. Unter dem Begriff „lexikalische Lücke" versteht man „durch Phraseme geschaffene semantische Differenzierungsmöglichkeiten, die mehr als nur Intensitätsunterschiede oder Stärkegrade ausdrücken" (Hartmann 2001: 140). Als Beispiel dafür nennt Hartmann den Phraseologismus *gegen eine Wand/Mauer reden*. Dazu gibt es kein einfaches Element (Wort), durch das dieser Phraseologismus ersetzt werden könnte. Man kann das umschreiben mit „vergeblich auf jmdn. einreden", aber ein passender einfacher Ersatz besteht nicht. Demnach füllt dieser Phraseologismus eine Lücke im Feld der sprachlichen Äußerung (vgl. Hartmann 2001: 140).

3. GRUNDLAGEN ZUR ANALYTISCHEN UNTERSUCHUNG

Als Grundlage zur praktischen Analyse dient hier das Lehr- und Übungsbuch *Grammatik in Feldern* von J. Buscha/R. Freudenberg-Findeisen/E. Forstreuter/H. Koch/L. Kuntzsch (2001). Dieses Buch eignet sich dafür, weil es das einzige bekannte Werk ist, das von den Inhaltsbereichen ausgeht, in die sämtliche grammatische, lexikalische und semantische Kategorien eingeschlossen sind.

3.1 PHRASEOLOGISMEN IN „*GRAMMATIK IN FELDERN*"

Die Autoren der Grammatik in Feldern treffen eine Auswahl und teilen die Felder folgendermaßen auf: Feld der Person, Feld der Begründung, Feld der Bedingung,

Feld der Absicht, Feld der Folge, Feld des Widerspruchs, Feld des Vergleichs, Feld der Aufforderung, Feld des Wunsches und Feld der Vermutung. Nicht in allen Feldern sind Phraseologismen anzutreffen. Auffallend viele phraseologische Wortverbindungen sind im Feld des Vergleichs, Teilfeld „Übereinstimmung" und zwar im Unterfeld „Gleichheit und Ähnlichkeit" zu finden. Auf S. 197 findet man eine Reihe von Sprichwörtern zum Ausdruck der Gleichheit und Ähnlichkeit z.B. *Wie die Alten singen, so zwitschern auch die Jungen.* Im Anschluss daran auf S. 202, 203 sind verschiedene Übungen zu festen Vergleichen mit „wie" aufgelistet z.B. *gleichen wie ein Ei dem anderen, zusammenhalten wie Pech und Schwefel.* Dabei fällt aber auf, dass die Autoren den Phraseologismus *reden, wie einem der Schnabel gewachsen ist* ebenfalls unter den Vergleich fallen lassen. Dieses Sem ist bei diesem Phraseologismus, wenn schon vorhanden, dann sicherlich nicht dominierend. Es handelt sich hierbei um „offenes Sprechen" und nicht um einen Vergleich zweier Größen.

Beim Feld der Aufforderung werden wiederholt etliche Sprichwörter als passende Mittel zum Ausdruck des Ratschlags und der Warnung angeführt, z.B. *Vorbeugen ist besser als heilen* (S. 284), *Wie du mir, so ich dir* (S. 294).

Im Feld des Wunsches sind wiederum unterschiedlichste feste phraseologische Verbindungen angesiedelt. Es handelt sich dabei um situationsgebundene Formeln, die routinemäßig gebraucht werden. So unterteilen die Autoren dieses Feld in mehrere Unterfelder: (S. 305)

- Abschiedsformeln: *Mach´s gut!; Halt die Ohren steif!*
- Wunschformeln zur Genesung bzw. für den Urlaub: *Gute Besserung!; Erhol dich gut!; Gute Reise!*
- Wunschformeln vor dem Essen: *Wohl bekomm´s!; Guten Appetit!*
- Wunschformeln zu unterschiedlichen Anlässen: *Guten Rutsch!; Hals- und Beinbruch!; Ich drück dir den/die/beide Daumen!*

Dabei wird aber nicht darauf hingewiesen, dass einige Phraseologismen mehreren Feldern angehören können. Obwohl man den Phraseologismus *Halt die Ohren steif!* in vielen Abschiedssituationen verwenden kann, ist er auch mit dem Sem ‚Ermunterung' versehen. Man kann ihn ruhig ins Feld der ermunternden Aufforderung hineinschieben. Eine mögliche Erläuterung bieten Hessky/Ettinger: „nicht den Mut verlieren (verwendet man, um jemandem Besonders beim Abschied oder vor einer schwierigen Aufgabe Mut zu machen)" (1997: 150).

Zum Feld der Vermutung rechnen die Autoren ebenfalls etliche Phraseologismen: *mein sechster Sinn sagt mir...* oder *mein kleiner Finger sagt mir...*(S. 322)

Im Feld der Folge verweisen die Autoren auf S. 144 auf formelhafte Sätze in Form ‚Es/Das ist zum + Infinitiv' z.B. *Es/Das ist zum Heulen!* Sie sprechen an dieser Stelle von der Situationsgebundenheit von solchen Ausdrücken sowie von verschiedenen Gefühlseinstellungen von Ablehnung über Ekel und Furcht bis hin zu Wut und Ungeduld. Sie sagen aber nichts über die Einschränkungen bei der Bildung solcher Ausdrücke. Das angeführte Bildungsmuster ‚Es/Das ist zum + Infinitiv' lässt darauf schließen, dass man solche Konstruktionen aus beliebigen Verben im Infinitiv bilden kann, was jedoch nicht stimmt. In dem Falle dürften wir nicht von Phraseologismen reden.

Im Feld der Absicht auf S. 118 finden sich auch einige Sprichwörter wie *Beharrlichkeit führt zum Ziel* oder *Wer den Zweck will, muss auch die Mittel wollen*. Dabei wird betont, dass sich dieses Feld weiter in zwei Teilfelder spaltet und zwar in das Teilfeld der Zielgerichtetheit von Handlungen und das der Zweckbestimmtheit von Mitteln. Dennoch bleibt die Zuordnung zum einen bzw. zum anderen Teilfeld unbehandelt.

3.2 PHRASEOLOGISMEN IN FELDERN – EINE AUSWAHL

a) Feld der Person

Es besteht auf Schritt und Tritt das Bedürfnis nach Anrede ober Bezeichnung der Interaktionspartner. All diese Benennungen gehören ins Feld der Person. Mitunter bedienen wir uns dabei auch der Phraseologismen, da sie bekanntlich eine gewisse Dosis an Expressivität aufweisen, die mit einfachen Wörtern oft nicht zu erreichen ist. Buscha u.a. unterteilen das Feld in zwei Teilfelder: Anrede und Bezeichnung. Weitere Auffächerung in Unterfelder der nonverbalen und verbalen Anrede sowie der verbalen und nonverbalen Bezeichnung erübrigen sich logischerweise bei Phraseologismen, da es sich hierbei in der Regel immer um die verbale Ausdrucksseite handelt. Die erste Differenzierung zwischen Anrede und Bezeichnung könnte man im Falle von Phraseologismen ebenfalls aufheben. Dies ist möglich, weil alle phraseologischen Personenbezeichnungen in der Regel beide genannten Funktionen ausüben, sowohl die der Anrede, als auch die der Bezeichnung. Eine solche Unterscheidung wäre nur auf pragmatischer Ebene sinnvoll.

Ein mögliches Differenzierungskriterium wäre das Geschlecht. Auf der einen Seite stehen männliche Personen im negativen und positiven Kontext und auf der anderen Seite weibliche Personen auch im negativen und positiven Kontext.

Bsp. : *lustiger Vogel* – männlich+/-; positiv+
alter Knacker – männlich+; positiv-
tolle Nudel – weiblich+/-; positiv+
alte Schachtel – weiblich+; positiv- (DUW 2001)

Es sei betont, dass sich viele Phraseologismen in diesem Feld sowohl auf eine männliche als auch auf eine weibliche Person beziehen. Das hieße, dass sie beiden Unterfeldern (Mikrofeldern) angehören. Ein Beispiel hierfür wäre *lange Latte*. (DUW 2001)

Eine weitere mögliche Differenzierung wäre nach Äußerlichkeiten, Charakterzügen bzw. intellektuellen Eigenschaften. Es gibt eine Reihe von Phraseologismen, die Menschen nach ihrem äußeren Aussehen charakterisieren, während eine andere Gruppe ihre Charakterzüge oder intellektuellen Eigenschaften markiert. So ist das letzte Beispiel (*lange Latte*) auf eine große und dünne Gestalt bezogen, während ,*vergnügtes Huhn'* ein lustiges Wesen fokussiert.

b) Feld der Absicht

Dieses Feld zerfällt bei Buscha *et al.* in zwei Teilfelder: Zielgerichtetheit von Handlungen und Zweckbestimmtheit von Mitteln. Im ersten Teilfeld ist beträchtlich

größere Zahl von Phraseologismen zu finden. Logischerweise kann man von einer zielgerichteten Handlung erst dann sprechen, wenn das Subjekt, der Initiator der Handlung, eine Person ist. Diese Person kann sich durch „schlechte oder gute/neutrale Zielstrebigkeit" auszeichnen. (Dobrovol'skij 1995: 181) Unter „schlechter Zielstrebigkeit" versteht Dobrovol'skij unerlaubte Mittel für die Realisierung eigener Ziele z.B. Schmeicheln, Heuchelei, Betrug, Opportunismus u. Ä. Die gute/neutrale Zielstrebigkeit ist dagegen durch Hartnäckigkeit, Durchsetzungsfähigkeit gekennzeichnet. Ein Beispiel für die schlechte Zielstrebigkeit wäre der Phraseologismus: *jmdm. Honig ums Maul schmieren*, und eins für die gute/neutrale Zielstrebigkeit wäre: *Dampf hinter etwas machen*. Bei der guten/neutralen Zielstrebigkeit geht es in der Regel darum, dass man sich anstrengt, um ein Ziel zu erreichen, man verfolgt es hartnäckig und ist selber zu Kompromissen bereit, um am Ende seine Absichten durchzusetzen.

Bei der schlechten Zielstrebigkeit handelt es sich nicht immer um dieselbe Art der Handlung. Im Beispiel *jmdm. in den Hintern kriechen* geht es um Schmeichelei oder Anbiederung und dadurch erhofft man sich Erfolg bei der Erreichung eigener Ziele. Andererseits kann der Phraseologismus *jmdm. die Suppe versalzen* auch auf die schlechte Zielstrebigkeit bezogen werden, wobei es hierbei um Behinderung oder Hintertreibung fremder Pläne geht und dadurch gelangt man zu seinem eigenen Ziel. Im zweiten Beispiel geschieht die Handlung zu Ungunsten der betreffenden Person. Des Weiteren ist die Zielstrebigkeit öfter nur durch einen Sprechakt, eine sprachliche Äußerung gekennzeichnet, nicht unbedingt durch eine konkrete Tat. So wird oft gezielt kritisiert, getadelt, geneckt: *jmdn./etwas aufs Korn nehmen, jmdn. ins Gebet nehmen, jmdn. durch den Kakao ziehen*.

Nahe zum Feld der Absicht steht auch das Feld der Folge. Zur Veranschaulichung kann beispielsweise der Phraseologismus *kein gutes Haar an jmdm. lassen* genutzt werden. Es ist evident, dass es bei diesem Beispiel um eine kritisierende Äußerung geht. Es erhebt sich aber die Frage, ob jemand dies zum Zwecke der Verleumdung (Feld der Absicht) oder der Kritik an einer durchgeführten Handlung (Feld der Folge) ausspricht.

c) Feld der Aufforderung

Dies ist ein breites Feld und umfasst eine große Menge von Routineformeln. In allen in der *Grammatik in Feldern* erfassten Teil- und Unterfeldern lassen sich Phraseologismen nachweisen. Darüber hinaus fallen in dieses Feld auch andere Arten von Phraseologismen. Es fällt jedoch gleich auf, dass die Zugehörigkeit zu diesem Feld von der illokutiven Funktion der Aufforderung abhängt. Das heißt nämlich, dass viele diesem Feld zugeordnete Phraseologismen auch in anderen Feldern vorzufinden sind, dennoch mit anderen illokutiven Funktionen und in anderen (grammatischen) Formen gebraucht. Nehmen wir den Phraseologismus *sich etwas aus dem Kopf schlagen*. Bei der Form ‚schlag dir das aus dem Kopf' geht es verständlicherweise um eine Aufforderung und zwar eine Warnung oder eventuell einen Ratschlag mit Interesse des Adressaten. Bei der Form aber „ich schlag´ mir das aus dem Kopf" geht es um keine Aufforderung sondern um eine Absicht mit positiver/neutraler Zielstrebigkeit. Es ist daher wichtig, dass die Lexikographen einen Hinweis für den prototypischen Gebrauch geben. Dieses Feld zerfällt sonst in mehrere Teilfelder wie z.B. Ermahnung, Bitte, Apell, Ratschlag, Warnung usw.

4. AUSBLICK

Es wurde in der Arbeit ein Versuch unternommen, zahlreiche, in Alltagskommunikation gebräuchliche, Phraseologismen im Lichte der funktional-semantischen Felder zu systematisieren. Ausgangspunkt für die analytische Arbeit war das Buch „Grammatik in Feldern" von einem Autorenkollektiv. In diesem Kontext wurden die in diesem Werk genannten Phraseologismen untersucht und mitunter aus anderer Perspektive betrachtet. Dabei wurden bei vielen Beispielen neue Zuordnungsvorschläge unterbreitet, die durch Argumentationen begründet worden sind. Dieses Korpus wurde durch etliche ausgewählte Phraseologismen erweitert, um das theoretische Konzept sowie die vorgeschlagenen Deutungsmöglichkeiten zu untermauern und zu veranschaulichen. Bei der praktischen Analyse wurden grammatische Kategorien vorsätzlich ausgelassen und somit bei der Einteilung von Feldern und Zuordnung von Phraseologismen nicht berücksichtigt. Durch diese Arbeit dürfte ebenfalls offenbar geworden sein, dass es sich bei der vertretenen Herangehensweise durchaus auch um pragmatische Elemente handelt, die in dieser Hinsicht jedoch einer näheren Betrachtung bedürfen.

Die Felder wurden hier ganz weit gefasst und ziemlich komplex verstanden. Der ursprüngliche Gedanke vom sprachlichen Feld als einem lückenlosen, mosaikhaften Gebilde, das sich aus Elementen einer Wortart zusammensetzt und eine Ganzheit ohne Überlappungen formiert (vgl. Trier 1973: 2-38), hat sich als zu eng herausgestellt. Jeden Tag werden wir mit der Tatsache konfrontiert, dass verschiedene Situationen nicht mit einfachen Wörtern treffend ausgedrückt werden können. In solch einem Moment greifen wir zu festen Wortverbindungen, die trotz ihrer Komplexität, die vorhandene Benennungslücke wirkungsvoll schließen.

Durch diese Zuordnung zu bestimmten Feldern wurde versucht, semantische Leistungen von Phraseologismen zu erfassen und hervorzuheben. Dabei wurde begreiflicherweise ein gewisses Korpus an phraseologischen Beispielen ausgewählt, das sich, wie bereits erwähnt, unter anderem auf das Lehrwerk „Grammatik in Feldern" stützt. Dieses wurde insofern ergänzt, als dies für die Theorieuntermauerung erforderlich war.

Die Funktion der Sprache als Kommunikationsmittel ist eine der wichtigsten und dem einfachen Menschen die nächste. Dass die Sprache daneben noch viele Funktionen hat, ist nur manchen von uns bewusst. Sie spielt unter anderem eine große Rolle bei der gesamten Wahrnehmung der Welt, besonders der nächsten durch die gegebene Muttersprache geprägten Umgebung. „Die Wörter einer Sprache sind nicht einfache Beziehungen für vorgegebene Sachverhalte der Natur oder des Denkens, sondern sie haben ihre Stelle dort, wo es um das Ordnen, das Überschauen, das Begreifen und Werten der Erscheinungen geht" (Weisgerber 1973: 196).

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ZUSAMMENFASSUNG

PHRASEOLOGISMEN IN FUNKTIONAL-SEMANTISCHEN FELDERN

Phraseologismen bilden einen wichtigen Teil eines jeden Wortschatzes. Sie zählen neben einfachen und komplexen Wörtern zu Wortschatzstrukturen und lassen sich genauso wie andere Strukturen von Feldtheorien beschreiben. In diesem Aufsatz handelt es sich um einen Versuch, Phraseologismen im Lichte der Wortfeldtheorie zu präsentieren und somit ihre Rolle in der Kommunikation hervorzuheben und zwar am Beispiel des Deutschen. Die Wortfelder werden dabei sehr weit aufgefasst und anhand eines bestimmten Korpus von Phraseologismen erarbeitet. Abschließend werden dem Korpus weitere vom Autor ausgewählte Phraseologismen beigegeben und entsprechenden Wortfeldern zugeordnet. Die Auswahl der Phraseologismen erfolgt auf Grund deren Relevanz für die Theoriebegründung. Der Aufsatz gibt einerseits einen kritischen Rückblick auf die einschlägigen Materialien zu diesem Thema und bietet andererseits neue Deutungsmöglichkeiten.

SCHLÜSSELWÖRTER: Phraseologismen, Phraseologie, Wortfeldtheorie, sprachliches Feld, komplexe Felder, lexikalische Lücke.

■ FRAZEMI U REKLAMNIM TEKSTOVIMA

ALMA HALIDOVIĆ[1]
Univerzitet u u Tuzli, Filozofski fakultet,
Odsjek za njemački jezik i književnost,
Tuzla, Bosna i Hercegovina

Zbog stalnog prisustva masovnih medija, reklame su usko vezane za našu svakodnevnicu, bilo da su u pitanju televizija, radio ili pak štampani mediji. Stoga nikako ne začuđuje da su reklamni tekstovi sve više omiljena tema lingvističkih istraživanja. To područje obuhvata sve nivoe jezika (npr. frazeologiju, tvorbu riječi, ortografiju). Cilj ovog rada je da se detaljnije pozabavi frazemima i da se prikažu njihove značajne jezičke karakteristike. Konkretan zadatak rada je analiza sintaksički modificiranih frazema u reklamnih tekstovima.

Ključne riječi: reklamni oglas, frazem, modifikacija, komercijalna propaganda, supstitucija, koordiniranje.

1. UVOD

Opterećenost konzumenata medija reklamnim informacijama raste svake godine zbog osnivanja sve više novih kompanija i društava, kao i zbog toga što se razvijaju novi mediji, ali interes konzumenata za medije i reklamu ne raste shodno tome. O opterećenosti i zasićenosti konzumenata informacijama putem najvažnijih medija svjedoče podaci koje navode studije iz ove oblasti: zasićenost radijskim informacijama iznosi čak 99%, televizijskim informacijama 97%, a zasićenost informacijama putem magazina i novina iznosi 94%, odnosno 92%. Navedeni podaci nam jasno govore da informacije koje bivaju plasirane putem medija u malom procentu dopiru do konzumenata, te ne postižu željeno djelovanje na sociopsihološkom polju tj. ne utiču u dovoljnoj mjeri na formiranje podsvijesti konzumenata. Vrlo mali broj informacija (1% -8%) čitaoci, doslovno preplavljeni porukama masovnih medija, danas uopšte uspiju primijetiti ili pravilno protumačiti (Kroeber-Riel 1993: 14)[2].

Ovakvi statistički podaci o prijemu i usvajanju reklamnih informacija dovoljno su dobar izgovor za tvorce reklamnih tekstova da posegnu za jezičkim sredstvima

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1   Kontakt podaci (Email): alma_husamovic@yahoo.com
2   Detaljne podatke o analizi zasićenosti konzemenata informacijama vidi kod Kreber-Ril (1993).

koja istovremeno na najbolji način prenose poruku, ali i značajno utiču na kupovno ponašanje i formiranje podsvijesti konzumenata.

O važnosti uspješnog djelovanja na konzumenta putem reklame govori i etimologija njemačkog glagola *werben*. Ovaj glagol svoje korijene nalazi još u glagolu *werban* iz srednjovisokonjemačkog koji je prvenstveno značio 'okretati se, truditi se'. Pri tome se kod *okretati se* misli na kretati se tamo-ovamo, truditi se oko nekoga, pridobiti nekoga za neki posao, a što i jeste suština svake reklame (Janich 1999: 16).[3]

O postojanju moderne reklame, bar za njemačko područje, može se govoriti tek nakon 1850. godine čijem je naglom usponu doprinijela industrijska revolucija sa svojom masovnom proizvodnjom i masovnim društvom.

Tako Sovinski (Sowinski 1979: 9) pod reklamom, i to posebice reklamnom ekonomskom propagandom, smatra namjerni ili neuvjetovani oblik manipulisanja ili djelovanja koji ljude uz pomoć posebnih komunikacijskih sredstava treba da navede na ispunjavanje reklamnih ciljeva.

2. KARAKTERISTIKE JEZIKA REKLAME

Pisci reklamnih poruka shodno ciljnoj grupi konzumenata koriste određene jezične varijetete (dijalekte, sociolekte itd.) ne bi li na taj način podstakli konzumente da se identifikuju sa reklamnom porukom i ujedno pozitivno ocjenili reklamirani proizvod.

Često jezičko sredstvo u jeziku reklame jesu stručni termini. Oni se ovdje ne koriste da bi imenovali jasno i precizno određene sadržaje, što im je osnovna svrha postojanja u stručnim tekstovima, već samo da izazovu efekat prividnog znanstvenog autoriteta (usp. Janich 1999: 153).[4]

Za organizovanje reklamnih tekstova od velikog su značaja inovativnost i jezička kreativnost. Danas konzumenti slabije reaguju na „obične" reklame, tj. na one reklame koje u sebi ne sadrže određenu „dozu iznenađenja" i koje konzumente ne tjeraju na dalja razmišljanja o samoj poruci. Spomenuta inovativnost i kreativnost velikim dijelom utiču i na korištenje dobro odabrane leksike u oglasima. Riječi tvorene po uobičajenim i poznatim modelima tvorbe riječi ne izazivaju dovoljno pažnje prilikom čitanja oglasa, ne „intrigiraju" konzumente u dovoljnoj mjeri. Pisci reklamnih tekstova uvidjeli su potrebu za stvaranjem reklamnih slogana i tekstova koji s tačnom namjerom krše jezičke norme. Stoga reklamne tekstove karakteriše neobičnost, komičnost, upadljivost, kratkoća i sažetost izraza te laka razumljivost. Problematičnost se ovdje krije u održavanju ravnoteže između noviteta u samoj tvorbi i jasnoće i razumljivosti samog reklamnog oglasa. Nadovezujući se na ovu problematiku Krig naglašava da „što je kreativnija i neobičnija reklamna poruka, to je ona interesantnija, ali se i primatelju poruke čini više stranom, (....)", tj. prevelika doza kreativnosti može dovesti u pitanje samu mogućnost razumijevanja poruke (Krieg 2005: 97).

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3   Sovinski (Sowinski 1979:12) zastupa zanimljiv i pomalo neobičan stav o počecima reklame te navodi biblijsku priču o Adamu i Evi i zmiji koja uspijeva da ih nagovori na konzumiranje zabranjenog voća i time na neposlušnost Bogu.

4   Samo formalno stručni termini čitateljima reklamnih poruka treba da simboliziraju navodnu stručnost, dugogodišnje iskustvo, internacionalni ugled komapnije/proizvoda.

3. PREDMET ISTRAŽIVANJA

Korpus ovog istraživanja čine modifikacije prikazane na 178 frazema u reklamnim oglasima prikupljenih u po 4 izdanja njemačkih časopisa „Spiegel", „Freundin" i „Brigitte". Tematika časopisa „Spiegel" obuhvata značajna područja od politike preko ekonomije, zdravlja, nauke, tehnike sve do sporta i društvenih zbivanja. Prvenstveno je namijenjen muškoj publici visokog stepena obrazovanja. To se ogleda u izboru prezentiranih oglasa, jer su pretežno prisutne reklame za automobile, kompjutere, muške satove, žestoka alkoholna pića itd. Ženski magazini „Freundin" i „Brigitte" (izlaze dva puta mjesečno) jesu magazini iz oblasti mode, kozmetike i stila življenja. Popularni njemački časopisi za žene „Freundin" i „Brigitte" namijenjeni su sredovječnim osobama ženskog spola. Oba magazina sadrže upadljivo velik broj reklama za parfeme, nakit, kozmetiku i odjevne predmete. Može se zaključiti da je organizacija oglasa u njima primarno vizuelno orijentisana. Rezultati analize frazema su zbog ograničenog obima rada u nastavku prikazani u sažetoj formi.

4. FRAZEMI KAO REKLAMNA SREDSTVA

Iako za njemačko govorno područje postoji relativno bogata literatura o frazemima, upotreba termina samog pojma frazem nije ujednačena. Termini koji se koristi za označavanje tzv. ustaljenih jedinica jedinstvenog značenja jesu *Phraseologismus, Phraseolexem, phraseologische Wendung, feste Wendung, Idiom, idiomatische Wendung*. Mi ćemo u ovom radu koristiti b/h/s termin frazem. On se u najširem smislu definiše kao širi pojam za sve sintagme i izreke koje se strukturno i pragmatički odlikuju po svom sastavu (sastoje se od najmanje dva elementa) te po relativnoj stabilnosti (Janich 1999: 118).

Frazemi u reklamama sa svojim širokim spektrom upotrebe spadaju u omiljena jezička sredstva te se čas koriste u frazeološkom čas u doslovnom smislu, čas sa ilustracijama čas bez njih. U frazeologiji se o frazemima govori kao o mentalnom leksikonu nekog jezika (Palm 1997: 1), jer ih govornici jedne jezičke zajednice pamte u svom mentalnom leksikonu i reprodukcija kao jednu cjelinu. Efikasnost frazema temelji se na činjenici da jednom ostvarena veza između ponuđenog proizvoda i konzumenta prelazi u trajnu asocijaciju, efikasnu manipulaciju, povezujući frazem sa odgovarajućim proizvodom.

Druga njihova značajna karakteristika jeste slikovitost. Tako se npr. kod frazema *jemandem die Ohren langziehen* nameće slika osobe koja drugu osobu nasilno vuče za uši. Navedeni primjer ukazuje na jezički aspekt frazema, ali i na njegov senzorni aspekt. Ovo obilježje se u oglasima koristi upravo radi spajanja reklamiranog proizvoda, njegove vizualne strane i jezičke informacije (Hagmann/Hartmann 1998: 48).

5. MODIFIKACIJA FRAZEMA

Poznato je da kod većeg broja frazema postoji mogućnost izvršavanja formalnih promjena bez izmjene cjelokupnog značenja frazema. Odstupanja koja odgovaraju

uobičajenim formulacijama navedenim u leksikonu nazivaju se *varijacije frazema*[5] npr. *null/ keinen Bock auf etw. haben*. Kreativne i upadljive forme frazema koja se razlikuju od oblika fiksiranih leksikonom Hemi (1994: 46)[6] smatra modifikacijama frazema. Poteškoće koje se ovdje javljaju tiču se problematičnosti razdvajanja varijacija frazema od njegovih modifikacija.[7]

Praksa je pokazala da neki frazemi vremenom gube neke svoje izvorne sastavnice te da one bivaju zamijenjene novim (usp. Jozić *et al.* 2006: 163). Ove namjerne i strateški ciljane izmjene na elementima frazema naročito čestu primjenu nalaze u kreativnim i manipulativnim tekstovima reklamne branše.

Prikupljene primjere ćemo analizirati isključivo na nivou **sintaksičke mogućnosti modifikacije** koje predlaže Balzlimke (2001). Od velikog značaja za analizu frazema bila je sljedeća tipologija modifikacija koju nalazimo kod Balzlimke (2001: 68-78): *lexikalische Substitution* (leksička supstitucija), *Erweiterung* (leksičko proširivanje), *Determinativkomposition* (determinativne složenice), *Verkürzung* (skraćivanje), *Koordinierung* (koordiniranje), *Wechsel von der Affirmation zur Negation und umgekehrt* (prelazak sa afirmacije na negaciju), *Häufung oder Verdichtung* (nagomilavanje frazema) *und Kontamination* (kontaminacija). Cilj nam je bio da na osnovu zabilježenih frazema prikažemo učestalost upotrebe pojedinih vrsta frazema te da ukažemo na kreativnost reklamnih oglasa s naglaskom na analizu modifikacija na frazemima, te da na kraju izvedemo kvantitativne i kvalitativne zaključke.

6. ZASTUPLJENOST FRAZEMA U REKLAMAMA

Analiza primjera frazema prikupljenih iz tri navedena časopisa pokazala je sljedeće: od ukupnog broja reklamnih oglasa (178) 34,44% ne sadrže nijedan frazem, dok 65,56% oglasa sadrže jedan ili više frazema. Veći dio frazema (59,5%) ukazuje na postojanje modifikacije frazema, dok se manji dio frazema (40,5%) koristi u izvornom i nepromijenjenom obliku. Sljedeći prikaz pokazuje dominaciju verbalnih frazema (50,55%):

(1) *Auf jeden Fall leicht zu merken, unverwechselbar und sehr anhänglich, denn ich möchte mit ihm auf die große Fahrt gehen.* (Brigitte 2006)

(2) *Bundeswertpapiere bringen auf Touren* (Spiegel 2003).

Prilikom analize ustanovljen je, osim učestalosti nominalnih frazema, i znatan broj adverbijalnih frazema (29,18%):

(3) *Kaufen Sie über kurz oder lang günstig ein* (Brigitte 2007)

(4) *Sie werden durch und durch zufrieden sein...* (Spiegel 2003).

Ukupno zabilježenih 18 nominalnih frazema čine 9,22% od ukupnog broja pronađenih frazema:

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5   Palm (1997) ističe da su modifikacije instrumenti raznih stilova pisanja te da zbog toga nisu uvedene u leksikon nekog jezika.
6   Korisne informacije vezane za kontrastivno istraživanje frazema u raznim medijima nudi Hemi (1994).
7   Više o ovoj problematici razdavajanja vidi kod Burger/Buhofer/Sialm (1982).

(5) *Zu Hause in meinen eigenen vier Wänden* (Freundin 2005)
(6) *Mit T-DSL kein Problem!* (Freundin 2006).

Frazeološki modeli (5,1%) takođe čine često jezičko sredstvo:
(7) *Strom wird sauberer. Tag für Tag* (Brigitte 2006)
(8) *Nichts ist spannender als Wirtschaft. Woche für Woche* (Spiegel 2008)
(9) *Stipendien von A bis Z.* (Freundin 1997).

Prisustvo navedenih frazema a i poslovica (2,21%), frazeoloških parova (1,47%), frazeoloških termina (1,1%) pokazuje da se javlja većina vrsta frazema. Posebnu grupu čine frazemi koji su novotvoreni a već imaju modificiran oblik. Takvi noviteti, kao što su:
(10) *mit/auf/per Knopfdruck*
(11) *mit/auf/per Mausklick*
nastali su prema navođenju Burgera (1998: 48) paralelno sa razvojem kompjuterske tehnologije i napredovanja na polju tehnologije.

Uprkos relativnom novitetu ovih frazema pronađeni su primjeri modifikacija:
1. *proširenja pojedinačnih elemenata frazema*
U prvom primjeru je frazem *mit/auf/per Knopfdruck* proširen atributom *einzig*, dok je u drugom vidljiva slična modifikacija pomoću neodređene zamjenice *jedem*:
(12) *Lassen Sie Ihre Bilder mit einem einzigen Knopfdruck in Bildschirmgröße an Ihren Augen vorbeigleiten - untermalt von Ihrer Lieblingsmusik* (Freundin 1997)
(13) *Doch lassen Sie sich dadurch nicht täuschen mit jedem Mausklick geben Sie einen Befehl an ein absturzerprobtes und sicheres Betriebssystem, das auf LINUX basiert* (Freundin 2006)
2. *skraćivanja pojedinih elemenata frazema* gdje se frazem *mit/auf/per Mausklick* koristi u reduciranom obliku *Klick*.
(14) *T-Online bietet die komplette Reisewelt auf einen Klick!* (Freundin 2005)
3. *dvostruka modifikacija (skraćenje i proširenje)* gdje je frazem *mit/auf/per Knopfdruck* istovremeno proširen partiklom *nur,* ali gdje se element *Knopfdruck* koristi u skraćenom obliku *Knopf*:
(15) *Bedienen Sie Navigation, Telephon, Klima und Radio mit nur einem Knopf* (Freundin 2005).

7. VRSTE SINTAKSIČKIH MODIFIKACIJA

Ovdje ćemo analizirati sintaksičke modifikacije frazema u oglasima prema navedenoj klasifikaciji koju navodi Balzlimke (2001). Kod većine modificiranih frazema utvrđene su sintaksičke modifikacije. Navedene vrste modifikacije u našem korpusu činile su najveći dio analiziranih primjera, dok su ostale modifikacije frazema pronađene u vrlo malom broju te ovdje nisu navođene. Uočeno je da je **leksička supstitucija** tehnika modifikacije koja čini najveći dio od ukupnog broja modifikacija u oglasima. Kod supstitucija se najviše javljaju pridjevske, glagolske i u malom broju nominalne komponente, npr.:

(16) *Funktionalität durch abgestimmte Komplettlösungen aus einer Hand.* <[8] aus erster Hand (Spiegel 2003).

Verbalne komponente doživljavaju kreativno preformulisanje kako bi pažnju kupaca usmjerile na reklamirani proizvod kao npr.:

(17) *Fahren auf eigenen Wegen* < seinen eigenen Weg gehen (Freundin 2005)

(18) *In Velux Dachwohnfenstern ist alles ruck, zuck eingebaut.* < etw. geht ruck zuck (Freundin 2006).

Moguće objašnjenje za učestalu upotrebu supstitucija je eventualno neiscrpnost vrsta modifikacije za upečatljive igre riječima.

Vrlo produktivna je i **metoda skraćivanja** (njem. *Verkürzung*) dijelova frazema, kao npr.:

(19) *Das Juwel für Ihr Vermögen.* < ein Juwel sein (Freundin 2005)

(20) *Lust auf Schiff?* < Lust haben auf etw. (Brigitte 2002).

Jezička ekonomičnost koja je karakteristična za jezik reklame moguće je objašnjenje za ovu vrstu modifikacije. Suprotno tendenciji skraćivanja oblika frazema prisutan je i princip **leksičkih proširenja.** Obično ne dolazi do promjene značenja frazema nego se značenje frazema samo ograniči ili prilagodi konkretnom oglasu određenog proizvoda, npr.:

(21) *Sie ergänzen sich gegenseitig, leuchten und geben ihm den perfekten, glänzenden letzten Schliff.* < einer Sache den letzten Schliff geben (Freundin 2006)

(22) *So werden Sie Ihren Alten auf bequeme Art und Weise los - und schlagen gleichzeitig Profit daraus* < die Art und Weise (Spiegel 2003).

Proširenja frazema mogu se pojaviti u obliku **determinativnih složenica** (njem. *Determinativkomposita*) kao npr.:

(23) *Denn Apple hat das Werkzeug, um Digitalbilder auf eine völlig neue Weise zu speichern ...* < das Zeug zu etw. haben (Freundin 2005)

(24) *Am besten, Sie gehen gleich auf Schatzsuche.* < auf die Suche gehen (Freundin 1997).

Posljedica **prelaska sa afirmacije na negaciju** (njem. *Wechsel von der Affirmation zur Negation)* i obrnuto može biti supstitucija, skraćivanje ili proširenje što može izazvati efekt „ponavljanja" ili „umanjenja značenja" sadržaja frazema (Burger/Buhofer/Sialm 1982:79);[9]

(25) *Eine Geburt ist kein Kinderspiel.* < ein Kinderspiel sein (für jdn.) (Freundin 2006)

(26) *Wer große Sprünge machen will, braucht die richtigen Anlagen.* < keine großen Sprünge machen (können) (Spiegel 2002)

(27) *Ich fühl mich wohl in meiner Haut* < sich (jdm. gegenüber) nicht wohl in seiner Haut fühlen (Freundin 2005).

U korpusu oglasa za modifikaciju pomoću korištenja razdvajanja frazema zabilježeno je malo primjera. Zabilježeni su sljedeći osnovni principi: razdvajanje se izvrši u jednoj te istoj rečenici ili se komponente frazema podijele na dvije odvojene rečenice, npr.:

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8   Ovim znakom upućuje se na izvorni frazem koji je poslužio kao model za izvršenje modifikacije.
9   Navodi se da ova metoda modifikacije ima funkciju posebnog naglašavanja te da se zbog svog pretežno jakog efekta ne koristi često (usp. Burger/Buhofer/Sialm 1982: 79).

(28) *Auch in Spanien gibt es Wege, die nach Rom führen.* < Viele Wege führen nach Rom (Spiegel 2003)

(29) *Unter guten Bedingungen wächst Gras in einer Woche ca. 8 Milimeter. Können Sie es hören?* < das Gras wachsen hören (Freundin 2005)

(30) *Es gibt Pro. Es gibt Contra. Und es gibt Sie.* < das Pro und Contra/Kontra (Freundin 2006).

Poteškoće kod **koordiniranja** često stvara nejasnoće kod uočavanja ili prepoznavanja frazema. Nije jasno prepoznatljivo da li su pisci reklamnih oglasa koristili obične riječi koje mogu biti sastavni dio frazema ili su pak koordinirano koristili dva frazema, npr.:

(31) *Unsere Möbel und Accessessoires sollen Ihnen dabei helfen – und das zu Preisen, die allein schon gute Laune machen* < guter Laune sein + Spaß machen (Freundin 2006);

(32) *Bundeswertpapiere machen den Start klar.* < alles klar zum Start + den Anfang machen (Spiegel 2002).

8. ZAKLJUČAK

Samom analizom sintaksičkih modifikacija frazema prikupljenih u reklamnim oglasima utvrđeno je da frazemi imaju znatnu važnost za organizovanje oglasa jer 65,56% analiziranih oglasa sadrži barem jedan frazem. Detaljnija analiza pokazala je da se veći dio frazema u reklamnim tekstovima javlja sa modifikacijama (59,5%). Potvrđena je raznolikost modifikacija jer su evidentirane skoro sve vrste frazema. Analiza sintaksičkih modifikacija pokazala je da su najčešće leksičke supstitucije (38%), skraćivanja frazema (30%), proširenja frazema (20%), prelasci sa afirmacije na negaciju (2%) i koordiniranje frazema (1%). U slučaju leksičke supstitucije dominirali su verbalni i adverbijalni frazemi. Modifikacijama frazema u komercijalnim reklamnim oglasima frazemi se na originalan način dovode u vezu sa određenim kontekstom i proizvodom ili uslugom kako bi se ostvarili određeni marketinški ciljevi.

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ZUSAMMENFASSUNG

PHRASEOLOGISMEN IN DER WERBESPRACHE

Wegen des riesigen Einflusses der Massenmedien ist Werbung ist ständiger Begleiter in unserem Alltags: ob im Fernsehen, im Radio oder in der Zeitung - wir sind ständig von Werbung umgeben. Daher verwundert nicht, dass Werbetexte ein sehr beliebtes linguistisches Forschungsfeld sind. Das Interesse richtet sich auf alle sprachlichen Beschreibungsebenen (z.B. Phonologie, Wortbildung, Ortographie). Ziel ist es, Phraseologismen in Anzeigen zu untersuchen und die wesentlichen sprachlichen Charakteristika herauszuarbeiten. Das konkrete Anliegen dieser Arbeit besteht in der exemplarischen Untersuchung der syntaktisch modifizierten Phraseologismen in Werbeanzeigen.

SCHLÜSSELWÖRTER: Werbeanzeige, Phraseologismus, Modifikation, Werbepropaganda, Substitution, Koordinierung.

■ PREVODNA EKVIVALENTNOST NA NIVOU LEKSIČKIH OBRAZACA

VIOLETA STOJIČIĆ[1]
Univerzitet u Nišu, Filozofski fakultet,
Odsek za anglistiku,
Niš, Srbija

U ovom radu prikazaćemo analizu uzorka paralelnih kolokacija preuzetih iz književnih dela na srpskom jeziku i njihovih prevoda na engleskom. Analizom želimo ukazati na moguća rešenja prevodnih zadataka u kolokacijskim okvirima, u smeru prevođenja sa srpskog jezika na engleski. Upoređivanjem izvornika i prevoda ispitaćemo kako je ostvarena ekvivalentnost na nivou leksičkih obrazaca onda kada je izborom leksema u prevodu obrazovana kolokacija koja prenosi sadržinu srpske kolokacije i ne narušava opsege kolociranja udruženih leksema. Paralelne kolokacije su i kongruentne jer pripadaju istom strukturnom tipu. Uz to, ekvivalentnosti radi, kolokacije u prevodu moraju činiti lekseme koje su u kolokacijskom smislu kompatibilne i koje ne narušavaju obrasce kolociranja i kolokacijska ograničenja jezika prevoda. Ne narušavaju ni semantičku prozodiju kao preferencu nekih leksema da kolociraju isključivo s leksemama pozitivnog ili negativnog značenja, što smo ispitali na uzorcima iz Britanskog nacionalnog korpusa.

Ključne reči: leksema, kolokacija, ekvivalentnost, kongruentnost, višeznačnost, ograničenja u kolociranju, semantička prozodija.

1. LEKSIČKI OBRASCI U PREVOĐENJU

Iako se u oblastima leksikoloških interesovanja pedagoške orijentacije iscrpno govori o kontrastiranju leksičkih obrazaca maternjeg i stranog jezika, u teoriji prevođenja ovom pitanju nije posvećena dovoljna pažnja, najverovatnije zbog sve manjeg zanimanja za mikrolingvističke zadatke prevodnog procesa. Smatramo da na sintagmatskom nivou leksički zadaci u prevođenju nisu zanemarljivi, jer podrazumevaju pronalaženje ekvivalenata kojima se ne bi samo očuvalo značenje izvornika, već bi se

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1   Kontakt podaci (Email): vikis@eunet.rs

poštovali obrasci udruživanja leksema, svi vidovi ograničenja u kolociranju i semantički potencijal leksičkog fonda jezika prevoda. U tom pogledu, Bejker (Baker 1992: 46) je, u vezi sa prevodnom ekvivalentnošću na nivou reči, naglasila da narušavanje obrazaca kolociranja pri prevođenju utiče i na prirodnost jezika prevoda i na značenje same kolokacije i poruke.

Što se same prevodne ekvivalentnosti tiče, prema Koleru (Koller 1989: 99–104), odnosi izvornika i prevoda mogli bi se preciznije utvrditi tako što bi se ograničavanjem na određeni okvir i uslove doneo sud koji glasi: „Između izvornog teksta i prevoda postoji ekvivalentnost ako prevod ispunjava određene zahteve u odnosu na postojeće uslove". Prema uslovima koji određuju ekvivalentnost, Koler razlikuje (a) denotativnu ekvivalentnost, uslovljenu značenjem teksta, (b) konotativnu ekvivalentnost, uslovljenu izborom reči, (c) tekstualno–normativnu ekvivalentnost, uslovljenu normama jezika ili vrstom teksta, (d) pragmatičku ekvivalentnost, uslovljenu vanjezičkim faktorima i (e) formalnu ekvivalentnost, kojom se čuvaju formalno–estetske karakteristike izvornika izražene stilskim sredstvima. U prevođenju kolokacija smatramo da su jednako važni svi pomenuti aspekti, i to (a) značenje rečenice kao iskaza u kome se kolokacije javljaju, (b) izbor reči koji je neposredan kontekst u kome se realizuje leksičko značenje, (c) vrsta teksta koja je u ispitanom slučaju književna, sa svojom ekspresivnom funkcijom, koja bliže uslovljava izbor reči, (d) situacioni kontekst okolnosti i zbivanja na koje se odnosi iskaz u kome se kolokacija javlja i (e) umetnički stil kazivanja u književnosti, koji se odvaja od razgovornog jezika po svom leksičkom bogatstvu.

Ovde ćemo ekvivalentnost sagledati kao odnos između kolokacija iz srpskih izvornika, i to književnih tekstova, i njihovih prevoda na engleskom. Ekvivalentnost smo utvrdili na osnovu jednakosti sadržine, ali i na osnovu toga da li su engleske kolokacije ostvarive u tom jeziku, tj. da li one narušavaju kolokacijski i semantički potencijal udruženih leksema. U ispitanom uzorku, ekvivalentnost, dakle istovetnost sadržine, potvrdili smo uglavnom kod strukturno podudarnih srpskih i engleskih kolokacija, u datim uslovima konteksta, a bez obzira na to da li lekseme u kolokaciji iz prevoda u izolaciji imaju jednake komponente značenja kao odgovarajuće lekseme kolokacije iz izvornika. Pod ekvivalentnošću na nivou kolokacija podrazumevamo odnos jednakosti ili približne jednakosti u sadržini između dveju kolokacija iz izvornika i prevoda, koja u idealnom slučaju podrazumeva i jednakost ili približnu jednakost u formi i funkciji (Stojičić 2009: 149). Sadržinom su ovde obuhvaćena semantička svojstva kolokacija, dok se forma odnosi na morfosintaksička svojstva kolokata. Funkcija je shvaćena dvojako – kao sintaksička funkcija, u vezi sa funkcijama koje lekseme mogu ostvariti u rečenici, i kao sociološka funkcija, u odnosu na ulogu jezika u određenom kontekstu ili registru.

Na početku možemo pomenuti da smo pri obradi koprusa ustanovili i odnos delimične ekvivalentnosti kod određenih parova kolokacija, kojom se ovde nismo bavili, ali ćemo je pomenuti kao suprotnost potpunoj ekvivalentnosti za koju se zanimamo. Delimična ekvivalenost ispoljava se onda kada srpski i engleski kolokati nisu podudarni u nekim komponentama značenja, ili je posredi narušavanje opsega kolociranja jedne od odabranih leksema u jeziku prevoda, kakav je sledeći slučaj:

*Ulica je brujala od ljudskih glasova, ali je to bio **tmuran bruj**, iz kojeg bi povremeno iskakala neka reč ili grupa reči.*

*The street was humming with human voices, but it was a **despondent hum**, out of which at times a word or group of words would break.*

(Velmar–Janković 1991; 2002)

Pridev *despondent* [VERY UNHAPPY] se udružuje isključivo s imenicama za ljude u engleskom jeziku, i opisuje emotivno stanje, pa je ovde narušen njegov opseg, i samim tim nije ponuđena kolokacija ekvivalentne sadržine. Ekvivalentni pridevu *tmuran* [NEVESEO] ovde bi bili pridevi *grave* [FULL OF SORROW], *sullen* [OF A DULL, MOURNFUL TONE] i *sombre* [OF A DULL, MOURNFUL TONE], sudeći prema njihovom značenju, kao i prema imenicama s kojima se udružuju u upotrebi jezika.

Što se potpune ekvivalentnosti tiče, tumačenje interakcije značenja udruženih leksema u izvorniku kojom se ostvaruje sadržina date kolokacije omogućava dosledno prenošenje te sadržine na jezik prevoda. S tim u vezi, primetili smo da engleske kolokacije kojima je ostvarena ekvivalentnost ukazuju i na to da je kolokacija iz izvornika valjano shvaćena pošto je valjano protumačena interakcija značenja leksema u toj kolokaciji, što je omogućilo pronalaženje odgovarajućeg ekvivalenta, kao u sledećem primeru:

*Noć provede u **retkom snu**, iscepanom brigama, razočaranjima, kajanjima.*
*The King spent the night in a **fitful sleep** broken by anxieties, disappointments and regrets.*

(Ćosić 1978; 1981)

U kolokaciji *redak san* pridevski kolokat se ne bi doveo u vezu ni sa jednim od značenja koje u srpskom jeziku ostvaruje, i to [NE GUST] i [NE ČEST]. Njegovo tumačenje zavisi od imeničkog kolokata, koji je imenica sa značenjem 'psihološko stanje/proces'. Navedeni kolokat ne bi se mogao opisati prvonavedenom sememom, u čijem su opsegu zastupljene imenice za denotate određene gustine. Što se druge sememe tiče, ona se isključuje zbog zahteva šireg konteksta, ovde konteksta rečenice, u kojoj se navodi da je taj san isprekidan, a ne povremen, što upravo kazuje engleski pridev *fitful*. Štaviše, sudeći prema situacionom kontekstu, imenicu *san* ne bi trebalo shvatiti kao snevanje onda kada joj je engleski ekvivalent imenica *dream*, već kao spavanje, zbog čega je u prevodu i upotrebljena imenica *sleep*. Sadržina srpske kolokacije jeste [ISPREKIDANO SPAVANJE], te joj je, u tom pogledu, potpuno ekvivalentna ostvarena engleska kolokacija.

Najneposredniji kontekst u kome se u jeziku ostvaruju tesne značenjske veze leksema jeste rečenica, u kojoj se mogu ustanoviti dodatne informacije o značenju udruženih leksema, što dalje usmerava pronalaženje ekvivalenata, kao u sledećim paralelnim rečenicama:

*Tvojim pričama o Vilinom Konjicu. Prvom kojom si je zagolicao, drugima kojima si hteo da **ugasiš plamen**.*
*By all that silly talk of yours about a "Mayfly" he told himself, bitterly, the first time he called Mitia that, doing so to awake Anna's interest, then going on playing with the comparison in an attempt to **quench** the **flame**.*

(Davičo 1952; 1959)

Iz konteksta srpske rečenice, može se zaključiti da se radi o pripovedanjima u kojima lik o kome je reč na sagovornika ostavlja određeni utisak, što kazuje glagol *zagolicati*. Zbog toga je imenica *plamen* protumačena u svom prenesenom značenju – kao jaka želja, što je i preneseno značenje engleske imenice *flame*. Celokupna kolokacija može se shvatiti kao zadovoljenje ili potiskivanje te želje, odslikano kao gašenje plamena. Iz tog razloga se u engleskom jeziku ne bi odabrao glagol *douse*, koji učestalo kolocira s imenicom *flame*, ali samo u doslovnom značenju [EXTINGUISH BY POURING WATER]. Glagol *quench* u engleskom jeziku ima preneseno značenje [SUPPRESS/SATISFY], u kome se udružuje s imenicama za označavanje snažnih emocija, kakve su *longing*, *rage* i *lust*. Prema tome, srpska i engleska kolokacija su ekvivalentne, budući da se kolokacijom u prevodu čuva sadržina srpske kolokacije i poštuje opseg kolociranja zastupljenih leksema, pri čemu su pojedinačni kolokati obeju kolokacija podudarni u komponentama prenesenog značenja.

Ekvivalentnost na nivou kolokacija se retko ostvaruje postupkom prevođenja reč-za-reč (engl. *word-for-word*), ili, mogli bismo reći, leksema-za-leksemu, koji shvatamo kao postupak u kome se svaka leksema iz izvorne kolokacije prevodi najbližim rečničkim ekvivalentom u jeziku prevoda. Takav postupak najčešće dovodi do grešaka u obrazovanju kolokacija u stranom jeziku, jer se ekvivalenti biraju bez pozivanja na uži jezički kontekst i ograničenja u kolociranju. Njumark (Newmark 1988: 285) ističe da se smisao u prevodu može narušiti onda kada je tekst prevoda rezultat automatski prihvaćenih rečničkih značenja, pa u slučaju prevođenja isključivo u skladu s rečnikom može doći do semantičkog gubitka. Razmotrićemo sledeći primer:

> **Zavese** na prozorima **se zanjihaše**, u dvorištu stari orah jeknu od udara vetra.
> The **curtain billowed** before the windows, and the old walnut tree in the courtyard creaked in the wind.

<div align="right">(Ćosić 1978; 1981)</div>

Za glagol *njihati se* izolovani rečnički ekvivalenti u engleskom jeziku su *swing*, *rock* i *sway*. Sva tri glagola imaju suštinsko značenje [MOVE FROM SIDE TO SIDE/FORWARDS AND BACKWARDS]. Njihovi semantički opsezi obuhvataju imenice za označavanje predmeta i ljudi. Svaki od ovih glagola ima i dodatne značenjske komponente, zbog čega im se opsezi razlikuju: glagol *swing* podrazumeva komponentu [REPEATEDLY AND REGULARLY FROM A FIXED POINT] (npr. *leg (of a table) swings*), glagol *rock* komponentu [SLOWLY AND REGULARLY] (npr. *boat rocks*), a glagol *sway* komponentu [LEAN SLOWLY] (npr. *tree sways*). Nijedno od tri značenja ne odgovara radnji koja bi se pripisala entitetu kakav je zavesa, koju ne odlikuje ritmično i snažno kretanje, niti odgovara kontekstu navedene rečenice, iz koje se jasno vidi da se kretanje odvija pod uticajem vetra. Zato je odabrani glagol *billow* [SWELL OUT AND MOVE SLOWLY IN THE WIND] odgovarajući, jer njegovu upotrebu direktno uslovljavaju komponente značenja lekseme *curtain*.

Još jedna pojava koja je važan faktor u prevođenju kolokacija jeste višeznačnost, pod kojom podrazumevamo svojstvo lekseme da istom formom ostvaruje više od jedne sadržine, odnosno sememe, koje se konkretizuju u užem kontekstu, kakav je kolokacija. Ovde želimo pomenuti da višeznačne lekseme imaju onoliko opsega kolociranja koliko i semema, pre nego jedan širok, objedinjeni opseg kolociranja. Može se pretpostaviti da lekseme koje, pored doslovnog, imaju i preneseno značenje moraju imati zasebne

opsege, jedan za doslovno, a drugi upravo za preneseno značenje, te u tim značenjima obrazuju sasvim drugačije kolokacije. Ova pojava se najjednostavnije može prikazati kroz prideve, i to one koji u doslovnom značenju opisuju fizičke odlike materije, kakvi su recimo pridevi *thick* i *hot*, u kolokacijama *thick wall* i *hot oil*, dok se u prenesenom značenju dovode u vezu sa apstraktnim pojmovima, npr. *thick* [STRONG] *accent* i *hot* [POPULAR] *topic*. U srpskom, takvi pridevi su *baršunast*, sa doslovnim značenjem u kolokaciji *baršunasta* [OD BARŠUNA] *tkanina*, a sa prenesenim značenjem [NEŽAN], u sprezi sa imenicom *glas*, ili pridev *krilat* u značenju [KOJI IMA KRILA], npr. *krilati konj*, i u prenesenom značenju [PUN POLETA], u kolokaciji *krilata duša* (RMS 1990).

Stoga, pri prevođenju na leksičkom nivou podrobnije se moraju razmotriti opsezi kolociranja višeznačnih leksema, koji se obrazuju za svaku od njihovih semema zasebno. Kolokacije su u suštini obrasci udruženih semema, te bi adekvatan postupak u prevođenju kolokacija mogao biti semema–za–sememu, naročito kod višeznačnih leksema koje u kolokacijama učestvuju sa jednim od svojih značenja koje se precizira u sprezi sa drugom leksemom. Na primerima iz korpusa može se prikazati kako se kod višeznačnih srpskih leksema u procesu prevođenja valjano procenilo koja od semema učestvuje u upotrebljenoj kolokaciji, te se prema tome pronašao i engleski ekvivalent:

> *Zaista je podla bila ta potreba da* **prigušim** *svoj* **smeh***, gotovo napad smeha, nad našim nesporazumom.*
> *Really, there was something base about my need to* **suppress** *my* **laughter***, a fit of laughter at our misunderstanding.*
>
> (Velmar–Janković 1991; 2002)

Srpski glagol *prigušiti* ima doslovno značenje [UDAVITI GUŠENJEM]. Očigledno je da se u navedenoj kolokaciji *prigušiti smeh* radi o prenesenom značenju [SPREČITI DA SE POKAŽE U PUNOJ MERI], tj. u pitanju je potiskivanje emotivne reakcije, pa se ekvivalent odabrao upravo prema tom značenju, i to glagol *suppress* [NOT EXPRESS FEELINGS OR REACTIONS], a ne glagoli *strangle* ili *choke*.

> *Beč je nameran da sa vama sve* **sporove reši** *na bojnom polju.*
> *Vienna is determined to* **settle** *all* **disputes** *with you on the battlefield.*
>
> (Ćosić 1978; 1981)

U kolokaciji *rešiti spor*, glagol *rešiti* učestvuje sa značenjem [OKONČATI/ODREDITI ISHOD], a ne sa značenjem [DATI PRAVILAN ODGOVOR] (*rešiti zadatak/zagonetku – solve a problem/ riddle*) ili [OSLOBODITI] (*osloboditi muka – deliver from pain*), te mu je ekvivalentan glagol *settle* [RESOLVE/END], koji u engleskom jeziku upravo u tom značenju učestalo kolocira sa imenicom *dispute*.

2. ANALIZA UZORKA

(1) *U sumraku* **bi***, kao onda u vozu, i kao pod strehom magacina pokojnika,* **svetlucala** *njegova* **cigareta** ...

*His **cigarette would glimmer** in the dusk, as it had on the train, under the eaves of the Warehouse of the Dead.*

(Ćosić 1978; 1981)

Glagol *svetluca* upućuje na to da predmet emituje vrlo slabu svetlost, te on stoji prema osnovi *svetleti* u deminutivnom odnosu. Ovo značenje je očuvano engleskim glagolom *glimmer* [SHINE FAINTLY], koji prenosi iterativno značenje srpskog glagola, jer ukazuje na to da je svetlo sporadično, po čemu se razlikuje od glagola *glow* [PRODUCE STEADY LIGHT].

(2) *I ćuti sve dok ne **zagrme topovi** na Savi i Dunavu.*
     *If only he could say nothing until the **artillery** started to **thunder** on the Sava and the Danube.*

(Ćosić 1978; 1981)

Opseg glagola *thunder* obuhvata imenice kao što su *horse / sea / truck*, jer je reč o proizvođenju zvuka sličnog grmljavini. To je karakteristično i za srpski glagol *grmeti*, čijim su opsegom obuhvaćene imenice *motor / avion / aplauz*.

(3) *Nad njim **šište granate** i padaju okolo. Množe se i rastu požari, zjape rupčage, razjapljuju se krovovi.*
     *There **shells were whistling**, fires raging, roofs blowing wide open, holes gaping.*

(Ćosić 1978; 1981)

Kao ekvivalenti srpskog glagola ne bi se prihvatili, recimo, glagoli *hiss*, *whizz* i *whoosh*, koji bi se mogli, van konteksta, utvrditi kao rečnički ekvivalenti. Razlog leži u tome što se u srpskoj rečenici priloškom konstrukcijom *nad njim* pokazuje i kretanje onoga što proizvodi odgovarajući zvuk. Glagol *hiss* ne pokazuje kretanje onoga što proizvodi šištanje. Glagole *whizz* i *whoosh* ovde bismo izuzeli zbog njihove neformalne upotrebe. Glagol *whistle* [PRODUCE A SHRILL SOUND BY RAPID MOVEMENT] upravo ukazuje na kretanje denotata date imenice, kao i na prodoran zvuk fijukanja koji on pri kretanju proizvodi.

(4) *Pazite da ovaj mali neprijatelj ne **pomrači slavu** i ne kompromituje dosadašnje uspehe slavne nemačke vojske.*
     *Make sure that this small enemy does not **dim** the **fame** or compromise the success of the glorious German army.*

(Ćosić 1978; 1981)

Glagol *pomračiti* ima preneseno značenje [UMANJITI]. U engleskom jeziku, glagol *dim* se u prenesenom značenju [MAKE BECOME LESS STRONG] udružuje s apstraktnim imenicama, i to pozitivnog značenja, kakve su *happiness*, *hope*, *prospect*, među kojima je i imenica *fame*.

(5) *Jer se od krsnog straha ne sme vratiti u knjigu, pa **čini** čuda i **pokore**.*
     *It fears the cross and, not daring to go back into the book, it **wreaks havoc** all around.*

(Pavić 1990; 1996)

Činiti pokor ukazuje na nanošenje štete i uništenje, i po toj sadržini joj odgovara upotrebljena engleska kolokacija. Engleski glagol je višeznačan, a ovde je zastupljen u značenju [cause/effect], koje je opšte, a precizira ga data imenica. Uglavnom se udružuje s imenicama negativnog značenja (*vengeance*, *damage*, *harm*), a najčešće upravo s imenicom *havoc*, s kojom ostvaruje kolokaciju sa sadržinom [destory].

(6) *„Imao je mnogo žena", kaže jedna verzija ove legende objavljena u Veneciji 1772.*
     godine na srpskom jeziku, „i želeći da ima žene svih vera, ne samo što se klanjao
     raznim idolima nego je zbog svoje sklonosti prema ženama i naložnicama hteo
     *i sam da **ispoveda** razne **vere**."*
     "He had many women", says a version of this legend published in Venice in 1772
     in the Serbian language, "and, wanting to have women of all faiths, he not only
     worshipped various idols, but out of affection for women and mistresses, also
     *wanted to **profess** different **faiths**."*

                                                                                    (Pavić 1990; 1996)

Ovde je ispovedanje vere predstavljeno kao javno iskazivanje verskog ubeđenja, što je kazano engleskim glagolom *profess* [declare openly]. U sličnom značenju mogao bi se upotrebiti i glagol *practise*, ali se njime pokazuje samo poštovanje religijskih običaja, a ne i izjašnjavanje o veri.

(7) *Ne govori o svojem snu svojoj braći! Jer će **skovati zaveru** protiv tebe.*
     *„Speak not of your dream to your brothers! They will **hatch a plot** against you."*
                                                                                    (Pavić 1990; 1996)

U svom prenesenom značenju glagol *hatch* ograničenog je opsega, jer se isključivo udružuje s imenicom *plot*, s kojom realizuje značenje [devise and develop]. Uz to, ovaj glagol se odlikuje i negativnom prozodijom, jer data imenica označava negativnu pojavu. Čini se da je negativna prozodija karakteristična i za srpski glagol *skovati*, koji se u značenju [smisliti] udružuje s imenicama *laž*, *zavera* i *urota*.

(8) *Pošto se odnosilo na Al Safera, **izazvala je** kaganovu **ljubomoru i gnev**.*
     *Since it referred to Al–Safer, it **aroused jealousy** and **anger** in the kaghan.*
     (Pavić 1990; 1996)

U srpskim kolokacijama radi se o pobuđivanju ljubomore i gneva. Ovde kao ekvivalent glagolu *izazvati* ne bismo u obzir uzeli engleski glagol *cause* [make something happen], jer njegov opseg obuhvata imenice za označavanje događaja. Odgovarajući glagol je upravo glagol *arouse* [make somebody experience a particular feeling or have a reaction/attitude], koji kolocira isključivo s imenicama za osećanja. Sličnog značenja su i glagoli *inspire* i *awaken*, ali oni imaju pozitivnu prozodiju (*inspire confidence / creativity*; *awaken interest / enthusiasm*), pa se ne bi udružili s imenicama *jealousy* i *anger*.

(9) *Jadna ti je to nada da mi pod paljbom trista topova slučajno ni jedan geler neće*
     *raspolutiti glavu i da me od **kiše kuršuma** ni jedan neće probušiti.*

*It's poor hope that under a salvo of three hundred guns not a single splinter will split my head open, and that in a **rain of bullets** not one will hit me.*

(Ćosić 1978; 1981)

U srpskoj kolokaciji, kroz značenje prvog kolokata (*kiša*) istaknut je vid u kome se denotat drugog kolokata (metak) pojavljuje, i ova je imenica upotrebljena slikovito, kao velika količina nečega što pada. Imenica *rain* u značenju [A LARGE NUMBER OF THINGS MOVING THROUGH THE AIR AND FALLING DOWN] udružuje se upravo s imenicom *bullets*, i s imenicama *arrows*, *missiles*, *shells*.

(10) *Još ga je držala ona uplašena, revoltirana srdžba i on je uvređen pisao brzo, bez kolebanja i brisanja kao mamuzan **pritiscima gneva** što je pario u njemu, nadimajući mu teški grudni koš.*
*He was still fuming with outraged indignation, and in his wounded pride wrote fast, without hesitation, never crossing out – as if those **stabs of rage** which rent him till his broad, deep chest heaved were spurs to his pen.*

(Ćosić 1978; 1981)

Pritisci gneva su jaki osećaji gneva. U poetskom jeziku, iznenadna negativna osećanja se u engleskom jeziku opisuju imenicom *stab*, kojom se, aluzijom na fizički bol, slikovito prikazuje način na koji se ta osećanja proživljavaju. Ova imenica ima negativnu prozodiju, i najčešće je udružena s imenicama *pain* i *doubt*.

(11) *Hajduk je imao **grozničavu potrebu** da govori, kao da time produžava vek, a Živan je hteo da pokaže svoju silu i brani svoj ugled pred društvom, i ko zna dokle bi se njih dvojica tako objašnjavali da ih komandir nije prekinuo.*
*The bandit had a **fevered need** to talk and mark time, while Živan wanted to assert his authority and buttress his reputation before the company, and who knows how long the two of them might have dickered in this fashion if the commandant had not interrupted them.*

(Andrić 1962; 1986)

Srpski i engleski pridevi *grozničav* i *fevered* derivati su imenica *groznica* i *fever*, pojedinačno, ali imaju preneseno značenje [UŽURBAN/NESTRPLJIV] i [STIRRED BY STRONG EMOTION]. U tom značenju se udružuju s apstraktnim imenicama za emocije i kognitivne procese, u srpskom jeziku recimo s imenicama *nemir* i *napor*, a u engleskom, s imenicama *imagination* i *excitement*.

(12) *Upravo kad je to naređivao – bilo je mirno jutro pred kraj leta – donesoše mu molbu jednog mladog a učenog carigradskog mualima, koji je bio iz Bosne rodom, pisao vrlo **glatke stihove**, i koga je vezir s vremena na vreme darivao i pomagao.*
*Just as he was issuing these instructions – it was a fine morning in late summer they brought him a petition from a young and learned teacher of the Koran who was Bosnian by birth, and author of some **polished verses**, whom the Vezier had patronized and helped on past occasions.*

(Andrić 1962; 1986)

Pridev *gladak* u spoju s imenicama *stih* ili *rečenica* jeste pozitivna ocena elegantnosti jezika. Engleski pridev *polished* ima značenje [OF REFINED LANGUAGE], te je ekvivalentan datom srpskom pridevu.

(13) *Seti se Natalije, zagleda mu se u **oči**, krupne, **žarke**, sa oštrim usecima na bledom mršavom licu koji su joj se od prvog viđenja dopali, zažele da ih pomiluje vrhovima prstiju, upita ...*
*She thought of Natalia as she gazed into his **burning eyes** and at the deep contours of the thin, pale face she had liked from the moment she saw it.*

<div align="right">(Ćosić 1978; 1981)</div>

Naspram drugih prideva sličnog značenja koji bi mogli biti udruženi s imenicama *oči* i *eyes*, kakav je pridev sjajan (*sjajne oči*) u srpskom jeziku i *bright* u engleskom, pridevi *žarke* i *burning* su izražajniji, jer ukazuju i na intenzitet osećanja koji je u opisanim oklonostima izražen pogledom. Osim toga, upoređene kolokacije su ekvivalentne u stilskom pogledu, jer su obe karakteristične za jezik književnosti.

(14) *Nad njima isto tako **jake maštarije** i osećanja, šta li.*
*And with them came **rich fantasies** and feelings.*

<div align="right">(Pavić 1998; 1998)</div>

Pridev *jak* se uz datu imenicu tumači kao bogat slikama i iluzijama, pa se kao ekvivalentan ne bi prihvatio engleski pridev *strong*, jer se u kolokaciji ukazuje na upečatljivost sanjarenja, a ne na bilo kakvu snagu. Engleski pridev *rich* kolocira s apstraktnim imenicama da pokaže upečatljivost označene pojave, kakve su imenice *sense* i *experience*.

(15) *On prelete pogledom preko njenog **sparušenog lica**, izgriženog crvenim mrljama očiju i opet se okrenu dvorištu.*
*He flashed a glance over her **shriveled face**, at the bitten-out patches of her eyes, then back at the yard.*

<div align="right">(Davičo 1952; 1959)</div>

Engleski pridev u značenju [DRY OUT/FORM WRINKLES] udružuje se s imenicama za biljke ili delove biljaka (*tree*, *branch*, *plant*, *leaf*), ali i s imenicama *face* i *skin*. S obzirom na značenje i upotrebu srpskog prideva *sparušen* [UVEO/ISUŠEN], može se tvrditi da se njihovi opsezi u potpunosti poklapaju, pa su i kolokacije ekvivalentne.

(16) *Ne, nije to bila samo njena lepota, njeno pokretljivo, neiščašivo telo, taj snežni vulkan u stalnoj erupciji, ta divlja mačka njene slatke puti, njene razularene čelične, **savitljive snage** tako slične slabosti lomnijoj od travke.*
*No, it was not merely her beauty, her mobile, little body, that snowy volcano in constant eruption, that wildcat quality of her sweet flesh, that glowing steel, that **lissom torso** so suggestive of a weakness greater than that of a mere blade of grass.*

<div align="right">(Davičo 1952; 1959)</div>

Imenica *snaga* se u srpskom jeziku katkad upotrebljava u prenesenom značenju [ᴛᴇʟᴏ] (prema RMS 1990), te je engleska imenica *torso* adekvatna. Pridevu *savitljiv* [ɢɪʙᴀᴋ] odgovara engleski pridev *lissom* [ꜰʟᴇxɪʙʟᴇ] koji je redak u savremenom engleskom jeziku, i u Britanskom nacionalnom korpusu registrovan je u malobrojnim kolokacijama s imenicama *body* i *figure.*

3. ZAKLJUČAK

Na uzorku paralelnih rečenica u kojima su sadržane kolokacije iz srpskih književnih tekstova i njihovih engleskih prevoda kvalitativnom anlizom smo ispitali leksička sredstva kojima je ostvarena ekvivalentnost na kolokacijskom nivou. Ekvivalentnost smo utvrdili kod onih parova kod kojih je engleska kolokacija očuvala značenje srpske kolokacije, kada je sa njom podudarna po sadržini, pri čemu je jednako važno to što su odabrane udružene engleske lekseme poštovale sledeće parametre kolokabilnosti:

(a) semantička ograničenja u kolociranju, što su zapreke nametnute semantičkim svojstvima leksema;

(b) opseg kolociranja, koji obuhvata lekseme s kojima se data leksema, poštujući ograničenja u kolociranju, najčešće udružuje ili s kojima se može udružiti u upotrebi jezika; i

3) semantičku prozodiju, što je propratna pojava u kolociranju koja se manifestuje u težnji nekih leksema da budu udružene s leksemama za entitete, pojave ili radnje pozitivnih ili negativnih karakteristika (v. Louw 1993).

Uz to, kolokacije koje smo ispitali jesu i kongruentne, jer su podudarne po formi, budući da imaju jednaku strukturu, odnosno kolokati kolokacije u izvorniku i kolokacije u prevodu pripadaju istoj vrsti reči. Strukture koje preovlađuju u uzorku su imenica + glagol, glagol + imenica i pridev + imenica.

Prikazanu analizu prevodne ekvivalentnosti srpskih i engleskih kolokacija orijentisali smo ka objašnjenju sadržinskih podudarnosti, a ne ka uspostavljanju direktnih veza jednakosti između kolokacija niti ka formiranju spremnog i opštevažećeg popisa identičnih kolokacija dvaju jezika. Analiza prevodnog korpusa se tiče jezičke performanse u stvaralačkom postupku kao što je prevođenje, a kolokacije su predstavljale težište ispitivanja odluka u uspostavljanju ekvivalentnih sadržinskih relacija između prevodnih jedinica.

Sličnosti i razlike koje na leksičkom nivou postoje između jezika, kako u celokupnim leksičkim fondovima, tako i u kolokacijskim potencijalima svake lekseme zasebno, imaju uticaja na izbor i odlučivanje u toku prevođenja na nivou reči. Kod kolokacija, leksička analiza iz koje se sagledava prevodni zadatak mora se zasnivati na sintagmatskoj perspektivi, jer pronalaženje odgovarajućeg prevodnog ekvivalenta jedne lekseme iz izvornika u velikoj meri zavisi od jezičkog konteksta koji, u kolokacijskom pogledu, čine druge lekseme. Pristupajući rešavanju leksičkih problema pri prevođenju ne treba imati u vidu reči van konteksta jer bi takvo prevođenje bilo pogrešno – bilo bi zasnovano samo na pronalaženju leksikografski ustanovljenih dvojezičnih parova. Treba se, dakle, usredsrediti na najmanje sintagmatske strukture u kojima reči realizuju svoje značenje, kakve su kolokacije.

Što se tiče smernica u prevođenju kolokacija u opštem smislu, ovde su značajne dve pretpostavke: 1) kolokacije nisu predvidive na osnovu standardnih gramatičkih pravila jednog jezika i 2) obrasci udruživanja leksema u jeziku izvornika mogu se bitno razlikovati od obrazaca u jeziku prevoda. Uže posmatrano, pokazalo se da u prevođenju na nivou reči, gde se podrazumeva poštovanje gramatičkih i sintaksičkih normi sistema jezika prevoda, u vidu treba imati nekoliko činilaca. Prvo, leksičku analizu treba najpre sprovesti na samom izvorniku, kako bi se u njegovom sklopu protumačile kolokacijske veze između upotrebljenih leksema. Uspostavljanje ekvivalentnosti između kolokacija započinje identifikacijom i interpretacijom kolokacija u izvorniku. Tumačenjem sadržine kolokacija u izvorniku precizno se određuje smisao udruženih leksema, što je put do adekvatnog prevoda na leksičkom nivou, pošto se upravo u kolokacijama značenje reči ostvaruje i precizira. Ekvivalentnost na nivou kolokacija počiva na očuvanju semema koje učestvuju u kolokaciji, a njihova interakcija, koja ostvaruje sadržinu kolokacije, odlučujući je faktor u pronalaženju ekvivalentnih kolokacija u jeziku prevoda. Ovo je posebno važno kod višeznačnih leksema, koje u kolokaciji kao najužem leksičkom kontekstu ostvaruju jedno od svojih značenja.

Drugo, obrazovanje kolokacija je osobenost svakog jezika pojedinačno i na tom nivou ekvivalenti ne mogu uvek biti ustanovljeni postupkom reč–za–reč. Tumačenjem sadržine kolokacije u izvorniku treba ustanoviti kojim bi se leksemama, preciznije sememama, u jeziku prevoda ostvarila kolokacija iste sadržine kojom se čuva nameravano značenje izvornika. Ekvivalentna kolokacija utvrđuje se pravilnim izborom kolokata u zavisnosti od sadržine kolokacije iz izvornika, a ne od doslovnog značenja njenih kolokata, pa se sadržina izvorne kolokacije može na jeziku prevoda iskazati odabirom reči drugačijih semantičkih svojstava. Sve u svemu, intuitivno rešenje ili doslovan prevod mogli bi dovesti do obrazovanja kolokacije koja nije po sadržini verna kolokaciji iz izvornika i/ili narušava opseg kolociranja makar jedne od udruženih leksema iz jezika prevoda. Konačno, kolokacija se odlikuje semantičkom i strukturnom celovitošću, a njen ekvivalent je u idealnom slučaju kolokacija istih sadržinskih i formalnih svojstava.

Istraživanjima u okviru prevođenja kolokacija može se pokazati da se leksički nivo dodiruje sa drugim jezičkim nivoima. Dodiruje se sa semantičkim nivoom preko denotacije i konotacije udruženih leksema, dakle preko njihovih semantičkih svojstava, od kojih je višeznačnost presudan faktor. Kolokaciju treba tumačiti kao sadržinski celovit segment, i u vidu treba imati sememe koje u ostvarivanju te sadržine učestvuju. Ako je tu celovitost u prevodu moguće ostvariti takođe kolokacijom, ekvivalentan spoj treba da sačinjavaju lekseme čija smisaona interakcija prenosi sadržinu kolokacije iz izvornika i u jeziku prevoda poštuje uslove kolociranja. U pogledu stila, u prevodu treba razmotriti i asocijacije udruženih leksema, jer ekspresivnu vrednost književnih slika treba očuvati u književnom prevođenju. Na kraju, na pragmatičkom nivou, uticajan faktor je i komunikacijska vrednost upotrebljene kolokacije u iskazu koji određuju i vanjezički faktori, opisani entiteti i događaji, i poruka pisca. U tom smislu, pri prevođenju treba uzeti u obzir kolokaciju upotrebljenu u konkretnoj komunikacionoj situaciji koja utiče na utvrđivanje ekvivalenta koji bi dosledno odgovarao datim situacionim uslovima.

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SUMMARY

TRANSLATION EQUIVALENCE AT THE LEVEL OF LEXICAL PATTERNS

The paper presents the examination of collocational equivalence in a sample of published English translations of Serbian literary texts. The collocations in the source and target parallel sentences are studied with regard to equivalence of content and the translators' observance of lexical patterning factors in the target language (TL). Target text (TT) collocations are considered equivalent to the relevant source text (ST) collocations if they transfer the content and comply with the collocability parameters of the combined TL lexemes, which include collocational restrictions, collocational ranges and semantic prosody. Precisely, the equivalence rests not only on the faithfulness of meaning, but also on the compatibility of the lexemes combined in the TT, based on (a) semantic features of the lexemes, (b) immediate context and (c) prosodic restraints, which arise from their preferences in combining with other lexemes of positive or negative meaning.

KEYWORDS: lexeme, collocation, equivalence, congruence, polysemy, collocational range, semantic prosody.

■ AMERICAN ELECTION DISCOURSE: IMAGE-BUILDING AS A MEANS OF MANIPULATION

IRINA ANASHKINA[1]
ANASTASYA SOROKINA
Mordovian State University, Faculty of Foreign Languages,
English Department,
Saransk, Russian Federation

U fokusu ovog istraživanja su metode skrivenog uticaja u sferi političkog diskursa, koja se tiču fenomena jezičke manipulacije. Postoji veliki broj načina u sferi jezičke manipulacije koji se po svojoj prirodi razlikuju. Ovaj rad uzima u obzir "sliku" kao način kontrolisanja naše svesti i ponašanja. Studije iz ovog domena bave se stvaranjem slike, a poznato je da se one koriste da bi se stvorila idealna slika o nekoj osobi. U političkom diskursu ta osoba je političar u potrazi za moći. U ovom članku, slike su podeljene u dve grupe: one koje su pozajmljene i one koje su integralni deo ličnosti političara. U članku se sumiraju i objašnjavaju najpopularnije i najefektivnije "pozajmljene" slike.

Ključne reči: diskurs, manipulacija, slika, komunikacija, komunikativne namere, kriterijumi procene.

INTRODUCTION

An approach to politics in the context of the Humanities presents a multiple-aspect phenomenon which has a complex ontological structure and consists of a number of concepts based on various sociocultural and ideological orientations (Duka 2004: 34-35). All of these concepts assume the mass consciousness manipulation which is carried out by means of special methods in all kinds of communications: visual, verbal, mythological, etc. One of the many widespread manipulation ways is considered to be the transfer of attention to another object, which may completely eclipse an actual image (Pocheptsov 2009: 141). This example represents the most effective type of the message in the conditions of time and information deficiency (Pocheptsov 2003: 116).

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1   Kontakt podaci (Email): anashkina_irina@mail.ru

This article deals with the problem of the verbal construction of a politician's image. Image construction is considered to be one of the most effective ways of establishing a communication control within the framework of an election discourse. The purposes of the work can be formulated as the following: 1) to describe an image as a means of manipulation of the public opinion, 2) to find out the ways of image-building, 3) to enumerate the most widespread images used by politicians, 4) to prove the relevance of some images to the voters' expectations. The research included two stages: the first – work with two groups of informants –American- and Russian-cultured representatives, and the second – discourse analysis. The discourse samples are drawn from B. Obama and H. Clinton's election campaign and other political performances of these politicians.

1. DISCOURSE AS A UNIQUE SPHERE OF INFLUENCE

According to G. G. Pocheptsov, who has devoted some of his works to image studies, any person is bound to convey certain non-verbal information within their communicational behavior. It is well-known that images may be built verbally (Pocheptsov 2003: 310). Verbal communication dominates any sphere of human activity and is found in a special sphere of language existence – discourse.

The concept of *discourse* appeared when linguistic research left the sentence boundaries. From the point of view of linguistics, discourse is a complex unit consisting of a sequence of semantically linked sentences (Borbotko 2009: 8). Discourse is also viewed as a crucial segment of man's life "in a language", which Gasparov calls the language existence: "Any language usage — no matter whether it is a highly valued speech continuum or a cue in a dialogue — represents a part of a continuously moving stream of human experience. Qualified like this, discourse incorporates and reflects the unique coincidence of circumstances, which it has been created under and for" (Gasparov 1996: 18). These circumstances include: 1) the communicative intentions of the speaker; 2) the relationships of the speaker and the addressees; 3) every possible "circumstance", significant or casual; 4) the general ideological features and stylistic climate of the whole epoch and the concrete environment and persons, who the message is directly or indirectly addressed to; 5) the genre and stylistic lines of the discourse realization; 6) a set of associations with the previous experience (Gasparov 1996: 18).

We agree with Duka's discourse definition, which suits the aims and the purposes of the paper. The author understands discourse as a unity of speech and thinking, both connected with two global processes: cognition and presentation of the world by the speaker and the addressee. The final aim of any discourse, in the long run, is to achieve influence on the addressee's feelings, thoughts and actions (Duka 2004: 34-35).

Speech communication is, more often than not, viewed as a social intercourse of people within the help of speech means. Referring to this as a socially significant regulation is very important here. The 1960's research in the field of the addressee's influence produced the theory of speech acts. The speech communication act, considered from the point of view of its orientation on this or that pre-planned effect, can be defined as a psychological influence. In psychology, the effect of speech influence is understood as a change in the recipient's behavior of influence or its emotional

condition, or its knowledge of the world, or its attitude to these or other world events and realities, i.e. the change of its personal meaning (Petrenko 1997: 37). Sidorov (2008: 62) believes that, in order to fulfill the speech influence successfully, the speaker should realize the semantic field of the recipient at the moment of influence and after it.

Nowadays, discourse analyses presuppose disclosing the communicative intentions, the obvious and hidden ones, texts, contexts and implied senses and therefore include: *1) intention, 2) l*anguage*, 3) idea, and 4) context (Rusakova 2004: 31-33).*

So far, we have been describing any discourse. Now let us proceed to the target discourse – the political one. In this paper, a political discourse is approached to as a structure constituted with meanings that include: 1) political intentions; 2) meaningful codes of different genres of political existence (a diplomatic reception, election and parliamentary debates, etc.) *(Rusakova 2004: 31-33).*

Political discourse can be subdivided into propaganda, inauguration, terrorist, psychological and election discourse. The latter is located within the period and space of the election campaign and is made up of different speech patterns characterized by extralinguistic factors. The main purpose of a political discourse is to represent the candidate/party in the most attractive and laudatory way.

Political intentions are carried out by means of manipulation, that is the influence on a person's motives. As for the people, they are not always ready and able to assess the degree and the character of the influence (Kuznetsov 2001: 131). Manipulation is usually defined as a type of physiological impact resulting in subconscious arousal of excitement, which usually does not coincide with the actual existing desires of the person (Dotsenko 2003: 9). It aims at the personality psychological structure. The final aim of the manipulator and manipulation is not to be noticed and disclosed by the recipient (Kara-Murza 2009: 6).

Any manipulation is multilateral. Its arsenal includes images, conventions, inertia, the shackles of habit, etc. (Kopnina 2007: 8). The addressee takes the message without any criticism which gives rise to quite definite illusions and falsies in its consciousness, and provokes him to do things which are profitable to the manipulator (Bykova 1999: 99). In order to achieve this type of influence, different speech strategies and tactics are used. In our work, the manipulative impact of images created by politicians is examined at some length.

2. BE LIKE THEY WANT YOU TO BE

The main point for the image to be a powerful means of impact on mass consciousness is that mass consciousness is open to such a communicative unit like image (Kondratyev & Abramov 2006: 127). A politician's image is created on purpose and in order to achieve certain aims (Egorova-Gantman & Pleshakov 1999: 5).

Image has a certain structure and it is constructed according to the following rules: a) defining the audience's requirements, b) formulating the character's catch of the image, and c) using different codes and contexts (verbal, eventful, contextual, etc.) Our work is performed on the American election discourse, so it was very important to find out the criteria of assessment existing in the minds of American representatives. Therefore, four representatives of the American culture were interviewed personally

and twenty-four Americans examined via the Internet survey. In addition, we felt the results of the research might be more interesting if a comparison with Russian representatives was carried out. That is why the other group of informants was represented by teachers and students of the Mordovian State University and comprised forty people. The candidate's most important characteristics were singled out by the Russian and American informants. Their preferences are presented in a decreasing pattern (where 14 is the least preferable feature, and 1 is the most preferable one). The results of the questionnaire are the following:

Group 1 (American)
1. Adherence to principles
2. Erudition
3. Leadership ability
4. Intellect
5. Kindness
6. Honesty
7. Determination
8. Sociability
9. Vitality
10. Obligeness
11. Young age
12. Disinterestedness
13. Decency
14. Rigidity

Group 2 (Russian)
1. Intellect
2. Decency
3. Honesty
4. Obligeness
5. Leadership ability
6. Determination
7. Erudition
8. Kindness
9. Disinterestedness
10. Adherence to principles
11. Vitality
12. Sociability
13. Rigidity
14. Young age

The most interesting fact is that the American informants have put "adherence to principles" in the first place. "Leadership ability" is highly appreciated by the American culture representatives, as well. Thus, this quality comes to the fore. It is also interesting that "decency" and "disinterestedness" are not considered by Americans as integral attributes of a successful politician, whereas the research among Russian-speaking informants indicates their importance.

3. THE IMAGE ANALYSIS OF THE CANDIDATE'S PERSONALITY

For the purpose of analyzing the image of a candidate we chose the political performances of Mr. Obama and Mrs. Clinton in the USA 2008 presidential elections and studied their speeches as presented on several relevant websites listed in the references section.

The first image employed by these candidates was the "mother image". During the election campaign, Mrs. Clinton focuses the attention of her potential voters on the fact

that she is a good mother. This idea is put into words by her daughter Chelsea: "... I'm so blessed to have her as the best mom I could imagine – at 8, 18, and 28" (DD)[2]. There is also a remark from one lady working in Mrs. Clinton's team. She also mentions Mrs. Clinton's merits both as a person and as a mother: "... I knew her first as a mother and a neighbor... I grew up surrounded by strong women public servants – Hillary, fighting to improve things like education and health care...". She draws the attention of the electorate to the most important part in every person's life – the children: "We need to get our country back on track for all these children who are trying to grow up...". She keeps on describing her as a strong, fearless character, capable of taking care of their children's future: "...Extraordinary intelligence, wisdom, strength, compassion, and the heart of a lion. An unwavering commitment to facing and solving tough problems, and 35 years of experience that inform her every step of the way... I would do anything for Hillary, this one's for those girls – and everyone else's sons and daughters" (HC).

Mr. Obama also borrows the "mother image" from a lady telling the story about her son who was serving in Iraq: "... she said to me, "I can't breathe. I want to know, when am I going to be able to breathe again?" It is time to let this woman know she can breathe again. It is time to put an end to this war" (BO). Here Mr. Obama acts as a defender of mothers, longing for their children to come back home.

The second widespread image is the "soldier image". Mrs. Clinton's personality is linked with the word "fight". This image is confirmed with some above-mentioned epithets like "unwavering commitment". There is also a story of the photo of a veteran of the Second World War, given to her with an inscription: "To Hillary Clinton, keep fighting for us" (HC). Thanks to the story, in the voters' mind, Mrs. Clinton and this old soldier are united to struggle for their country.

A similar image is created by Mr. Obama. However it pertains to a "hero image". An extract from the Moscow News article is cited as an example: "The American people, who loved John Kennedy, were disappointed when Bill Clinton did not live up to the potential that we envisioned. Following international problems of terrorism, failing wars in Iraq and Afganistan, as well as rife corruption, America longs for a return to Camelot. For some Americans, Barack Obama is this year's designed hero... He is handsome, a brilliant speaker, with charisma..." (MNR).

One more popular image discovered in our research is the "working people image". Mr. Obama makes the best use of it, and as a result we can see the generalized image of the American people, which is represented in the story of Ashley, a young girl whose mother is seriously ill: "She told everyone at the roundtable that the reason she joined the campaign was so that she could help the millions of other children in the country who want and need to help their parents too". Others had different reasons for being with Mr. Obama. At the end of the talk, one African American said: "I am here because of Ashley". (BO). Thus, Mr. Obama implicitly addresses the people who are not interested in politics, urging them to support such people as Ashley.

The third image of manipulation is the "destroyed country image". The candidate assuming office always blames the former president for problems with the government. *In his State of the Union Address* dated January 27, 2010, B. Obama reminds

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2   See Internet Resources for abbreviation explanations.

the Americans of all the troubles that existed before he took office and mentions the difficulties they are faced with nowadays: "...One year ago, I took office amid two wars, an economy rocked by a severe recession, a financial system on the verge of collapse, and a government deeply in debt..." (ABCN). One more favorite image used in the manipulation of someone's consciousness is that of the "enemy image". Mr. Obama regularly mentions the invisible ill-wisher: "... I've been told that our political system is too gridlocked and that we should just put things on hold for a while" or "Now, the House has already passed financial reform ... and the lobbyists are trying to kill it. But we cannot let them win this fight..." (ABCN).

One more interesting moment of the presidential speech is an image of the optimistic, positive reaction of Americans to what he does, their belief in success, captured in an "optimism image". His speech programs people to have a positive attitude to what is happening in the country: "What keeps me going – what keeps me fighting – is that despite all these setbacks, that spirit of determination and optimism, that fundamental decency that has always been at the core of the American people, that lives on. It lives on in the struggling small business owner who wrote to me of his company, "None of us," he said, "...are willing to consider, even slightly, that we might fail." It lives on in the woman who said that even though she and her neighbors have felt the pain of recession, "We are strong. We are resilient. We are American..." (ABCN).

Let us give the idea of image from another angle: the image of a politician as a sum of personal qualities. Here it is necessary to remark that images can be created to discredit a candidate. The politician can be accused of not possessing the qualities he claims to have. During the debates, Mr. Obama answered questions evasively, which raised some doubts about his honesty: "Constrained by a 60-second limit for replies that worked against Obama's speaking style – a very long windup to the pitch – his tendency to generalize meant he did not directly answer some questions. He sounded out of touch" (BCT). Answering the question about al-Qaeda, Obama did not meet the electorate expectations and could not prove that he would ensure the security of the American people. Thereby, his leadership and professional qualities were strongly doubted. After a reference to the botched response to Hurricane Katrina, he said "review how we operate in the event of not only a natural disaster, but also a terrorist attack" (BCT). Mrs. Clinton's answer to this question, on the contrary, was approved. It was the answer of a determined leader capable of making the right decision: "Retaliate," she said. "Focus on those who have attacked us and do everything we can to destroy them". "Take the answer-back measures", she said (BCT).

The next extract of Mr. Obama's speech which begins with the expression "the truth is" highlights his honesty towards his recipients: "But the truth is these steps won't make up for the seven million jobs that we've lost over the last two years" (FOXN). The president's erudition, which was highly appreciated by our informants, is revealed when he talks about innovations: "world's cheapest solar cells or treatment that kills cancer cells but leaves healthy ones untouched", "investments in clean energy", "safe, clean nuclear power plants", "new offshore areas for oil and gas development", "advanced biofuels and clean coal technologies", etc. (GUK).

4. CONCLUSION

Having analyzed all the material above, we came to the conclusion that there is a great number of images used by politicians and their teams which are meant to have a manipulative impact on the electorate and make a significant contribution of any election campaign. The manipulation influence is realized through the discourse disclosing the communicative intentions, the obvious and hidden meanings, texts, contexts and implied senses. The purposefully formed image, or the images borrowed from other people's inventory and involved in the process of image-building are used to create an ideal politician, meeting the voters' requirements.

Our study of the samples of Mr. Obama's and Mrs. Clinton's election discourse resulted in defining the most popular images that image-makers use: the "mother image", the "soldier image", the "working people image", the "enemy image", the "optimism image", and the "destroyed country image". Referring to characteristics of a politician, image-makers appeal to his or her leadership qualities, determination, erudition which overlaps with intellect and honesty. This conclusion confirms the results of our research in the field of the American election discourse in which the above-mentioned characteristics were considered to be the main ones. There is only one aspect which wasn't confirmed in the candidates' performances, and it is adherence to principles. Meantime it turned out to be the most relevant aspect in electing the president for the Americans surveyed. One more interesting characteristics which failed to meet the voters' expectations was "kindness". None of the presidential aspirants had a tendency to treat favourably either the opponents or the country's condition. The only exception for this tendency is when they speak about their families.

Taking into consideration all the above said it is reasonable to suggest that the candidates' programmes aimed at winning the campaign by telling the people what they want to hear were a success. It also proves the fact that in a political discourse there is a skillfully used method of mass manipulation which helps to produce a desirable effect on the potential voters.

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SUMMARY

AMERICAN ELECTION DISCOURSE: IMAGE-BUILDING AS A MEANS OF MANIPULATION

This paper is motivated by a number of manipulative strategies used in an election discourse. The methods of hidden influence in the sphere of political discourse were examined in this research. Our interests concern the phenomena of language manipulation. There is a great number of language manipulation tricks that vary in their nature. This article takes into consideration an "image" as a way of controlling our consciousness and behavior. The image studies deal with creating images. These images are used to build an ideal portrait of a person. In political discourse this person is a politician in search for power. Within the boundaries of this article, images were divided into two groups: those which are borrowed and those which are part and parcel of the personality of a politician. The research resulted in revealing the most popular and effective "borrowed" images.

KEYWORDS: discourse, manipulation, image, communication, communicative intentions, estimation criteria.

■ SETTING COMMON STANDARDS IN FOREIGN LANGUAGE TESTING – ALIGNING SERBIA WITH THE REST OF THE WORLD

RADMILA BODRIČ[1]
University of Novi Sad, Faculty of Philosophy,
Department of English Language and Literature,
Novi Sad, Serbia

KRIŠTOF-KAROLJ BODRIČ
Foreign Language Centre *Lingua*
Novi Sad, Serbia

Cilj ovog rada je da pruži pregled testiranja stranih jezika u Srbiji, trenutno stanje i moguće korake ka uvođenju jedinstvenog standarda koji bi unapredio kvalitet testiranja stranih jezika i nastavu stranih jezika. Pored toga, takav standard bi omogućio da se izbegnu nepotrebna testiranja kao i nepotreban dodatni rad kako nastavnika, tako i učenika. Iz svega ovog se, dakle, može izvesti zaključak da je uvođenje standarda imperativ.

Ključne reči: testiranje stranih jezika, Srbija, jedinstveni standard, nastavnici, učenici.

1. INTRODUCTION

Standardised language tests provide a universal and non-biased assessment of all students taking them. Despite many assaults on standardised tests as they exist today, one cannot deny the fact that admission and placement decisions are best addressed by a norm-referenced or standardised test. If an institution is to make informed entrance decisions on students' proficiency, being fair and accountable for its admission decisions, then a standardised test is essential. When it comes to the Serbian educational context though, the current situation in standardised foreign language testing is far from satisfactory. With no officially accredited assessment and testing body which would be responsible for aligning the national foreign language curriculum

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1   Kontakt podaci (Email): radmila.bodric@gmail.com

and examinations with the Common European Framework of Reference for Languages (CEFR), with teachers using different testing practices largely based on their personal preference and understanding of what language learning is or should be, and with the number of pupils ranging from 30 to 40 per class, the need for standardised testing is more urgent than ever.

2. FOREIGN LANGUAGE EDUCATION IN SERBIA AND THE IMPORTANCE OF CHANGE

Since the very start of the Education Reform process in 2001 the Serbian Ministry of Education has recommended the use of foreign language textbooks published by Cambridge University Press, Oxford University Press and other foreign publishers in primary and general secondary education. A survey carried out in 2004/2005 showed that these new textbooks were only partially introduced, so that it was often the case that both 'old' and 'new' textbooks were used within the same state school, whereas at present new textbooks are being used exclusively (Vlaisavljević 2005: 238).

This clearly shows that state schools, like all public organisations, are rather slow to accept change, even if they are aware that change necessarily brings room for improvement of the current state of affairs. Teachers who are, by definition, the driving force of all change or innovation are, in our period of transition, lethargic, and satisfied with the status quo. Numerous and diverse formal and informal, institutional and individual activities or measures which should be employed to implement standardisation are likely to encounter resistance due to this inertia. Standardisation will certainly happen, as long as all interested parties are aware of its importance but, much to the regret of progressive institutions, this will happen rather gradually.

Now, the question arises as to why change is needed**.** In the first place, standardisation/change is indispensable so foreign language courses would truly correspond to CEFR Levels (Bodrič 2007, 2008). Only in that way would the transition to further levels at higher instances of education be facilitated. By providing clear and smooth progression we could actually provide appropriate and accurate streaming according to language proficiency within existing groups of learners with a minimum of effort, and eliminate redundant testing and unnecessary courses.

A large number of Serbian citizens possess a range of foreign language qualifications acquired from a variety of sources such as international language certificates (Cambridge ESOL (English for Speakers of Other Languages), IELTS (International English Language Testing System), TOEFL (Test of English as a Foreign Language), DELF (Diplôme d'études en langue française), DALF (Diplôme approfondi de langue française), etc.), certificates from foreign language schools, successfully completed courses as part of their school curricula, etc. Sadly, these qualifications are more often than not little more than decorations which they can frame and give them pride of place above the mantelpiece since, due to the lack of standardisation, they will seldom be recognised by bodies other than the issuing ones. Stories abound of students in possession of A-grade pass certificates in CAE (Cambridge Certificate in Advanced English) (Level C1) being made

to take a B1 or even A2 level course at university simply because there is no regulatory mechanism in place for the recognition of such qualifications. The essential point is: Why would a learner take a course or level s/he has already mastered, provided there is no higher level than the ones offered? Standardisation and accreditation could by all means eliminate this problem as well as the sheer waste of time, labour and money associated with it.

Many universities and other educational institutions worldwide recognise CAE (in some cases even FCE (First Certificate in English) (Level B2), IELTS or TOEFL for English language entrance requirements. Although the Serbian Ministry of Education officially recognised Cambridge ESOL examinations almost five years ago, this decision is only sporadically implemented, especially when it comes to university education. This is regrettable because these are the very institutions that would benefit most from their official recognition. Companies, on the other hand, have long recognised international exams for the purpose of employment and promotion (Graddol 2006).

Although it is not appropriate to make value judgements, one cannot but notice that what seems to be at issue here is not the Serbian national language education policy or curriculum as such but the implementation and monitoring of the standards defined. In order to contribute more fully to the development of quality language education, standardised language proficiency testing, as mentioned earlier, should become an important part of the Serbian education system for it would undoubtedly raise the standards of foreign language (L2) learning, teaching and assessment and facilitate the recognition of language qualifications from a wide range of sources. In order for this to happen, additional training and seminars should be organised for teachers by language testing experts who would impart to them knowledge, experience and support. To say, however, that language testing experts in our country are few and far between would be an understatement. This alone is likely to thwart any serious attempt at introducing any far-reaching reforms. This could be addressed in two ways: either by inviting a group of renowned experts from abroad or better still by training local methodologists and language testers in the field of testing, thus enabling them to carry out the work themselves as well as to transfer their knowledge to others.

When it comes to university education, we must point out that foreign language teachers often have almost unlimited discretionary rights in choosing course books as well as constructing and administering tests with little or no external validation at all. The only exception to the rule, though only partially, would be entrance examinations at particular universities.

For instance, the new Curriculum and Syllabus at the English Department of the Faculty of Philosophy in Novi Sad aims to bring all students of English as a foreign language to the Council of Europe C2 Level (ALTE (The Association of Language Testers in Europe) Level 5 – 'Mastery').

The ALTE Framework Levels of Language Competence	The CEFR Levels of Language Competence	Cambridge ESOL Examinations
ALTE Breakthrough	A1	
ALTE Level 1	A2	KET (*Key English Test*)
ALTE Level 2	B1	PET (*Preliminary English Test*)
ALTE Level 3	B2	FCE (*First Certificate in English*)
ALTE Level 4	C1	CAE (*Certificate in Advanced English*)
ALTE Level 5	C2	CPE (*Certificate of Proficiency in English*)

Table 1: Equivalent levels of language competence and Cambridge ESOL examinations according to the ALTE Framework and CEFR (www.alte.org)

Therefore, in order to make the studies more efficient, the proposal has been made that students enrolling in the programme should already be *excellent* at B1 Level (ALTE Level 2) or at least average at B2 level (ALTE Level 3). The entrance exam speaking test materials are designed accordingly, to test the limits of the candidate's ability through a series of speaking tasks of increasing difficulty up to the threshold of Level C1 (i.e. to the upper band of Level B2). Experience indicates that some candidates at the Entrance Examination are already able to achieve, and in some cases exceed this level of communication. This is an attempt, albeit isolated, at L2 testing standardisation practice, although it lacks uniformity on the national level since no attempt has been made to co-ordinate the entrance examinations at different Serbian universities. In the same vein, there is no regulatory mechanism in place to recognise high-quality international foreign language certificates, which, as has been previously mentioned, inevitably leads to redundant courses and waste of time and labour. Therefore, regulations should be passed so as to include a number of high-quality international examinations and other high-quality certificates which would enable streaming and automatic awarding of grades in equivalent courses to foreign language students, based on the certificates they already possess. Apart from regulations, close cooperation must be established between educational institutions and certificate issuing bodies in Serbia. Setting up a viable accreditation programme would ensure meaningful accreditation to more forward-looking schools and universities, and validation of their certificates.

3. PRIVATE LANGUAGE SCHOOLS: PROS & CONS

It is not without pride that we are able to say that private foreign language schools in Serbia are at the forefront of foreign language teaching, learning and assessment. By organising tuition in small groups of five to ten learners, by being flexible and progressive, they are the first to adopt the latest developments in foreign language teaching. By far the greatest penetration of international examinations into the Serbian market has been through private language schools. Awareness is raised in teaching and management staff of the importance of international standardised examinations and of the benefits that schools obtain from promoting and incorporating them. Therefore, it is to these schools that we mostly owe the current level of standardisation and the good pass rates in examinations. A number of them have fully integrated and promoted European quality standards for language teaching and testing provision. As with state-run schools, there is a substantial fluctuation in the quality of private language schools, but those at the forefront offer high-quality education and adhere closely to European standards. In addition, the professional development of foreign language teachers focuses on teaching and assessing according to the aims of the CEFR and its levels. Cambridge ESOL has recently introduced an award in Serbia, whereby it recognises exceptional efforts by language schools and rewards them for preparing candidates for their exams. The awards are public and schools can use them for advertising purposes, which further motivates them to popularise Cambridge ESOL exams.

There exist a number of internationally recognised tests in Serbia which give an accurate and true reflection of candidates' communicative competence across the four skills, and the exam tasks are designed in such a way as to reflect real-life skills needed in actual language situations. Among them are the world's leading range of Cambridge ESOL examinations, then IELTS, TOEFL, LCCI (London Chamber of Commerce and Industry Examinations Board) certificates, French DELF and DALF, German standardised examinations for the Goethe-Zertifikat, DaF (Deutsch als Fremdsprache), Spanish D.E.L.E. examinations (Los Diplomas de Español como Lengua Extranjera), Italian CELI (Certificato di Conoscenza della Lingua Italiana), Chinese HSK (Hanyu Shuiping Kaoshi), Russian TRKI (Тест по русскому языку как иностранному), to mention but a few. Our intention at this point is not to burden the reader with hardcore statistical analyses (though part of these will have to be mentioned), but rather to call attention to how some of these high-stakes tests are used locally, for education or employment purposes, and to emphasise the need for more professional responsibility and research in standard setting in the Serbian education context.

As regards the pass rates for the internationally recognised examinations only the statistics for the French DELF and DALF (see APPENDIX 1) and Cambridge ESOL Main Suite examinations (see APPENDIX 2) could be obtained. It must be emphasised that Cambridge ESOL Main Suite examinations have established dominance over other examinations equally recognised worldwide. The most popular Cambridge ESOL examination is *First Certificate in English*. It is important to point out that about 250,000 candidates take it annually, 75 % of which are below 25 years of age. The reasons for taking it are predominantly for their career (more than half), for further study (about a third), or for personal interest (one in six). Since *BEC* (Business English Certificates)

was introduced, some candidates have shifted from FCE/CAE to BEC, thus removing more of the business oriented candidates. The pass rates, as can be seen in APPENDIX 2, are rather high for all the levels, though it is somewhat smaller for the CPE (Certificate of Proficiency in English), which is understandable since it requires a certain level of maturity and approaches the linguistic competence of an educated native speaker. Much credit for such good pass rates goes to private foreign language schools.

4. SERBIAN AS A FOREIGN LANGUAGE

In recent years there has been a growing interest in learning *Serbian as a foreign language*, which has resulted in better organization and a higher degree of uniformity in the design of the syllabus for Serbian as a foreign language. To illustrate, in 2002/2003 the *Centre for Serbian as a foreign language* was established at the Department of Serbian language and linguistics, Faculty of Philosophy, University of Novi Sad. Learners learn Serbian and get acquainted with the country's culture and history. The courses offered are: preparatory instruction, preparatory year of studies, semester courses, and individual courses (Subotić/Bjelaković 2007). As for the profile of learners they range from:

- foreign students of Slavic studies,
- foreign students and researchers who participate in international student-exchange programmes and projects like (Campus Europae, CEEPUS (Central European Exchange Program for University Studies), DAAD (Deutscher Akademischer Austausch Dienst), Tempus, etc.),
- heritage speakers (expatriates),
- all foreign citizens who wish to learn standard Serbian and obtain certificates as proof of standard Serbian language proficiency.

The centre has done much to encourage the adoption of the CEFR. The syllabus has been designed to relate learner performance to CEFR levels. The CEFR is thus used as a benchmark for designing courses, textbooks and tests respectively. We must also emphasise that distinguished Serbian linguists, language and teaching experts from the same Department defined the Threshold level for Serbian as a foreign language, which has not been published yet. Work on the remaining reference level descriptors for Serbian is in progress. These professors and their associates are among the true enthusiasts in our country who evidently do not lack motivation, but would highly appreciate the expertise, experience and support of specialists in language testing and assessment in order to better understand and use language assessment for the stated purposes, as well as for the accreditation of the examination centre and the construction and administration of the tests.

5. CONCLUSION

In conclusion, internationally recognised language tests have created enormous washback, because their popularity has raised awareness of standardised language testing in the teaching community as well as the general public. We would like to stress that the number of candidates is constantly rising year by year, including young learners, which reflects a heightened awareness on the part of the parents of the increasing importance of international language qualifications (see APPENDIX 3).

Despite the good grades and recognition of international certificates by high-quality language schools, what is still missing is their full recognition and integration into the education system, namely state-run schools and universities, due to a general lack of coordination and regulation. If the situation remains unchanged, we run the risk of creating doubt in the general public regarding the usefulness of taking international examinations. Many candidates and parents still have to rely on the vague explanation that these examinations are widely recognised and thus very useful for furthering one's career and education, which is after all why most of them opt for sitting such exams.

Given that a truly European dimension in language education has been embraced in Serbia, all educational establishments must show that it is in the country's best interest and therefore do everything in their power to facilitate its implementation. Despite all the problems, we firmly believe that standardised foreign language testing in Serbia shall successfully be implemented, ushering in a new era of European-class education. After all, an entire new generation of young people reared on the idea of internationally recognised language examinations is reaching maturity and slowly becoming the dominant part of the population and the idea of standardisation in language testing is something they will readily accept.

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SUMMARY

SETTING COMMON STANDARDS IN FOREIGN LANGUAGE TESTING – ALIGNING SERBIA WITH THE REST OF THE WORLD

The aim of this paper is to give an overview of foreign language testing in Serbia, its current state and possible steps towards implementing a unified standard and the long-term benefits such a unification would bring to the quality of language testing and foreign language education in general. This, coupled with the fact that such a standard would prevent redundant testing and the unnecessary waste of effort by both teachers and students, makes setting standards a necessity and not an option.

KEYWORDS: foreign language testing, Serbia, unified standard, teachers, students.

APPENDIX 1

EXAM STATISTICS FOR FRENCH EXAMINATIONS (ALL CENTRES), SERBIA, UNTIL 5 MARCH 2008

Examination A1

Year	Applied	Present	Passed	Applied/Present	Passed
2005	35	34	34	97,14%	100%
2006	240	222	221	92,50%	99,55%
2007	228	218	217	95,61%	99,54%
A1 total until 05-03-08	503	474	472	94,23%	99,58%

Examination A2

Year	Applied	Present	Passed	Applied/Present	Passed
2005	65	62	59	95,38%	95,16%
2006	215	201	198	93,49%	98,51%
2007	222	210	205	94,59%	97,62%
A2 total until 05-03-08	502	473	462	94,22%	97,67%

Examination B1

Year	Applied	Present	Passed	Applied/Present	Passed
2005	63	60	45	95,24%	75,00%
2006	131	123	110	93,89%	89,43%
2007	154	149	133	96,75%	89,26%
B1 total until 05-03-08	348	332	288	95,40%	86,75%

Examination B2

Year	Applied	Present	Passed	Applied/Present	Passed
2005	24	23	17	95,83%	73,91%
2006	73	70	36	95,89%	51,43%
2007	82	78	59	95,12%	75,64%
B2 total until 05-03-08	179	171	112	95,53%	65,50%

Examination C1

Year	Applied	Present	Passed	Applied/Present	Passed
2005	8	8	6	100%	75,00%
2006	24	21	14	87,50%	66,67%
2007	17	17	10	100%	58,82%
C1 total until 05-03-08	49	46	30	93,88%	65,22%

Examination C2

Year	Applied	Present	Passed	Applied/Present	Passed
2006	1	1	0	100%	0,00%
2007	1	1	0	100%	0,00%
C2 total until 05-03-08	2	2	0	100%	0,00%

Information included by permission of the French Cultural Centre, Belgrade, Serbia

APPENDIX 2

Cambridge ESOL Main Suite Exam Grade Statistics in Serbia and Montenegro 2004-2006

KET (Key English Test) (A2)					
Year	Pass with Merit	Pass	Total Pass	Narrow Fail	Fail
2004	n/a	n/a	n/a	n/a	n/a
2005	77%	23%	**100%**	0%	0%
2006	73.1%	25.0%	**98.1%**	0.9%	0.9%

PET (Preliminary English Test) (B1)					
Year	Pass with Merit	Pass	Total Pass	Narrow Fail	Fail
2004	49%	46%	**94%**	2%	4%
2005	45%	44%	**89%**	6%	5%
2006	49%	43%	**92%**	3%	5%

FCE (First Certificate in English) (B2)							
Year	Session	Grade A	Grade B	Grade C	Total Pass	Grade D	Grade E
2004	March	n/a	n/a	n/a	**n/a**	n/a	n/a
	June	16%	34%	32%	**82%**	8%	11%
	December	21%	31%	31%	**83%**	8%	9%
2005	March	n/a	n/a	n/a	**n/a**	n/a	n/a
	June	17%	32%	37%	**85%**	5%	10%
	December	21%	36%	31%	**89%**	2%	9%
2006	March	25%	15%	38%	**78%**	13%	10%
	June	18%	33%	35%	**85%**	6%	9%
	December	16%	31%	37%	**85%**	6%	9%

CAE (Certificate in Advanced English) (C1)							
Year	Session	Grade A	Grade B	Grade C	Total Pass	Grade D	Grade E
2004	March	n/a	n/a	n/a	**n/a**	n/a	n/a
	June	8%	18%	42%	**68%**	15%	17%
	December	12%	14%	47%	**72%**	12%	16%

2005	March	n/a	n/a	n/a	**n/a**	n/a	n/a
	June	10%	12%	48%	**70%**	10%	20%
	December	13%	21%	46%	**79%**	7%	14%
2006	March	8%	16%	36%	**60%**	4%	36%
	June	7%	17%	52%	**77%**	6%	18%
	December	10%	15%	51%	**77%**	10%	14%

CPE (Certificate of Proficiency in English) (C2)							
Year	Session	Grade A	Grade B	Grade C	Total Pass	Grade D	Grade E
2004	June	11%	12%	46%	**69%**	8%	22%
	December	14%	20%	28%	**61%**	10%	29%
2005	June	7%	16%	39%	**63%**	10%	28%
	December	12%	19%	39%	**70%**	7%	22%
2006	June	7%	18%	50%	**65%**	10%	25%
	December	21%	18%	27%	**67%**	10%	24%

Source: www.cambridgeesol.org

APPENDIX 3

Statistics illustrating the steady rise in the number of ESOL candidates in Serbia from 2004 to 2009

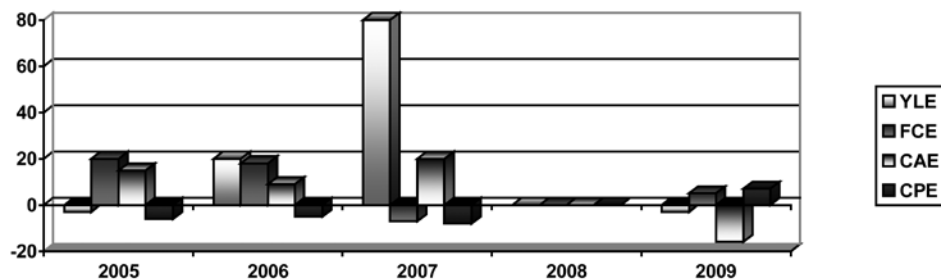| Year	No. of ESOL candidates in Serbia (approx.)
2004	2,300
2005	2,500
2006	2,900
2007	3,100
2008	3,400
2009	3,400
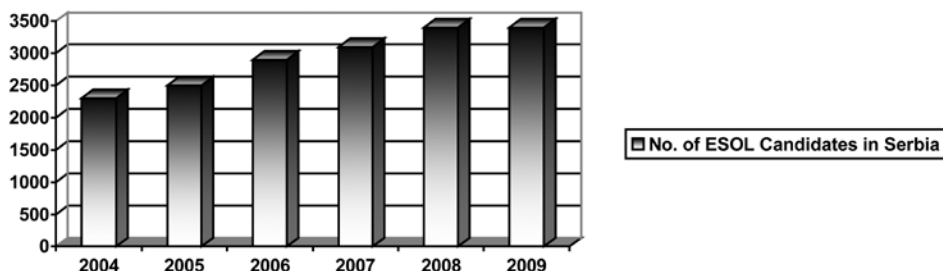
The rise and fall in the number of candidates taking particular examinations:

Year	YLE (Young Learners English) Exam	FCE Exam	CAE Exam	CPE Exam
2005	-3%	+20%	+15%	-6%
2006	+20%	+18%	+9%	-5%
2007	+80%	-7%	+20%	-8%
2008	n/a	n/a	n/a	n/a
2009	-3%	+5%	-16%	+7%

Information included by permission of the British Council, Belgrade, Serbia.

◼ LINGUISTIC AUTOBIOGRAPHIES OR MAKING SENSE OF ONE`S LANGUAGE LEARNING EXPERIENCE. CASE STUDY

ELENA BONTA, RALUCA GALIŢA[1]
„Vasile Alecsandri" University of Bacău,
Faculty of Letters
Bacău, Romania

Cilj ovog rada je da istraži jedan vid ličnog/autobiografskog narativa kao posebnog oblika pripovedanja, koji se smatra kako predmetom tako i načinom istraživanja u obrazovanju. Rad polazi od ideje da jezičke autobiografije predstavljaju važan izvor informacija o iskustvu kroz koje prolaze učenici drugog/stranog jezika, ali i o načinu na koji taj jezik razumeju. Ova analiza se zasniva na jednom prikazanom slučaju i pokušava da odredi razloge učenja, usvajanja i (ponovnog) korišćenja jezika u svakodnevnim životnim situacijama, ili pak odustajanja od takvog cilja. Nakon analize predstavljeni su mogući uticaji koje bi vežbanje i učenje jezičke autobiografije moglo da ima u nastavi jezika i obrazovanju učenika uopšte.

Ključne reči: priča/lični narativ, jezička autobiografija, sadržaj, kontekst, oblik.

1. PRELIMINARIES

Generally speaking, narratives represent modes of communication and offer individuals the possibility of understanding the outside world, as well as the inside one. Among them, an important place is held by personal narratives, considered to be meaning –making tools during individuals' experience (Polkinghorne 1988). They are, according to Pavlenko (2007:164), known under different names: linguistic autobiographies, language learning protocols, language learning accounts, language journals or diaries. They are given a special attention especially in applied linguistics (and not only), due to the fact that they are one possibility of "getting" inside individuals` own world and coming into contact with his/her linguistic experiences and processes of becoming bi- or multilingual under specific socio-linguistic circumstances. It is a fact that individuals find meanings in their own experience and express these meanings in words; in fact, they "use the act of narration to impose meaning on experience" (Pavlenko 2007: 167).

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1   Kontakt podaci (Email): elenabonta@yahoo.com; ralucagalita@yahoo.com

Personal narratives/ autobiographies, along with (non)participant observation, in-depth interviews, reflective journals, document analysis, have become powerful research tools in qualitative research (whose concrete manifestation is represented by qualitative data analysis).

The qualitative research brings into focus of analysis both verbal and nonverbal behaviour with the main goal of finding answers to "why" and "how" of human behaviour. It also conveys experiences that are meaningful and salient to participants to the study, accompanied by participants` feelings, dispositions, interests, value systems, motivations and attitudes and treats them as analytical objectives. Study participants` actions, the situation and the time when they took place are brought together, and the relationship between them is explored, as participants interpret situations and attach different meanings to their behaviour in different contexts. Generally, the qualitative research gets data from video or audio recordings, individual or group written material and field notes, in its attempt of exploring a phenomenon from daily existence. It uses open-ended questions in order to gather data, which then constitute the basis/ "ground" for theory. In contrast to the quantitative research, based on statistics and objective inquiry and operating with surveys and questionnaires, the qualitative research gives participants to the study the possibility of spontaneous expression or adaptability to interaction (in the case of face-to-face interviews) and of complex /elaborate narratives (in autobiographies, journals, diaries). Hence the flexible character of this type of research (adaptation/flexibility, from the part of the participant and flexible style from the part of the researcher in what concerns the instruments he uses for investigation and data processing).

In applied linguistics, both research approaches can be used, as they are not mutually exclusive; on the contrary, although they approach reality in their specific ways, with specific instruments, they complement and support each other. More than this, used together, they increase strengths while eliminating weaknesses of the research (Dörnyei 2007: 45). Thus, the so-called "mixed methods research" (Dörnyei 2007:42), that is, a combination of qualitative and quantitative methodologies, techniques, methods, concepts, has gained ground over the past 15 years. Strauss and Corbin advocate an interplay between the two (Dörnyei 2007: 43) as this strategy ensures the incorporation of "the strengths of both methodologies" (Johnson and Onwuegbuzie 2004: 23), offering a "multi-level analysis of complex issues" (Dörnyei 2007: 45), improving validity of research and offering final results that address to a larger audience than those offered by either of the approaches, operating separately.

Our paper uses the qualitative research only, out of two reasons: on the one hand, we have considered linguistic autobiography as a type of narrative having a direct, flexible and informal style of writing, in which we can feel the participants` deep involvement in their own actions, requiring us to "discover" the innermost meanings they construct through words and behaviour. On the other hand, the paper is meant to offer a possible model of linguistic autobiography data analysis and does not focus on results.

2. FRAMEWORK OF ANALYSIS

Analysing the problem of personal narratives in the context of applied linguistics, Pavlenko (2007) considers that little has been done in the field of personal narrative

analysis and, as a consequence, data collecting is not always followed by a proper analysis of outcomes. Starting from this, she offers a critical review of the analytical framework applied to second language users` personal narrative. She considers that "autobiographic narratives are cultural, institutional, and social productions..." (Pavlenko 2007:173) and must be analysed at a macro-level (the political, economic, cultural circumstances) and at a micro-level (content, context and form), in a very close relationship to one another, as they have a decisive role in explaining how individuals make sense of their experiences in everyday life and contexts.

Bruner (1990) shares the same opinion. For him, narratives represent the basic form through which individuals give an *account* of the way in which they make sense of their experiences, of the world around. He examines the *account* as narrative, starting from the analysis made by Burnett in this direction and from the conception according to which "accounting, in its broadest sense, refers to all attempts to understand and explain experience" (Burnett 1991: 122).

The paper draws especially on Pavlenko`s theoretical framework, which she modestly named "recommendations for systematic analysis" (2007:163) but which proves, in fact, to be a new approach that "encourages the analyst to consider not only what was said or written but also what was omitted and why" (2007:172). The paper analyses one linguistic autobiography from the perspective of content, context and form, considering these elements as being in a close connection to one another. It even tries to interpret the "said" and the "unsaid" in an attempt of identifying how both the linguistic and social self are constructed through awareness, knowledge, attitude and skills acquired in everyday life experience.

3. AIMS OF THE STUDY

The specific aims of the study may be summarized as: 1) trying to explain how contexts (of different sorts) generate possibilities for language learning encounters and varied experiences; 2) establishing the types of specific goals that lead to acquisition/ learning of languages, as well as to their use and re-use in different settings; 3) identifying outcomes of the very complex and (sometimes) painstaking process of learning languages in a multicultural setting; 4) identifying implications for teaching languages and for student education, in general; 5) offering a possible model of written autobiographical data analysis.

4. METHOD

4.1 PARTICIPANTS AND PROCEDURE

A number of 30 linguistic autobiographies (written by teachers of English, students majoring and minoring in English, writers, journalists and artists) were collected during a period of six months.[2] Out of this number, we have chosen one of them for analysis, at

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random.[3] It belongs to a teacher of English and German, aged 31. A Romanian by birth, she faced the difficulties of studying German, she was taught English and French and ended up an English teacher (this explains why the linguistic autobiography is written in English; she intends to use it as a model for her students in class). For convenience, we shall simply name her R (from "respondent") in the course of our analysis.

4.2 MODE OF INQUIRY[4]

The paper combines various approaches: theoretical (presentation of the theoretical background of the problem and of the conceptual framework), interpretive (analysis of the outcomes and interpretation of data followed by conclusions regarding the ways in which the subject made sense of her language learning experience) and critical (critical appraisal of the outcomes).

4.3 OUTCOMES AND DISCUSSION

The information that we have gathered from the linguistic autobiography centers round what Pavlenko (2007:165) calls subject reality (with reference to the manner in which things/events were experienced by our subject), life reality (things and events as they were) and text reality (the ways in which the subject narrates experience), aspects that represent the point at which the macro-level and the micro-level of analysis meet each other.

R`s accounts of events in life (which contributed to her shaping identity as a multicultural individual) become "recollections of events organized into narrative form" (Burnett 1991:122), the purpose of which is not only to describe but also to explain (causes, effects, motivations) with the aim of understanding.

The "performance" (Riessman 1993: 9) of the linguistic autobiography begins with social, affective and psychological dimensions, marking, at the same time, the beginning of the stream of consciousness whose materializations include thoughts, feelings, intentions and memories (Burnett 1991:124).

The first things to be mentioned are those connected with the details circumscribing both explicitly and implicitly the local context of existence (R mentions that she was born in a city whose multicultural aspects were given by the ethnic groups residing in it). This creates, from the very beginning, certain expectations in the reader: to have access to information about the mentioned ethnic groups, to R's encounters with members of the respective ethnic group(s), her acquisitions of linguistic elements from their discourses and the way in which they were/have been able to "act" upon her daily existence and identity.

Mentioning that the linguistic context in which she was born was that in which all the members of the family spoke "standard" Romanian, R hints at sameness within the

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3   We have opted for this technique as we started from the assumption that all linguistic autobiographies we collected could offer the same elements for analysis, with variations in number of experiences, acquired languages, amount of details and manner of presenting things and events.

4   Considering that "A mode of inquiry is a particular stance an analyst takes in order to accomplish an integral part of a research project", Carbaugh (2007:170) mentions the five distinctive modes: theoretical, descriptive, interpretive, comparative and critical.

framework of the immediate social and linguistic context, the one with which most of us are accustomed. Difference is recognized once R has the first "confrontation" with a bilingual context (with people belonging to the Csango ethnic group – a Hungarian ethnic group of Roman Catholics living in a neighbouring village). This first encounter is described in terms of social, cognitive and psychological dimensions of the learning process. Under the circumstances, R does not learn a second language (as expected by the reader). She learns (through discovery, while facing the contextual elements) things about the neighbouring reality: there are people speaking a different language "so close" to her (although she had no idea about their existence) and they cannot understand what she says, the same, as she cannot understand them. The encounter shocks her; she feels "amazed" and "frustrated". The terms, based on adjectives with opposite values, suggest the complexity of the feeling in front of diversity, in a sincere and open recollection. Thus, R acquires knowledge through practice, becomes aware of diversity and difference while experiencing things and contradictory feelings. Yet, she also recollects: "It was only later that I understood what `multiculturality' really meant." It is, in fact, a hint at the natural way of dealing with things: perception is followed by cognition and this does not necessarily happen at the same time.

It is during the second grade in school when R begins her proper linguistic development in a foreign language. Events in the linguistic autobiography are now arranged chronologically. Thus, German is the first language she begins to study while being a child, out of extrinsic motivation (her father was a teacher of German and he tried "to pass" his love for German on to his daughters). Together with this, perception on the new language is revealed: at that moment, German was considered too difficult and so, R stopped learning it. The study of the other two languages, English and French (during secondary school and college) also had extrinsic motivations at their basis: the educational system was offering the options, as part of the first and second compulsory foreign languages programme in school curricula.

Description and explanation become two favourite ways of dealing with things and events. Social, cultural and political contexts mingle with individual experience in R`s life. She mentions the 1989 revolution in the country, which brought about a change in mentality, in education, as well as in the openness towards other countries and cultures along with multiple possibilities of travelling and studying abroad. The motivational development is also to be noticed: "father as a model" is no longer enough. The model of a young fellow beginning her studies abroad gets priority ("I started fantasizing about studying abroad"- mentions R). Extrinsic motivation gives room to the intrinsic one ("I asked my father to teach me German, so that I could pass the entrance examination at the Faculty of Letters") along with a sudden realization of a change in perspectives ("It was the first time in my life when I realized that studying abroad was not just a fantasy, but a dream that could come true."). R forgets about previous difficulties in studying German and she embarks on a difficult "voyage" of acquiring and learning it. We can easily notice how she makes sense of the advantages the study of a foreign language might trigger and how this becomes a springboard for her next "steps" in her daily existence.

She also perceives the revolution as a turning point in her development as a multilingual person. The major event in the country brought, among other things,

the possibility, for her, to study English at school, being taught by foreign teachers (with a direct result in the quality of teaching and improvement in knowledge). This marks another step in R`s developing awareness about language learning (the foreign language professors were strict with Romanian students as they wanted to "push us up over the edge, over the barriers between knowing a certain foreign language and really thinking and writing in that language as if it were the mother tongue") and about the changes in the educational system, with major influence on her development as a person.

As she decided to attend the courses offered by the foreign languages` department at university, she acknowledged that difficulties in learning German were both linguistic ("I remember how hard it was for me to assimilate in such a short time the German grammar and lexical structures suitable for a standard level.") and nonlinguistic ("professors at university were very strict" – a thing that put more pressure on her studies). Determination helped her go beyond limits and hard work was "rewarded": she got a scholarship in Germany. In the new context, R felt, at first, as "a small fish in the ocean" and she could not "find the place in the German society". She could not adapt to people around her (who were all speaking a different language) and "the transition from the Romanian society to a cosmopolitan city was difficult not only from a linguistic point of view, but also from a social and cultural perspective". Expression of feelings is combined with awareness about the multi-faceted aspects involved in the act of learning and living abroad, as well as about her lack of necessary abilities in a multicultural environment. Therefore, the linguistic choices she makes in order to express all these belong to the semantic field of "loss" or "inadaptability".

The reactions in front of the new reality are still alive in her memory: "my mouth would not open and I would blush, panic and stammer". Ambivalent reactions characterize her behaviour: "I always felt the need of using a dictionary although I understood what they were saying". The account may be interpreted as awareness of the need to be like the others and successfully respond to requirements, showing perfect adaptation to the new context. Two new objectives in learning and self-training are also explicitly introduced. R wants to handle the structures of the new required language: German (the language used by all foreign students - natives or non-natives, coming from 50 different countries and with whom she shared the same linguistic context). More than this, she wants to practise French (as she wanted to better understand her French friend, living in the same context and displaying little knowledge of English and no knowledge of German).

What is important, is the fact that it was not only R who strived hard to overcome linguistic and socio-cultural differences, but all the foreign students around her did the same thing, with the same objective ("we were all eager to get on well with each other"), and R was conscious of those efforts and mentioned them in detail ("through desperate gestures and with the help of dictionaries we managed to communicate"). On the one hand, they jointly, through common efforts, tried to reduce differences while on the other, they "brought" into interaction elements of their national identity (enhancing pride for being different and having something to counter-part others` "exhibits"): they cooked traditional meals, taught the others how to dance their national specific dances, offered national drinks to their new friends. Thus, that period was rich for her

in experiences: R *discovered* the taste of "empanadas, chimichurri, asado, dulce de leche or caipirinha cocktails" and along with these, she discovered similar grammatical and lexical constructions between Romanian, Spanish and Portuguese. She also *learnt* that "Paris did not mean only Moulin Rouge, Tour Eiffel or Champs Elisée, but also Matisse, Monet, Gaugain, Tournier, Makine" and also *drew differences* between significant revolutions in Romania (1989) and France (1968). It was through these experiences that R got real understanding of distinctive identities, as a result of various activities and daily experiences and, at the same time, she shaped her own identity among the members of the group as individuals and among them as representatives of various and different other nations from Europe and America. That was also the period in which her identity as a "plurilingual student" was shaped and confirmed in interaction (she "passed from German to English, to French, even to Swedish without great difficulty... and deciphered unknowingly various cultural codes").

The linguistic experience in Germany seemed to have marked her life and, at the same time, the choice of her career as a teacher of foreign languages. Why a teacher of English and not of German? Because that was the only job position she could apply for when she graduated. External constraints played a decisive role in R`s employment. German has remained the second choice and she teaches it, but only in private tuition.

5. IMPLICATIONS FOR TEACHING A FOREIGN LANGUAGE AND FOR STUDENT EDUCATION

Why and how can linguistic autobiographies represent a tool for teaching a foreign language and for student education, in general? The answer is to be found in the multitude of outcomes revealed by our case study itself and which might constitute goals in teaching and educating students. Awareness, knowledge, attitudes and skills are among the outcomes of language learning experience for R and she shares them, as a particular individual living among the others:

a) awareness:
–   regarding efforts of learning a foreign language: ("the efforts paid off and I found myself in the position of getting a scholarship.");
–   regarding (cultural) diversity: people coming from different countries, being of different ages and having different language skills could become friends and get on well together ("In a short time we all became friends and that was quite surprising because we attended the courses of different faculties and we were not the same age.");
–   regarding (intercultural) relationships: it was friendship with those placed in the same linguistic context that acted as a catalyst for their surpassing the difficulties in learning a foreign language ("Our friendship surpassed the difficulties of a foreign language.");
–   regarding efforts at both cognitive and social level: ("We struggled hard to understand and help each other");
–   regarding status: getting multilingual skills and multicultural experience and identifying similarities helped R not to feel alienated or isolated ("I felt close

to the students from the eastern part of Europe, because we were all coming from the old communist block");

–   regarding possibilities of language learning: ("Linguistically I discovered that the process of language learning in class ... differs from the concrete linguistic experiences in a foreign country.").

b) knowledge: about other cultures` values; specific traditions ("I got to know the world by tasting the traditional cuisine."); the way of living and making sense of life; political, linguistic and cultural similarities/ differences between countries; similarities or differences in mentalities.

c) attitudes: openness towards others; friendship; acceptance; respect for others.

d) skills: of interpreting and relating facts; of interacting with the others.

Although one experience may seem irrelevant to readers, used in teaching, either as intensive or extensive reading, the linguistic autobiography can help students find in it an illustrative case study and possibilities of extending reflective learning. It can also contribute to the development of awareness and knowledge, as well as to the formation of multicultural attitudes and skills. On another level of analysis, the example offered by the autobiography may easily call for reciprocity of disclosure (of perspectives, images, actions and feelings).

6. CONCLUSION

Linguistic autobiographies "report" the author`s knowledge and (also) experience with learning about other cultures and with learning languages in general, and they also offer the reader the author`s accounts of how he makes sense of all the experiences he passes through. Introspective and retrospective in nature, these first-person accounts are "learning trajectories", "records of remarkable social repositioning and linguistic accomplishment" (Todeva and Cenoz 2009:16), influenced by various contextual factors. They represent "a wide range of combinations of dialect languages from both similar and very different linguistic families, ...while offering insights into the ways one creates a more fluid and complex identity when positioned in various speech and learning communities." (Todeva & Cenoz 2009:17) At the same time, they are based on reflection, raising awareness, critical thinking and self-evaluation components that need to be developed in students. In other words, they become educative devices.

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SUMMARY

LINGUISTIC AUTOBIOGRAPHIES OR MAKING SENSE OF ONE`S LANGUAGE LEARNING EXPERIENCE. CASE STUDY

The aim of this paper is to offer insights into one type of personal/autobiographic narrative as a special form of accounting, considered not only an object, but also a means/tool of research in education. The paper starts from the general idea that linguistic autobiographies constitute an important source of information about the experience second/foreign language learners pass through, as well as about the way in which they come to make sense of it. One case study constitutes the basis for our analysis, in an attempt of identifying the reasons for which languages are learned, acquired, (re)used in everyday life various settings or, on the contrary, abandoned. The analysis is followed by the presentation of some possible implications that the practice and study of linguistic autobiography may have in language teaching and in student education, in general.

KEYWORDS: account/personal narrative, linguistic autobiography, content, context, form.
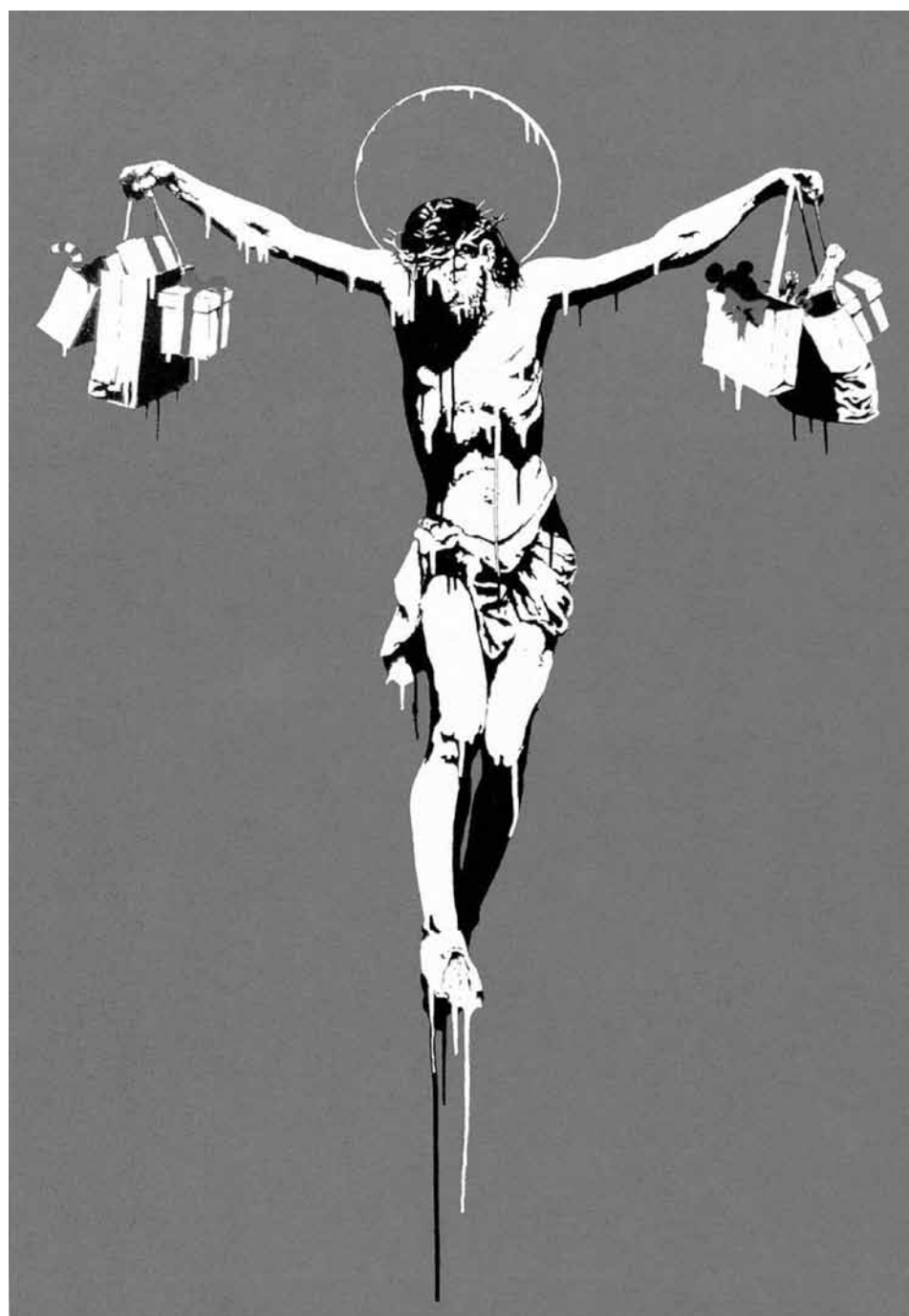
■ THE CONSTRUCT OF READING AND ITS OPERATIONALIZATION IN THE INTERNET-BASED TEST OF ENGLISH AS A FOREIGN LANGUAGE

MILAN MILANOVIĆ[1]
University of Kragujevac, Faculty of Philology and Arts,
English Department,
Kragujevac, Serbia

Ovaj rad se bavi definisanjem konstrukta i njegovom operacionalizacijom putem tekstova i zadataka odabranih kako bi se testiralo razumevanje pročitanog teksta u standardizovanom testu kao što je TOEFL iBT. Kako definisanje konstrukta predstavlja težak zadatak kako za istraživače tako i za iskusne tvorce testova, daje se predlog potencijalnih metoda koje na tom putu mogu biti od pomoći. U drugom delu rada pristupa se analizi sposobnosti koje se smatraju potrebnim kako bi kandidat pokazao da može sa efikasnošću da procesuira pročitani tekst, razume ga i odgovori na pitanja kakva se postavljaju u ovom testu. Tekstovi su iz domena akademske sredine koja ujedno predstavlja i ciljni jezički domen. Imajući u vidu da se ovaj test realizuje uz pomoć računara i interneta, daje se pregled formata ispitnih pitanja koja se koriste u testu i koja, zajedno sa tekstovima na osnovu kojih su formirana, predstavljaju način da se konstrukt operacionalizuje.

Ključne reči: konstrukt, jezičke veštine, razumevanje pročitanog teksta, format ispitnih pitanja, TOEFL iBT.

1. INTRODUCTION

Language tests are intended to measure one or more constructs, which need to be defined and operationalized in a particular test. In all large-scale high-stakes standardized language tests, such as TOEFL iBT, reading is assessed as a constituent part of the overall language proficiency. A standardized test, such as this one, may be fairer to test takers (Powers 2010), because by using multiple methods and formats, it

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1   Kontakt podaci (Email): milanprofa@yahoo.co.uk

helps to reduce "test-method effect"[2] and allows test takers to demonstrate a wider range of their abilities.

In this paper I will discuss constructs of reading and question formats utilized to measure different aspects of the constructs in the Reading section of the TOEFL iBT. The Internet-based Test of English as a Foreign Language takes the integrated-language skills approach to assess not only receptive skills (reading and listening) but also the so-called productive language skills (speaking and writing). This integration of skills means that reading extracts are used as source materials for Speaking and Writing sections. These sections will not be analyzed here, although it must be noted that one such analysis would be more than useful due to potential impact which integration of skills may have on language instruction.

In this paper I will make use of the information available in the ETS's publications targeting prospective test takers and language teachers to reflect on the type of reading constructs the test is intended to measure as well as the question formats utilized to assess test takers' reading skills. The examples provided here are available in free online practice materials (through ETS's website available at http://www.toefl.org).

2. TOWARDS DEFINING A CONSTRUCT

Defining a construct is not an easy task because there are many factors to be considered, with all their various potential influences on test takers' performance and inferences based on that performance. Furthermore, there seems to be no consensus on what constitutes the construct(s) of reading and this, in turn, makes it harder for test developers to rely on the theory of reading in their effort to operationalize it through test tasks. However, the very fact that tests are designed and tasks created signalizes that there is some extent of agreement between the stakeholders on what skills readers/test takers need to possess. How do we define the construct of reading?

The following discussion was Buck's discussion of the constructs of listening, but it seems equally applicable here. According to Buck there seem to exist at least three possible paths: the first is competence-based, meaning that it takes into consideration competences that test takers need to possess. The second is termed "task-based" because it focuses on tasks a test taker should be able to complete (both in testing and real-world situations). The third option is to try and combine the first two (Buck 2001: 102). Buck suggests that the starting point should be to determine the purpose of assessment and specify the target language use situation. If there is no clearly distinguished target language situation, the first path, that of taking the competence-based approach seems the only logical possibility. There are several frameworks developed to facilitate the process of selecting the appropriate competence(s) to be assessed in a test (Bachman and Palmer 1996: 68; North and Schneider 1998; Alderson 2000: 120; Buck 2001: 94; Council of Europe 2001). The selection of the appropriate framework or combining competences outlined in more than one framework will be

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2   For more about "test method effect" refer to Bachman (1990) and Chapelle (2000).

influenced by the purpose of assessment. There is another approach which is applicable in the situations where target language use is explicit. In that case, the construct may be defined in terms of the task corresponding to the target language use situation.

In defining the construct(s) of reading, it is the purpose of reading assessment that determines how the construct is conceptualized and operationalized. Constructs of reading should be based on theory of reading and models which have been developed to assess various aspects of test takers' reading ability. As Alderson states "every test is intended to measure one or more constructs" (Alderson 2000: 118) which will have to reflect the theory from which the ability to be tested is derived. In other words, if a construct is derived from a theory of communicative competence, the abilities to be measured are those of the communicative nature. Consequently, tasks designed to measure such constructs will target the test takers' communicative competence and their responses will provide the basis for making inferences of their ability to use such competence in non-test situations.

The construct is operationalized through reading passages and the tasks/items which are designed to assess test takers' reading abilities. Each of the tasks designed in the test of reading is used to measure a part of the construct. For example, if the construct of reading, in a particular test, is defined so as to include "skimming", it is operationalized by test items requiring test takers to go quickly through the test and identify specific pieces of information in the passage. The construct of reading may be rather complex to include skills such as evaluation, synthesis or categorization. With such construct, test items need to be carefully designed to measure all the abilities identified as the construct. In other words, if the operationalization of the theoretical construct fails to represent all its theoretical aspects, e.g. because it is incomplete, the construct is underrepresented. Construct-underrepresentation is not the only trap that test developers may fall into. A test may be designed so as to assess the abilities which are not specified by the construct definition, which exemplifies construct-irrelevant variance (Messick 1989). For example, if a test taker's performance in a computer-assisted test of reading is influenced by their ability to use the mouse to scroll the text, then maybe the test measures not only the test taker's reading ability but also their computer literacy.

The construct which underlies a language test is detailed in the test specifications. However, often enough test specifications, particularly in high-stakes standardized tests, are considered proprietary information and not easy to get hold of. So how are test users, including test takers, made aware of the construct being measured in a particular language test? This depends on the testing organization as well as on the test purpose. In the first part of this paper, I will provide a description of the Reading section and outline the constructs of reading as measured by this section of the TOEFL iBT, using the information provided in the test preparation materials, more specifically in the ETS's publication entitled "TOEFL iBT Tips: How to prepare for the TOEFL iBT" (ETS 2007). An attempt to define constructs of reading in this test will be followed by specification of reading question formats used to operationalize the construct of reading in TOEFL iBT.

3. DESCRIPTION OF THE READING SECTION OF THE INTERNET-BASED TEST OF ENGLISH AS A FOREIGN LANGUAGE

The Reading section of the TOEFL iBT measures the ability of non-native speakers of English to understand university level academic texts and passages. Test takers are given between 60 and 100 minutes to complete this section which consists of 3-5 texts on different topics. The difference in time allocated to the Reading section comes from the distinction between the short and the long version of the section. In the long version section, test takers are required to read an additional text and respond to additional questions, whose purpose ranges from experimental to equating (for full review of TOEFL iBT refer to Alderson 2009). To secure test takers' undivided interest for all texts within the section, test developers do not reveal which questions are experimental so that the candidates have to attempt every question within the section. Unlike the texts provided in the previous version of TOEFL, i.e. in the computer-based Test of English as a Foreign Language, in which there were four to five texts whose length did not exceed 350 words, in the TOEFL iBT the number of texts remained almost the same (3-5), but the length of the reading passages increased to 600-700 words. The TOEFL iBT uses passages from real university-level textbooks, and the questions, whose number is in the range from 12 to 14 per passage, related to them are developed so as to measure test takers' basic comprehension, their ability to make inferences or read for detail, and a new "reading to learn" tasks are added. The excerpts in the actual test undergo as little modification as possible to ensure that the test measures what it is intended to measure. In some cases, the topic covered by a passage may be totally unfamiliar to test takers, but this is of little importance as the passage contains all the information needed to answer the question. The Reading section is linear, not computer-adaptive, unlike the previous, computer-based test (for review see Banerjee 2003), and allows for a full range of abilities to be measured. This also means that test takers can go back and forth and change their answers, or they can select the Overview tool on their Toolbar (Milanović 2010: 20) to check if all questions have been attempted before submitting their response. Once they have submitted their response, the answers can no longer be retrieved and/or changed. There are words and phrases which are underscored and when clicked on, they open a glossary feature for a test taker to view a definition or explanation of the term. Note taking is allowed throughout the test, but notes are collected and destroyed at the end of each administration to ensure test item security.

4. THE CONSTRUCT OF READING IN TOEFL IBT

The Reading section is aimed at measuring test takers' ability to understand university-level texts (ETS 2007). This leads us to assume that target language situations are those typical of a university campus, in which the abilities of academic reading will be vital for a language user to use the information from the texts for a variety of communication-related purposes. Now that we know what potential target language situations are, we may assume that test tasks designed for TOEFL iBT are those corresponding to tasks students may be faced with in target language situations.

However, it may be argued that it seems that excerpts and tasks used in TOEFL iBT are not entirely authentic, in the sense that academic reading calls for much longer texts than are those used in TOEFL iBT. Another issue raised is that of the nature of comprehension – would test takers ask themselves exactly those questions that can be found in the Reading section? No matter what the answer to this question is, there is no doubt that reading is one of the skills essential for the academic success and for this reason test users expect from a testing service to provide tasks which will address the most important purposes for academic reading.

4.1 PURPOSES FOR ACADEMIC READING AND RELATED CONSTRUCTS

In the ETS's publication, there are identified three purposes for academic reading: Reading to find information, Basic comprehension, and Reading to learn. Although there is no obvious attempt for these to be labelled as the constructs of reading, there seems to be enough information to deduce that the reading construct in the Reading section of the test will address the purposes for academic reading as identified in the ETS publication (ETS 2007):

Reading to find information addresses the issues of reading fluency and rate, so the skills necessary for this purpose include skimming and scanning. The latter is of particular interest in items requiring from a test taker to identify key facts and important information.

Basic comprehension involves understanding the general topic or main idea, major points, important details and facts. It seems logical that if test takers are to grasp details and important facts, they need to understand vocabulary used within the context provided.

Reading to learn is concerned with engaging an array of skills needed to recognize the organization and purpose of a passage and to understand relationships between ideas. This reading purpose also involves making inferences about the ways in which ideas throughout the passage connect. Questions developed to address this purpose include categorizing information within a chart or making a summary by ordering answer choices into "the best" sequence.

The theory is operationalized through selection of texts (in the Reading section) and the test items/questions developed to measure comprehension of the input materials. However, what is measured on a test is not so much the ability as the interaction between the ability and the tasks developed to measure it, so that the use of appropriate tasks "can enhance the validity of [...] inferences, provided they are appropriately chosen and explicitly related to [...] constructs" (Alderson 2000: 117). So what are the appropriate texts and tasks/questions/items to help measure the construct(s)? To attempt to answer this question, the nature of the texts will be referred to and an overview of the most commonly used question formats in the Reading section of the test will be provided.

4.2 TEXTS IN THE READING SECTION OF TOEFL IBT

Reading passages are taken from university-level textbooks, meaning that they represent authentic input data and cover a multitude of subjects a prospective

student could encounter at a university. Regardless of the subject field of the passage, test takers are not required to have any background knowledge of the topic. On the contrary, the influence of background knowledge is what is to be avoided because it may compromise test validity by increasing content bias or resulting in a disadvantage for those test takers who know little or nothing about the topic. For this reason, items are not script-based, i.e. they do not call for integrating information from the text with background knowledge (Pearson and Johnson 1978).

As is the case with any language which forms input in a test, the reading samples may be categorized in many different ways, depending on the purpose of the categorization. Many frameworks of test task characteristics agree that language of the input may be described in terms of its grammatical, pragmatic and discourse features, or they can be utilized while attempting to determine the relationship between the input and expected response (for more on frameworks see Bachman 1990; Bachman and Palmer 1996, Douglas 2000; Chapelle and Douglas 2006; Milanovic 2010). However, it is not intended to provide an analysis of any given Reading section of the test, so the details relating to the above-mentioned features will not be discussed.

4.3 QUESTION FORMATS

The Reading section of the test uses a wide range of selected responses in the form of multiple-choice questions with one or more correct answers. The questions refer to the reading passage they follow and are either textually explicit or textually implicit. They either refer to the information found within one or more passages, requiring that test takers either synthesize information or make inferences about what they have read. Apart from the traditional multiple-choice (MC) question format with one correct answer, the Reading section includes multiple-choice questions with more than one correct answer. To respond to some of these tasks, test takers are required to manipulate the mouse and order the answer choices following the instructions. The same is true for the question format introduced by the latest generation of TOEFL – 'reading to learn' questions. In this question format, test takers are supposed to synthesize information from the passages and manipulate the computer equipment in order to fill in various charts. Throughout the test administration test takers are allowed to see the text, and additional help is offered in the form of the so-called 'glossary feature'. The latter provides an explanation or a definition of a term or special purpose words and phrases (ETS 2007:10).

4.3.1 TRADITIONAL "FOUR-OPTION SINGLE ANSWER" MULTIPLE CHOICE QUESTIONS

The items typical of this format are those requiring test takers to scan the text for key facts and important information, to demonstrate they can identify the main idea, major points, important facts and details, to comprehend an argument or an idea by making inferences, to display their knowledge of grammar and vocabulary in context (Example 1), etc.

Example 1[3]:
The word pose in the passage is closest in meaning to

☐ claim   ☐ model   ☐ assume   ☐ present

Click on an oval to select your answer. To choose a different answer, click on a different oval.

4.3.2 NON-TRADITIONAL "FOUR-OPTION SINGLE ANSWER" MULTIPLE CHOICE QUESTIONS

There are usually two types of questions in this format: Single-answer questions with four choices ask test takers to "insert a sentence where it fits best" while paraphrase questions prompt test takers to paraphrase a sentence from the passage.

In the case of "insert a sentence where it fits best" questions, test takers are prompted to take a look at a certain number of squares (Example 2) indicating where a sentence can be added to a passage. To place the sentence at the appropriate place in the text, test takers are asked to click on a square to add the sentence to the passage. They can change their mind and click on a different square to place the sentence somewhere else. Since the sentence fits best at only one place in the text, this is a single-answer four-choice question format.

Example 2[4]:
Look at the four squares [■] that indicate where the following sentence could be added to the passage.
This made it easy for the artists to paint and display them for the rest of the cave dwellers.
Where would the sentence best fit?
Click on a square [■] to add the sentence to the passage.

Paraphrase questions assesses the test takers' ability to select the answer choice which best expresses the essential information in the highlighted sentence in the passage. Additionally, test takers are informed that incorrect choices change the meaning or leave out essential information. Exploring the relationships between test questions and text in TOEFL 2000 Project, researchers discuss these relationships in terms of types of information requested, type of match, and plausibility of distracters (Jamieson *et al.* 2000: 30). Type of match is of interest for this paper because it refers to "the way in which examinees process text to respond correctly to a question". Specifically, this may include at least four strategies test takers use in processing the text: locating, cycling, integrating, and generating. Integrating tasks seem to be particularly demanding since they require that examinees "pull together two or more pieces of information from the text according to some type of specified relation". In practice this means that test takers

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3   Example taken from http://www.toefl.org, free online practice.
4   Example taken from ETS (2006).

need to be able to make comparisons and/or contrasts, or, for instance, to identify cause and effect relations. (Jamieson *et al.* 2000: 22). This becomes evident in test items which call for paraphrasing information, or making inferences, but it is also evident in the question format discussed below.

4.3.3 "READING TO LEARN" QUESTIONS

New partial-credit "reading to learn" questions with more than four choices and more than one possible correct answer. These questions are aimed at testing the test taker's ability to recognize how the passage is organized and understand the ways in which facts and ideas in different parts of the passage are related to one another (ETS 2007). Test takers are prompted to either sort information and place the text options provided into a category chart (Figure 1) or to complete the summary. The former requires that test takers click on the choices and drag them over the screen to a desired box within the chart. The answers can be changed before the final response is submitted at the end of the section.
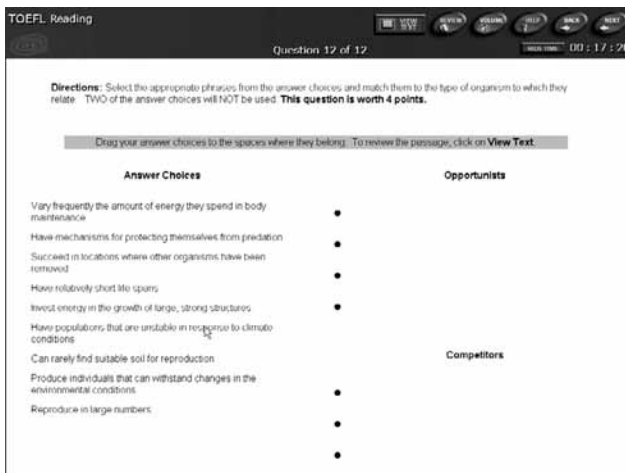

Figure 1: Category chart question example (ETS: 2007)

5. CONCLUSION

In the first part of this paper, what is discussed are difficulties that many researchers have encountered while trying to define a construct of particular degrees of ability in language. There seem to be many different ways to define constructs, and many researchers agree that purpose of assessment and target language use situations, in many respects, determine the way in which a construct will be defined. The second part of the paper is devoted to the analysis of the construct of reading in the Reading section of TOEFL iBT and operationalization of the construct through various texts and

question formats used to measure comprehension. This version of the test makes use of computer technology to create new tasks, taking into consideration issues such as construct-irrelevant variance and "test method effect". Academic reading skills are assessed by addressing the following three purposes for academic reading: basic comprehension, reading to find information, and reading to learn. Since they are aimed at testing academic reading, the reading passages selected for the Reading section cover a wide range of fields that a student would encounter at a university setting, and these passages may be classified as expository, argumentative and historical. Test takers are not required to possess any background knowledge of the topic because the questions being text-explicit or text-implicit refer to the passages. As was the case with previous versions of this test, the current version uses selected responses, although some of the question formats are made possible by computer delivery. Apart from using traditional and non-traditional multiple choice questions with single or multiple correct answers, new 'reading to learn' question format is introduced. Grammar and vocabulary are tested in all sections of the test, but in context rather than in isolation.

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SUMMARY

THE CONSTRUCT OF READING AND ITS OPERATIONALIZATION IN THE INTERNET-BASED TEST OF ENGLISH AS A FOREIGN LANGUAGE

In this paper an effort is made to define the construct of reading followed by the operationalization of the construct through texts and tasks selected in order to assess reading comprehension in a standardized test exemplified by TOEFL iBT. As defining a construct is by no means an easy task for researchers or test developers, a number of potentially useful methods is suggested to help them struggle through test development process. In the second part of the paper, abilities deemed necessary for efficient text processing, text comprehension, and responding to the tasks designed to measure comprehension in this test are analyzed. TOEFL iBT makes use of academic reading as it is academic environment which is defined as a target language domain. Given that the test is administered by computer and via the Internet, there is an overview of question formats utilized in the test in order to operationalize the construct of reading.

■ *ZAPADNI IDEOGRAM* I ORIJENTALNI EGZOTICIZAM: POL KLODEL I VIKTOR SEGALEN

ZORAN SKROBANOVIĆ[1]
Univerzitet u Beogradu,
Filološki fakultet, Katedra za orijentalistiku,
Beograd, Srbija

Nadahnutost Kinom ima važnu ulogu u književnim delima Pola Klodela i Viktora Segalena. Ta dva francuska stvaraoca predstavljaju svojevrsnu sponu između modernizma i književnih tradicija koje su mu prethodile. U tom kontekstu, Klodelovo i Segalenovo zanimanje za kineske književne forme, jezik i pismo predstavlja nagoveštaj modernističkih preokupacija i eksperimenata u kojima su vidljivi kineski uticaji. Klodel, po uzoru na kinesko pismo, nastoji da ikonizuje simbolički sistem u sopstvenom jeziku stvarajući tako autentične pesničke tvorevine, a Segalen nam predstavlja veoma ličan doživljaj Kine, koji je istovremeno bremenit informativnim sinološkim opservacijama. Uticaj koji su Klodel i Segalen ostvarili svojom stvaralačkom percepcijom Kine bio je dvostruk: s jedne strane, oni su zapadnog čitaoca upoznali s vrednim segmentima kineskog kulturnog nasleđa, ali su istovremeno pokrenuli i čitav niz pitanja u vezi sa ulogom, slobodom i strategijama književnika kao objektivnog tumača drugih kultura.

Ključne reči: Kina, Francuska, ideogram, poezija, egzoticizam, alfabet, sinologija, modernizam.

1. KINA KAO EVROPSKA INSPIRACIJA

Kina je dugi niz vekova predstavljala pravi predmet fascinacije za Evropu i njene mislioce. U svom izvanrednom dvotomnom delu naslovljenom *Kineska Evropa* Rene Etjembl (René Étiemble, 1909-2002) definisao je presudne momente onoga što on naziva „sinizacijom Evrope" (Etiemble 1988: 26) od vremena rimskog carstva do kraja prosvetiteljstva. Evropska recepcija Kine i njene kulture menjala se u različitim periodima zapadne istorije, a Etjembl ih podrobno objašnjava iz perspektive filozofskih i političkih agendi.

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1   Kontakt podaci (Email): zoran.skrobanovic@yahoo.com

Takozvana *šinoazerija* (od francuskog termina *chinoiserie*) ili kinoazerija, prisutna je u evropskim umetničkim stilovima još od kraja sedamnaestog veka, to jest od prvih kontakata koji su usledili s pristizanjem artefakata iz Kine preko jezuitskih sinologa i trgovaca. Veoma rano, u Evropi se počelo s proizvodnjom porcelana na kojem su se imitirali kineski motivi, tehničko umeće i kineski karakteri, a u modi su bili predmeti i roba od svile, lakiranog drveta i slično, koji su različitim putevima uvoženi iz Kine. Pomama za kineskim proizvodima i umetnošću ostavila je uticaj na unutrašnju dekoraciju, arhitekturu i uređenje pejzaža, ali je popularnost šinoazerije počela da opada pod uticajem neoklasicizma u umetnosti.

U vremenu koje je usledilo, šira publika, ali i eminentni autori (pred)modernističkog opredeljenja upoznavali su se sa kineskom umetnošću i kulturom preko umetničkih dela, izložbenih eksponata, kao i predmeta u svakodnevnoj upotrebi koji su bili poreklom iz Kine ili su imali kineska obeležja. Galerijski događaji koji su bili ključni za ponovno buđenje interesovanja za Kinu kod Evropljana u drugoj polovini devetnaestog i početkom dvadesetog veka bile su svetske izložbe koje su organizovane u Evropi i Americi, posebno Svetska izložba u Parizu 1867. i 1900. godine, a potom i Izložba kineskog i japanskog slikarstva u Britanskom muzeju (1910-1912). U obema izložbama, na izvestan način, naglašena je dinamika vizuelnog medijuma preko kojih su se Evropljani upoznali s kineskom mišlju, estetikom i pismom. Treba naglasiti da je kineska umetnost u ovom periodu doneta u Evropu i Ameriku kao rezultat imperijalističke politike i čiste krađe, ali je ona istovremeno u očima nadahnutih zapadnih stvaralaca postala sredstvo kineske kulturne moći koje je posmatrače podsticalo da joj se prepuste i pretrpe njen uticaj.

U spletu različitih misaonih uticaja kakvi su sjajni prevodi klasične kineske književnosti francuskih sinologa, popularnost pojedinih nadahnutih prevoda nastalih u devetnaestom veku, kao i percepcija Kine u francuskom kolonijalnom kontekstu, u „Heksagonu" se početkom prošlog veka rađa novo shvatanje kineske kulture otelotvoreno u inovativnim književnim pristupima jednog broja autora inspirisanih Kinom. U delima tih stvaralaca ne radi se više o površnoj šinoazeriji svojstvenoj dotadašnjim umetničkim predstavljanjima Kine, već je reč o mnogo dubljim književnim impresijama koje je Kina, ali i kinesko pismo izazvalo u umovima stvaralaca nove generacije.

U tom kontekstu, značajno je pomenuti takozvane pisce francuskog *egzoticizma* kakvima se mogu smatrati Viktor Segalen (Victor Segalen, 1878-1919) i Pol Klodel (Paul Claudel, 1868-1965) čiji je plodonosni boravak u Kini doveo do ostvarenja čitavog niza književnih projekata. Iako se po svom umetničkom izrazu ne mogu svrstati u stvaraoce modernizma, u njihovim književnim delima susrećemo se sa idiosinkratičnim percepcijama kineskog pisma netipičnim za dotadašnju zapadnu književnu tradiciju. U njihovom pesništvu, poetici i stvaralačkom doživljaju kineskog pisanog sistema uočljiva je preteča onoga na šta u punoj meri nailazimo u zrelom modernističkom izrazu kasnijih autora.

2. UPOZNAVANJE ISTOKA

Pol Klodel je pripadao grupi francuskih pisaca-diplomata kakvi su bili Pol Moran (Paul Morand, 188-1976), Žan Žirodu (Jean Giraudoux, 1882-1944) ili Andre Salmon

(André Salmon, 1881-1969). Tokom svoje briljantne diplomatske karijere, Klodel je bio francuski ambasador u Japanu (1921-1927), kao i povremeni francuski konzul za trgovinu u Šangaju, Handžou, Fudžou i Tjenđinu u periodu od trinaest godina (1895-1907). Klodel nikada nije savladao kineski ili japanski jezik, ali uspeo je da se profiliše kao jedan od vodećih francuskih poznavalaca istočnih kultura. Pisac je raznorodnih književnih dela kao što su *Upoznavanje istoka* (*Connaissance de l'Est*, 1900), *Istočnjački ideogrami* (*Idéogrammes occidentaux*, 1926), *Male kineske pesme* (*Petits Poèmes d'après le chinois*, 1939) i tako dalje.

U svetlu našeg istraživanja, značajna su Klodelova promišljanja ideograma na koje najpre nailazimo u *Upoznavanju Istoka*, posebno u njegovoj proslavljenoj proznoj pesmi *Religija znaka* (*Religion du signe*). Ova zbirka proznih poema značajna je i zbog činjenice da se smatra nekom vrstom književne karike između francuskog simbolizma i modernizma.

Pre odlaska u Kinu, Klodel je bio tek donekle upoznat sa njenim kulturnim dostignućima: uživao je u popularnoj žaponizeriji i crtežima-estampama Hokusaija (Katsushika *Hokusai*, 葛飾北斎, 1760-1849) i Utamaroa (Kitagawa Utamaro, 喜多川 歌麿, 1753-1806), posećivao kineske paviljone na svetskim izložbama u Parizu i naravno, posedovao primerak *Knjige od žada* Žudit Gotje.[2]

U *Upoznavanju Istoka*, očigledni su poetski uticaji Malarmea i Remboa, ali i naglašenost „racionalnih postupaka u stvaranju teksta" i „drugačije estetike", kao i opčinjenost apstraktnom semiotikom novog jezika (Pérez 1995: 21). Predstavljajući kroz zavodljive poetske odlomke sopstveno viđenje kineske realnosti (*Banjan /Le banyan/*, *Bor /Le pin/*, *Svinja /Le porc/*), Klodel se poigrava jezičkim pravilima, leksikom, sintaksom i slikama koje „nisu nezavisne od strukture" (Dethurens 1996: 214). On u kineskom pismu pronalazi inspiraciju za *pismo-sliku* (*écriture-peinture*) koje oslobađa poeziju horizontalnih linija i mehaničkog kucanja.

U docnijim teorijskim razmatranjima svojih poetskih tehnika, Klodel zaključuje: „Iznenada sam došao na zapanjujuću pomisao. Pa da, i mi imamo ideograme i naši prirodni jezici su jednako pogodni kao i kineski za stvaranje grafičke reprezentacije objekata" (1944: 81). Tako je Klodel, na pragu onoga što će u svojim delima raditi Gijom Apoliner i Anri Mišo (Henry Micheaux, 1899-1984), došao na ideju o *zapadnjačkom ideogramu*. On nikada nije insistirao na potpunoj tačnosti svojih analiza etimologije, principa i upotrebe sino-japanskih karaktera, baš kao što se u svom delu *Poetska umetnost* (*Art Poétique*, 1907) poigravao etimološkim implikacijama francuskih reči i slikovnim kvalitetima pojedinih slova.

U *Religiji znaka*, Klodel pravi razliku između romanskih slova koja su u suštini vertikalna i kineskih karaktera koji su u svojoj osnovi horizontalni. Grubo upoznat sa principima kineskog pisma, on zaključuje da „ni u snu ne bismo pomislili da (u kineskom

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2   *Knjiga od žada* (Le livre de jade, 1867) Žudit Gotje (Judith Gautier, 1845-1917) predstavlja zbirku prevoda kineske klasične poezije koja imala presudan značaj za upoznavanje šire francuske, a potom i evropske čitalačke publike s književnom tradicijom Kine. Premda nije savršeno vladala kineskim jezikom, prevodi Gotjeove prenose važne teme iz kineske poetske tradicije i na trenutke pokazuju impresivnu vernost duhu izvornika. Iako se često odlučuje da prilagodi kineski stih inovativnoj ritmičnoj prozi, njene prerade zadržavaju emotivnu uzdržanost i slikovitu evokativnost originala, uspešno ostvarujući stilske kvalitete koji su korespondirali sa onovremenim čitalačkim ukusom, ali i poetskim zahtevima narednih razdoblja.

karakteru) horizontalne linije, na primer, ukazuju na vrste; vertikalne na pojedinačno; oble na grupu obeležja i energija koje svojim raznovrsnim pokretima svemu daju smisao...“ (2004: 26).

Kineski karakter ukazuje na „šematizovano bivstvovanje, skribovanu osobu“, nepokretan je i sintetičan, dok su slova „po prirodi analitična, pri čemu je svaka reč koju konstituišu uzastopni izraz potvrda koje su izrekle oči i glas“ (Claudel 2004: 89). Osnovne tri suprotnosti na kojima počiva odnos između *zapadnjačkog ideograma* i kineskog karaktera su analitično – sintetično, akcija i pokret spram nepokretnosti i vertikalno naspram horizontalnog.

Sve ove suprotnosti mogle bi se sažeti u jedan osnovni kontrast između alfabeta i kineskog pisma koji nam sugeriše Klodel: jedinstvo ili monolitnost kineskih karaktera i deljivost zapadnjačkih slova. To je na izvestan način, upravo suprotno od onih premisa od kojih će, deceniju nakon njega, nadahnut Fenolozinim (Ernest Fenollosa, 1853-1908) teorijama, poći Ezra Paund (Ezra Pound, 1885-1972) u svom osmišljavanju imažizma i vorticizma. Tamo gde je Paund video asocijativno objedinjene pojedinosti koje sačinjavaju kineske karaktere, Klodel vidi nedeljivu celinu. Jasno je da je pravi ekvivalent Klodelovom alfabetskom doživljaju kineskog karaktera u stvari reč, a ne slovo, to jest da je njegov „mimologizam u suštini leksički“ (Genette 1995: 269).
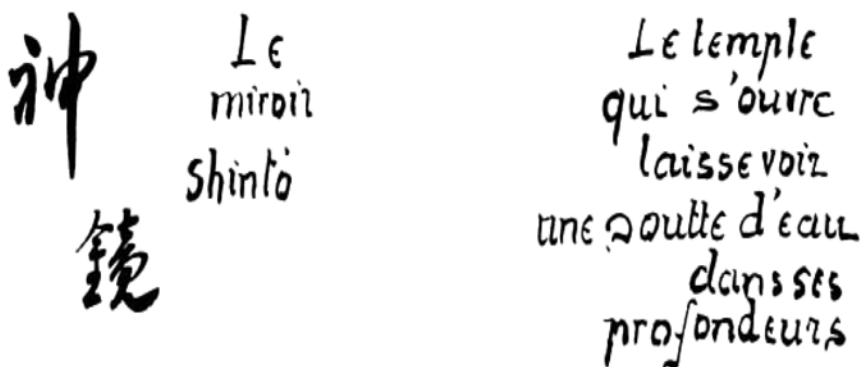
U delima koja su nastala kasnije, kao što je zbirka *Stotinu izraza za lepezu* (*Cent Phrases pour éventails*) koja se danas smatra „haikuom[3] visokog modernizma“ (Eysteinsson, Liska 2007: 705), Klodel će u svojim poemama pokušati i tipografskim rešenjima i kineskim karakterima da sledi estetiku haikua. U jednom od tekstova u vezi sa ovom zbirkom koji je pronađen u Klodelovoj zaostavštini i naknadno preveden, on o svom poetskom postupku kaže:

Samo pisanje igra veliku ulogu, jer u francuskom, kao ni u kineskom, spoljašnja forma slova nije strana izražavanju ideje. Hiljade volšebnih namera skriveno je u kaligrafiji četke samog pisca.

Ono što se pokušava postići rasporedom stihova i reči, umetanjem belina, odgađanjem u praznini bezglasnih suglasnika, znakovima i akcentima, saradnjom između meditacije i izraza, zvukom, glasom, sećanjem, pisanjem i mišlju, jeste da se na taj način otkrije intelektualna vibracija svake reči ili suštinskog dela svake reči onom čitaocu koji je dovoljno strpljiv da se posveti svakoj pesmi, jednoj za drugom, polako, kao kad se ispija šolja vrelog čaja. (Claudel 1992: 8).

Klodel se, dakle, u svojoj poetskoj reprezentaciji i kreiranju pesničkih slika poigrava slikovnim aspektima i karakteristikama pojedinih slova u alfabetskom pismu, prostornim i asocijativnim efektom vokala i akcenata u francuskom jeziku, i nizovima slova u rečima sa ideogramskim karakteristikama. S druge strane, kineski karakteri koji prethode pesmama služe kao „naslov, derivacija ili uzvik“ (Claudel 1992: 12).

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3   Naziv potiče od japanske skraćenice za poetski žanr *povezanih stihova* ili *hankai no renga* (俳諧の連歌), koji se pojavio u Japanu u XVI veku. Iako vodi poreklo od starijih poteskih formi, bio je znatno slobodniji u pogledu formalnih konvencija koje su nametali raniji žanrovi, a pod tim pojmom podrazumevaju se mnogi podžanrovi kao što su *haiku, haibun, haiga* i tako dalje.

神　Le
　　miroii
　　shinto
镜

Le temple
qui s'ouvre
laisse voir
une goutte d'eau
dans ses
profondeurs

Klodelova pesma *Šintoističko ogledalo* iz zbirke *Stotinu izraza za lepezu*, čiji tekst glasi: „Hram koji se otvara daje da vidimo jednu kapljicu vode u dubinama" (Klodel 2002: 42), sa uvodnim kineskim karakterima 神 (šen /shen/-*duh*; *božanstvo*) i 镜 (đing /jing/-*ogledalo*) koje je napisao Klodelov prijatelj Ikuma Arišima (Ikuma Arishima /有島生馬/).

Iako povremeno grafički struktuira svoje poeme u više pravaca, sa vizuelnim diskontuitetima i podelama, za razliku od Apolinerovih *kaligrama*, Klodelove forme nisu mimetičke, pre bi se moglo reći da su afektivno-izražajne po uzoru na japanske haikue, ili da njegove „pesme leže negde između različitih jezika i pisanih sistema kao samostalne nove kreacije" (Hokenson 2004: 238). Njegova upotreba kineskih karaktera, pre bi se mogla uporediti sa ulogom koji oni imaju u *Pevanjima* (*The Cantos*) Ezre Paunda. Oni ne samo da ostvaruju „grafički smisao" (Klodel 2002: 50) Klodelove zbirke, već podsećaju na Paundova nastojanja da ikoničnošću kineskih karaktera svojim *Pevanjima* ulije dinamičnost i vizuelnu sugestivnost, ali i da u njima sažme, kristalizuje značenje svojim ideogramskim poetskim skupovima.

Iako se služi kineskim karakterima kao ikoničkim pomagalom u sopstvenoj poeziji, Klodel je u svojoj poetskoj kompoziciji više okrenut tradiciji japanske tradicionalne poezije kao što je *haiku* ili starijoj kineskoj preteči japanskih pesničkih žanrova kakvi su recimo *isprekidani stihovi* (绝句) koji su na popularnosti dobili za vreme dinastije Tang (唐朝, 618-907). *Isprekidani stihovi* predstavljaju poetski oblik sa po četiri stiha od pet ili sedam karaktera i u njemu su definisane gotovo sve značajnije osobenosti kineske klasične poezije: kratkoća, pomno osmišljeni asocijativni nizovi, skrivena i neizrečena značenja, neupadljivost pesničkog „ja", ali i nedeterminisanost poetskog teksta. Za treći stih se govorilo da ga je najteže napisati, pa su mnogi pesnici počinjali s pisanjem upravo trećeg stiha, a četvrti stih je trebalo da kod čitaoca izazove iznenađenje, ili objavu.

Ne čudi što su upravo neki od prevoda pesničkih oblika iz dinastije Tang, kakvi su *isprekidani stihovi*, predstavljali ishodište modernističkih poetskih tendencija na Zapadu, jer su svojom tematskom opredeljenošću, pesničkim doživljajem stvarnosti, senzibilitetom i pristupom drevni kineski pesnici ovog razdoblja bili neobično „moderni". U svojim promišljanjima razlika između zapadnog i kineskog pisma, Klodel, usled nedovoljnog poznavanja pisanog kineskog jezika, nije dublje analizirao

osobenosti i načela kineskih karaktera. Zanimale su ga „ideogramske" mogućnosti alfabeta i vizuelne sugestije koje može da postigne sopstvenim jezikom.

Ipak, veštom grafičkom primenom kineskih karaktera integrisanih u njegove pesničke oblike inspirisane japanskom i kineskom klasičnom književnom poetikom, Klodel vešto uočava organsku vezu koja postoji između pesme i kaligrafski razigranih kineskih pismena, a koja je karakteristična za kinesku klasičnu poeziju. Njegovi pokušaji ikonizacije simboličkog sistema sopstvenog jezika novom prostornom organizacijom, obogaćeni su i višeznačnim prisustvom kineskih karaktera nastalih pod rasplesanom kaligrafskom četkicom njegovih japanskih prijatelja. Kineskim prisustvom u svojoj poeziji, Klodel je nadahnuo jednog drugog francuskog umetnika, koji je u svojim proučavanjima Kine bio mnogo temeljniji.

3. PESNIČKA ARHEOLOGIJA

Viktor Segalen se sa Klodelom prvi put sreo u Tjenđinu 1909. godine odmah po svom dolasku u Kinu u kojoj će provesti pet godina. Samo jednu godinu pre toga, Segalen je, posle lutanja Pacifikom, nadahnut upravo Klodelovim *Upoznavanjem Istoka* u pariskoj Školi za orijentalne jezike uspešno završio jednogodišnji kurs kineskog jezika. Segalena je zapanjila činjenica da njegov idol, po sopstvenom priznanju, nije znao ni reč kineskog jezika, kao i da se u svojim promišljanjima kineske misli, pisma i umetnosti, uglavnom oslanjao na postojeće francuske prevode.

Segalen se, sa svoje strane, ozbiljno prihvatio uloge budućeg sinologa, koristeći svoj boravak u Kini za čitav niz putovanja i proučavanja koja su rezultirala velikim brojem dela (od kojih su mnoga tek posthumno objavljena) kao što su putopisi *Cigla i crep: dve novele* (*Briques et tuiles*, 1975), *Sinovi Neba* (*Fils du Ciel*, 1985) i *Rene Lej* (René Leys, 1922), zbirke pesama *Stele* (*Stèles,* 1912), *Slike* (*Peintures,* 1916), *Bekstvo* (*Equipée*, 1929), *Ode* (*Odes*, 1963) i *Tibet* (*Thibet*, 1979), kao i raznovrsni arheološki zapisi.

U pogledu Segalenove percepcije i upotrebe kineskog pisma, *Stele* i *Slike* predstavljaju najreprezentativnija dela u njegovom književnom opusu. Svojim *Stelama* - 古今碑録 (*Epitafi u kamenu od davnina do danas*), Segalen je osmislio novi žanr *pesama-stêla*, kao imitaciju natpisa u kamenu na koje je naišao u Kini i prevodima kineske klasične književnosti. U ovim delima, do punog izražaja dolazi ono što karakteriše Segalena još u njegovim ranijim ostvarenjima nastalim kao posledica putovanja po francuskom kolonijalnom prostoru na Pacifiku, a što neki savremeni kritičari nazivaju „egzotražnjom" (Ha 2000: 21).

Rezultat Segalenovog nadahnuća Kinom je lingvistički i kulturološki hibrid u kojem kinesko pismo ima značajnu ulogu. Zbirka je podeljena na stele okrenute ka četiri strane sveta, a ova podela je najverovatnije inspirisana dodatkom u izdanju *Istorijskih zapisa* (史记) Sime Ćijena (司马迁, 145-86 p.n.e.) u prevodu Eduarda Šavanea (Edouard Chavannes, 1865-1918), *Memoires historiques* (Pariz, 1895-1905) u kojoj se govori o epitafu prvog kineskog cara Ćin Šihuanga (秦始皇, 259-210 p.n.e.) ugraviranoj na četiri strane nadgrobnog kamena (Segalen 2007: 1).

Inspiraciju za svoje imitacije, slobodne prevode i nadahnute kreacije kineskih epitafa, Segalen pronalazi u materijalima do kojih je došao na svojim putovanjima, ali

i delima i prevodima eminentnih francuskih sinologa kao što su *Hrišćanski natpisi u kamenu iz Sian-fua* (*La Stele chretienne de Si-ngan-fou*, 1902) Anrija Avrea (Henri Havret, 1848-1901), Kuvrijerovog *Čou Kinga - kineski anali* (Chou King: *Les Annales de la Chine,* 1897) i *Knjige obreda* (*Livre des rites*, 1899), Petijonovih (*Corentin Pétillon, 1810-1861*) *Književnih aluzija* (*Allusions litteraires*, 1895) itd.

Segalenu citati, natpisi ili idiomi na kineskom služe kao uvodi ili srž proznih pesama koje predstavljaju slobodne prevode, interpretacije, rekreirane delove izvornika ili nadahnuće za samostalnu pesničku tvorevinu. On se istovremeno poigrava različitim kaligrafskim punktuacijama teksta istražujući nove teritorije u dotadašnjoj francuskoj poeziji. Za razliku od Klodela, u delovima teksta ispisanim na kineskom jeziku i integrisanim u Segalenova pesnička ostvarenja, prepoznaje se sinološko bogatstvo informacija, aluzija i referenci na kinesku kulturnu i književnu istoriju. S druge strane, kineske reference su Segalenove smernice u građenju sopstvene umetničke stvarnosti. Evo ilustrativnog primera postupka kojima se Segalen služi prilikom upotrebe delova teksta ispisanih kineskim karakterima.

U Segalenovoj pesmi „Ogledala" (*Miroirs*) iz zbirke *Stele*, najpre je vertikalno ispisano na kineskom:

LJUDI KORISTE BAKAR KAO OGLEDALO/ LJUDI KORISTE PROŠLOST KAO OGLEDALO/ LJUDI KORISTE LJUDE KAO OGLEDALO.

Zatim sledi deo pesme na francuskom jeziku:
Ogledala
Cai Ju se ogleda u uglačanom srebru da popravi svoje crne trake
i perle na svojim trakama.
Ako je ruž prebled za njene oči, ili belo ulje presjajno na njenim obrazima, ogledalo je s osmehom opominje.
Savetnik se divi sebi u istoriji, svetla vaza u kojoj je sve jasno: marševi vojski, izreke Mudraca, premetanja sazvežđa.
Odraz koji odatle prima rukovodi njegovim postupcima.

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Nemam ni trake, ni perle, ni velika dela koja moram obaviti. Da bih uredio svoj usamljenički život, proučavam se isključivo u svom svakodnevnom prijatelju.

Njegovo lice – bolje od svakog srebra i drevnih pripovesti – pokazuje mi moje vrline u svakom trenutku (Segalen 2007: 127).

Segalen se u uvodnom kineskom tekstu poslužio anegdotom o caru dinastije Tang, Tajzungu (太宗, 599-649), koju je preuzeo iz *Istorijskih tekstova* (*Textes historiques*, 1903-1905) Leona Vigera (Léon *Wieger, 1856-1933*) u kojoj se kaže da je car nakon smrti svog ministra i omiljenog savetnika Vej Dženga (魏徵, 580-643) rekao ostalim velikodostojnicima: „Ljudi se ogledaju u ogledalu da bi se doterivali; u primerima iz drevne prošlosti da bi prosudili jesu li vredni pohvale ili pokude; i u mišljenju svojih savremenika da bi videli jesu li omiljeni ili ne. Vej Dženg mi je pružao sve tri vrste usluga. S njim sam izgubio svoje ogledalo" (Wieger 1905: 1561).

Kineski tekst nije preveden, jer se Segalen služi kineskim karakterima kao pismom egzotičnim za francuskog čitaoca, otvarajući problematiku onoga što je Kristjan Dume nazvao „sinološkim pitanjem" (1992: 15), jer se takvim pristupom zapadni čitalac lišava potpunog razumevanja teksta. Jedini način da se u potpunosti obuhvate bezbrojne književne i istorijske reference jeste da je čitalac „bilingvalan i... dovoljno upućen u kinesku kulturu" (Hsieh 1988: 10), u protivnom, delovi teksta na kineskom jeziku predstavljaju samo dekorativnu barijeru.

Šezdeset i četiri *stele* (broj heksagrama u kineskoj *Knjizi promena*) u Segalenovom imaginarnom muzeju, predstavljaju istraživanje kulturoloških i epistemoloških prepreka u sagledavanju *drugačijeg*, nudeći rešenje na čisto estetskom nivou. Na (upućenom) čitaocu je da odluči da li su u pitanju prevodi, pseudo-prevodi ili prevodi „nepostojećeg originala" u kojima Segalen stvara svojevrsnu „paralaksu ili međujezik" (Segalen 2007: 7) kroz krhki susret dva jezička i semiotička sistema.

Za Segalena postoje dva načina na koja Kina može biti vaskrsnuta. Pre svega arheološkim istraživanjima koja će ukazati na velika kulturna dostignuća carstva koje se u vreme Segalenovog dolaska proživljava teške trenutke. Segalen je autor opsežnih dela iz oblasti arheologije kakvo je *Velike statue u Kini* (*La Grande Statuaire chinoise*, 1972), a i sam je učestvovao u mnoštvu arheoloških poduhvata. Drugi način je oživljavanje Kine umetnošću, a evo kako Segalen tumači te delove kineske stvarnosti koju nam on književno predstavlja:

> Nije važno reći šta ja mislim o Kinezima (uistinu, ja o njima uopšte nemam mišljenje), već kako ih ja zamišljam... u stvarnom i živom obliku koji je van svake realnosti, a to je u umetničkom delu. (Forsdick 2000: 147).

Takve strategije u prezentovanju kineske misli i kulture svedoče o tome da epitafi nisu slučajno poslužili Segalenu kao inspiracija za prvu zbirku pesama. On, na sebi svojstven način, kao da pokušava da mumifikuje celo jedno živo društvo. Takav pristup sasvim se uklapa u ono što Arif Dirlik naziva kulturološkim impulsom orijentalističke epistemologije koja de-socijalizacijom i deistorizacijom kultura, istovremeno pretvara „orijentalna" društva u predmete divljenja i fosilizovane relikte kojima se pridaju atributi ahistorične prošlosti (1997: 106).

Zbog toga mnogi kritičari Segalenov pristup često upoređuju sa Paundovim *Kitajem* (*Cathay*, 1914). Ali, Paundove imaginarne projekcije kineske drevnosti, pre svega su motivisane čitalačkim doživljajem koji on na taj način želi da proizvede. U Segalenovom slučaju, u pitanju je protivurečna poetika koja istovremeno crpe inspiraciju iz kolonijalnih tumačenja sveta, ali im se i snažno suprotstavlja. Jer, svojim poetičkim insistiranjem na dvosmislenosti i nerazrešivim razlikama, Segalen se u svojim tumačenjima Kine udaljava od egzoticizma. Ono što je strano, za Segalena nije privlačno zbog svojih estetskih kvaliteta, već zbog toga što „šokom raspolućuje (pesničko) *ja* na višestruka sopstva" (Healey 2003: 48).

Na taj način, Segalen u svojim delima razvija idiosinkratičnu dijalektiku putopisca u kojoj mu Kina služi pre svega da kroz recepciju elemenata „drugačijeg" otkrije drugog sebe. Govoreći o nastanku francuskog modernizma, Hujsen (Andreas Huyssen) primećuje da je „modernost za Francuze pre svega, mada ne i jedino, estetsko pitanje

vezano za energije koje se oslobađaju namernom destrukcijom jezika i drugih oblika izražavanja" (1986: 203).

Spoznaja o raspolućenosti sopstvene ličnosti predstavlja jedan od prvih koraka ka svesti o varljivosti jezika i nemogućnosti mimezisa. Tako je Segalen još na samom početku veka smelo otvorio vrata modernističkoj i književnoj analizi pesničkog sopstva razapetog između stvarnosti i imaginacije u njegovom doživljaju života. Isto tako, značenjski bremenitim sinološkim opservacijama koje je protkao kroz svoju poeziju, Segalen je anticipirao obuhvatnije tumačenje elemenata kineske kulture na koje kasnije nailazimo u delima velikih stvaralaca modernizma.

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SUMMARY

WESTERN IDEOGRAM AND ORIENTAL EXOTICISM:
PAUL CLAUDEL AND VICTOR SEGALEN

China as inspiration plays an important role in the literary work of Paul Claudel and Victor Segalen. The two French authors may be regarded as a missing link between Modernism and the literary traditions that preceded it. In this context, Claudel's and Segalen's interest in Chinese literary forms, language and script represents an anticipation of the later modernist preoccupations and experiments based on Chinese influences. Taking Chinese script as a role-model, Claudel attempts to iconize the symbolic system in his own language, thus creating new and authentic poetic forms, whereas Segalen introduces a very personal perception of China enriched with informative sinological observations. With their creative perception of China, both Claudel and Segalen succeeded in exerting a double influence: on one hand, they acquainted the Western reader with various valuable segments of Chinese cultural traditions, and on the other, they also provoked a series of questions concerning the role, freedom and strategies of a writer as an objective interpreter of other cultures.

KEYWORDS: China, France, ideogram, poetry, egzoticism, alphabet, sinology, Modernism.

■ THE MOBILITY OF SEXUAL IDENTITY AND THE ANDROGYNOUS VISION IN VIRGINIA WOOLF'S *ORLANDO*

NINA SIRKOVIĆ[1]
University of Split,
Faculty of Electrical Engineering, Mechanical Engineering and Naval Architecture,
Department of General Courses,
Split, Croatia

Suvremeni koncept identiteta obuhvaća fluidne i dinamične odnose između pojedinca i političkog, društvenog i kulturnog okruženja u kojem se on nalazi. Budući da se zbog utjecaja putovanja, nomadizma, dijaspore, kulturne hibridnosti i sličnih društvenih kretanja granice pomiču sve dalje, javljaju se potpuno nove konfiguracije identiteta. Kako se "nova geografija identiteta" i rod kao jedna od njenih sastavnica uklapaju u androginu viziju u romanu *Orlando* Virginije Woolf? Mobilnost spolnih identiteta likova iz romana, te kolebanje između dva spola postavljaju zahtjev za preispitivanjem ne samo određenosti spolnih razlika i njihovih međusobnih odnosa, nego i same stvarnosti u kojoj živimo.

Ključne riječi: Virginia Woolf, *Orlando*, *Vlastita soba*, identitet, rod, androginija.

Orlando, a novel which was in the beginning meant to be "a writer's holiday" (Woolf 1978, 2: 134) is in many aspects different from the rest of of Virginia Woolf's work. The novel is dedicated to Vita Sackwille-West and Woolf's first intention was to describe a portrait of Vita as Orlando, a young nobleman. The satiric tone of the novel, plenty of fictional and fantastic, even grotesque events and descriptions, together with playing with historic time (in 350 historic years Orlando only grows 20 years older), make it difficult to answer the question: What kind of a novel is *Orlando*?

Despite bearing the subtitle of *"A Biography"*, it is far from being a classical biography. The novel contains both biographical and autobiographical elements. *Orlando* was inspired not only by Vita and her ancestry, but also by her family estate Knole, which was as much the inspiration as Vita was herself. The novel is sometimes considered as a parody of a biography (Lee 1999: 515), as well as a fantasy-biography (Topping Bazin 1973: 139), a novel about writers (Pomeroy 1978: 506), the largest and

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1   Kontakt podaci (Email): nina.sirkovic@fesb.hr

most charming love letter in literature (Nicholson 1993: 9), and even as a biographical novel about an androgynous creature (Nathan 1964: 102).

Orlando is a character who must first discover himself to be able to create art and through this process and more than three hundred years of experience he changes his sex – a young nobleman becomes a woman poet. This fact helped Woolf to talk about two important matters: the problem of gender and a new concept of identity, two issues which later became crucial for feminist research.

The story about clothes is actually the story about gender. From their birth, people are determined by their clothes, and they are expected to act in the way appropriate to their sex. Clothes determine both the way a person looks at the world and the way s/he acts, according to her/his points of view. But the clothes can be deceptive too; they become just a symbol for something that is hidden beneath. When he was already a woman, Orlando used to disguise as a man, first as a gypsy, and later as a nobleman. Speaking of clothes, the biographer ironically mentions they have more important function than just to keep us warm. They change our view of the world and the world's view of us. Sometimes, it seems that the clothes wear us and not we them – we can wear the clothes of one sex and can disguise the other sex underneath. The attitudes of men and women towards life are completely different: the man looks the world right in the face, "as if it were made for his uses and fashioned to his liking" (Woolf 2003: 92). The woman takes a sidelong glance at the world, full of subtlety and suspicion. The question is, if they had worn the same clothes, would they have had the same outlooks?

Modern theories have proven that different race, gender and sexuality, as well as social, political, cultural and other specific backgrounds influence the concept of identity. New geographies of identity insist on dissolving the boundaries due to movement, travel, nomadism, diaspora, cultural hybridity etc. so the new configuration of identity can take place.[2] Identity is multiple, contradictory, situational, relational and fluid. The term *identity* consists of a double meaning: it denotes something which is specific, different from the other, but at the same time, it also denotes sameness, belonging to a group, a kind of commonality (as in the word *identical*) (Stanford Friedman 1999: 19). Orlando is a romantic hero who travels through centuries. First he is a man, but becomes a woman. He is a nobleman in the curt, but prefers the company of lower cases. He experiences love with exotic Russian woman, spends some time in the oriental world with Turks, joins gypsies, travels with them and finally settles at home again. He falls and rises and proceeds on his way guided by his supernatural gift, charm, wit, curiosity and love for life itself.

The central event in the novel is Orlando's transformation from man to a woman. But, in the end we have to ask ourselves: What is Orlando? Is she the young nobleman, the Turkish ambassador, the gypsy, the affirmed poet? What is her real identity? The mobility of Orlando's sexual identity, as well as of other characters' in the novel destroys

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2   Susan Standford Friedman, who coined term, argues that "the new geography of identity" stresses the interaction of gender with other forms of power relations based on cultural categories such as: race, class, sexuality, religion, ethnicity, age, etc. This kind of geography is dynamic and moves through socially constructed spaces. It performs a kind of dialectic that reflects opposing movements in the world today, revolving around the issue of identity. S. Stanford Friedman, *Mappings: Feminism and the Cultural Geographies of Encounter*. Princeton University Press, New York, 1999.

the idea of a single, unitary identity. Each character has male and female components in his/her identity. The greatest vacillation of sex occurs in Orlando, who, after she had changed sex, still continued to disguise herself. A woman who lived for thirty years of her life as a man and assimilated all the experiences from both sexes, succeeded in escaping from the traditional polarities of sexual classifications and stereotypes of society. The ambiguities of gender and sexuality have lead to an intermixture of identities. The character of Orlando is an intermix between masculine and feminine, heterosexual and homosexual, English and foreign, "civilised" and "savage" (Kaivola 1999: 254). This meeting of differences can be interpreted from the viewpoint of modern theories of identity, which appeared almost seventy years after the novel was written.

Orlando is a young nobleman in Queen Elisabeth's court. The very first sentence of the novel: "He – for there could be no doubt of his sex, though the fashion of the time did something to disguise it – was in the act of slicing at the head of a Moor which swung from the rafters" (Woolf 2003: 5) invites the reader to doubt that there is something hidden beneath this immature, but typically masculine action, as well as beneath the clothes which apparently hide his maleness. The appearance and the action do not go together; there is certain ambiguity about Orlando's character from the very beginning. His outer looks are also a kind of a mixture of male and female characteristics: "The long, curled hair, the dark head bent so reverently, so innocently before her, implied a pair of the finest legs that a young nobleman has ever stood upright upon; and violet eyes; and a heart of gold, and loyalty and manly charm" (Woolf 2003: 10). He looked shy and innocent, and "there was a serenity about him always which had the look of innocence when, technically, the word was no longer applicable" (Woolf 2003: 11). But his appearance was deceptive, because, after he had fallen in love for the first time, he recollected his previous lovers: "Whom had he loved, what had he loved, he asked himself in a tumult of emotion, until now? An old woman, he answered all skin and bone. Red–cheek trulls too many to mention. A pulling nun. A hard–bitten cruel– mouthed adventuress" (Woolf 2003: 18). Orlando was anarchic and socially unsettling, but his love for Russian princess Sasha changed his point of view forever; he was happy as never before. After she left him, he was desperate, full of rage and swore at her in a typically manly way:"... he hurled at the faithless woman all the insults that have ever been the lot of her sex. Faithless, mutable, fickle, he called her; devil, adulteress, deceiver" (Woolf 2003: 30).

After this great disappointment Orlando falls into a trance-like seven day sleep after which he turns to reading books, trying to forget his sorrow and solitude, and, unlike men at that time, he turned again to writing, which was considered "an inexpiable disgrace" (Woolf 2003: 37) for a nobleman. He had a kind of "glamour" (Woolf 2003: 60), a kind of rare gift, beside his power made of beauty and birth. But despite all this, Orlando felt empty and unhappy. The episode with the Archduchess Harriet, who turned out later to be the Archduke Harry, made him flee from England to Constantinople.

As the ambassador in Turkey, Orlando enchanted people there too. He became "the adored of women and some men" (Woolf 2003: 61), but the tedious protocols and boring diplomatist's duties and conversations made him even more depressed than before. He preferred dining with his dogs, talking to them in English. Sometimes he used to sneak out disguised and mingled with the crowd, strolled through the bazaars,

or even went to the mosque. He suddenly fell into seven-day sleep again and woke the day when the Turks rose against the Sultan and set fire to the town. He stretched himself, rose, and looked at himself in the mirror and discovered that he was a woman. The strange, sudden and unexpected change of Orlando's sex at the age of thirty strikes the reader, but it did not strike Orlando who does not show any surprise:

> Orlando had become a woman there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity. Their faces remained, as their portraits prove, practically the same. His memory – but in future we must, for convention's sake, say 'her' for 'his', and 'she' for 'he' – her memory then, went back through all the events of her past without the encountering any obstacle. (Woolf 2003: 67)

The narrator simply slips from the pronoun 'he' over 'they' (meaning both sexes) to 'she'. For a short time, there were two persons contained in one identity, but the next moment he speaks of one person again. Although it seemed in the beginning that Orlando remained the same, the changes happened gradually. After he had become a woman and was regarded as such, she experienced different attitudes and expectations towards her as a woman. She remembered her own insistence on women being obedient, chaste, scented and dressed neatly and felt as trapped in her own stereotypes. She was not definitely sure of her sex; she censured them both equally, since she belonged to both of them and knew the secrets and weaknesses of each. It was a difficult state of mind to be in, since "the comfort of ignorance seemed utterly denied to her" (Woolf 2003: 77).

After returning to England again, Orlando had problems in being accepted as a woman, but, after it was legally proved, she could inherit her own house and continue living as a woman. But as a woman, she continued liking women as she did before, "and if the consciousness of being of he same sex had any effect at all, it was to quicken and deepen those feelings which she had as a man" (Woolf 2003: 79). In a way, Orlando calmed down, became wiser and less impulsive. She lost some illusions and developed a spirit capable of resistance. She lived more peacefully, but never fully accepted that she was a woman; she still sometimes reacted like a man who thinks of women as nuisances.

Feeling that the life had escaped her, Orlando started to go out at night again. This time she found clothes she had worn when she was a nobleman and went out disguised. She joined the company of prostitutes, who at the beginning roused in her all the feelings of a man, but after she admitted herself to being a woman, she enjoyed female company. As a man, Orlando loved women, but as a woman, she enjoyed the love of both sexes. When she married the seaman and adventurer Marmaduke Bonthorp Shelmerdine and by the way becomes mother of a boy, her feelings for her former lover Sasha arise again, when she meets her in a department store. Although Sasha is fat and lethargic now, she retrieves old memories and emotions within Orlando.

Because Orlando gathered within herself all the male and female experiences, she was exquisitely skilled in many things, she knew more about crops than any famer, she could drink with the best, liked games of hazard and rode well. She was a real hero. On the other hand, she could burst into tears upon the slightest provocation. Like most women,

she did not know much about geography, mathematics, and to travel south meant to her to travel downhill. The biographer concludes: "Whether, then, Orlando was most man or a woman, it's difficult to say and cannot now be decided" (Woolf 2003: 93). The truth about Orlando and his/her identity is explained in the form of a dilemma: "Different though the sexes are, they intermix. In every human being a vacillation from one sex to the other takes place, and often it is only the clothes that keep the male or female likeness, while underneath the sex is the very opposite of what it is above. (Woolf 2003: 93)

Makiko Minow-Pinkney (1987: 128-129) points at the incident in the book which best reveals that sex is not a nature, but a social product: as soon as Orlando, as a woman returns to England, her sex comes under legal deliberation.[3] "Thus it was a highly ambiguous condition, uncertain whether she was alive or dead, man or woman, Duke or nonentity" (Woolf 2003: 125). After a hundred years, the lawsuit is settled, Orlando's sex is pronounced female and Orlando's womanhood was admitted by the court. Consequently, she gained possession of her title, her estate and the house, but the judgement does not admit female descendants hereafter. The impression is that Orlando got such a favourable verdict just in order to avoid the property falling into hands of three gypsy sons of Rosina Pepita whom Orlando allegedly married while working as ambassador in Turkey. In any case, womanhood is removed from the possibility of gaining any inheritance.

Orlando vacillates between two sexes; after he had become a woman, she still disguised herself in male clothing. The other characters also show a kind of uncertainty about their sex. When Orlando sees Sasha (whose name can also be female as well as male) for the first time, he is not sure if it is a boy or a woman:

> (...) he beheld, coming from the pavilion of the Muscovite Embassy, a figure, which, whether boy's or woman's, for the loose tunic and trousers of the Russian fashion served to disguise the sex, filled him with the highest curiosity. The person, whatever he name or sex, was about middle height...(...) When the boy, for alas, a boy it must be – no woman could skate with such speed and vigour – swept almost on tiptoe past him, Orlando was ready to tear his hair with vexation that the person was of his sex...(...) But the skater came closer. Legs, hands, carriage were a boy's, but no boy ever had a mouth like that; no boy had those breasts... (...) She was a woman. (Woolf 2003: 17)

Sasha turned out to be a woman, but, just as her sex was deceptive in the beginning, her character was also more man like. She was passionate, uncompromising, daring, free and exotic, so much different from other women in the court. This extravagant person became the love of Orlando's life.

Concealment of sex and disguise are the essence of Orlando's relationship with the Archduchess Harriet. This tall, ugly woman who resembled a hare, startled, but obdurate, had a lot of male characteristics: she could ride well and showed great taste in wines and knew much about firearms. When Orlando was a young nobleman, she occupied him so much, that he had to escape far away to Turkey just to get away from her. Later,

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3   See Minow-Pinkney (1987: 133-134).

when Orlando returned to England as a woman, Archduchess Harriet appeared again. When Orlando turned to the Archduchess to offer her some wine, she beheld "... ▫ in her place stood a tall gentleman in black. A heap of clothes lay in the fender. She was alone with a man" (Woolf 2003: 17).

The Archduke revealed himself as a man, who he had always been, but seeing young Orlando as a nobleman, fell so deeply in love wit him, that he tried to seduce him disguised in a woman. Now, when Orlando was a woman, his love remained the same, and he tried again (unsuccessfully) to win her heart. Clothes again serve both to conceive and reveal a person's sex.

The marriage of Orlando and Shell, the relationship which is permeated through friendship and a deep mutual understanding is a bond between two similar ambiguous creatures. The most intense moment of their relation occurs when they recognize the reversed sex in each other:

"You're a woman, Shell!" she cried.

"You're a man, Orlando!" he cried.

Never was there such a scene of protestation and demonstration as then took place since the world began. (Woolf 2003: 124)

Throughout the whole novel, Orlando represents an intermix of alternating genders. She is an androgynous creature, but her character does not consist of both sexes - she is in constant change; either s/he changes sex, or pretends to. Orlando vacillates from one sex to another and shows that feminity is an inherently unstable position, or, as it consists of putting on and off the identities either of one or the other sex. (Bowlby 1997: 51) The idea of an androgynous creature which will assimilate all the male and female characteristics in a single person does not function in the case of Orlando. Woolf's androgynous vision represented in *A Room of One's Own*, where a person should be woman-manly or man-womanly, is not the same as in *Orlando*.

Woolf's idea of a man and a woman getting together into the taxi reflects the romantic idea of the fusion of two sexes in order to get the unity of mind. Tracing the originally Coleridge's idea of an androgynous mind, Woolf explains her vision of a mind which is incandescent, unimpeded and free from all the prejudices, grievance and anger. Our mind often changes its focus, bringing the world into different perspectives. Women sometimes experience a splitting off of consciousness, which can be rather uncomfortable. Woolf tries to find a state of mind in which nothing should be held back. Through the scene of a man and a woman getting into the taxi together, the mind, which was divided in two, has come together in a natural fusion. An androgynous mind is formed, after it has absorbed all the male and female experiences together. The mind acquires then a harmonious balance between male and female elements. Woolf mentions Shakespeare as an example of an androgynous mind. An artist should avoid the notion of his/her sex. As the narrator in *A Room of One's Own* says, "it is fatal to be a man or a woman pure and simple; one must be woman- manly or man-womanly" (Woolf 1998: 136).[4]

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4   Woolf's idea of androgyny caused disputes among critics. E. Showalter argued that the idea of an androgynous mind was a way of Woolf´s own escaping from herself (see E. Showalter, *A Literature of Their Own*, the chapter "Virginia Woolf and the Flight into Androgyny" and Toril Moi´s answer to her in the essay " Who´s Afraid of Virginia Woolf?" in *SexualTtextual Politics: Feminist Literary Theory*), Nancy Topping Bazin wrote about the idea of androgyny, which is present in all Woolf's novels in *Virginia Woolf and the Androgynous Vision*.

In *Orlando* there is no fusion of opposites, hence, there is no androgynous mind. Orlando's character subsequently becomes androgynous, but there is never balance and harmony either in her mind, or in her heart. The gender distinctions are still present, even as they intermix. In A *Room of one's Own* there are two bodies which form one mind, whereas in *Orlando* there is one body, but there is no unity of mind. The intermixture of alternating genders does not mean fusion into homogenous unity; when Orlando slides from man to woman, there is no unique image of her personality. She is aware of the many 'selves' that a person consists of. Speaking of possible 'selves' of Orlando, the biographer says:

> Choosing then, only these selves we have found room for, Orlando may now have called on the boy who cut the nigger's head down; the boy who strung it up again; the boy who sat on the hill; the boy who saw the poet; the boy who handed the Queen the bowl of rose water; or she may have called upon a young man who fell in love with Sasha; or upon the Courtier; or upon the Ambassador; or upon the Soldier; or upon the Traveller; or she may have wanted the woman to come to her; the Gipsy; the Fine Lady, the Hermit; the girl in love with life; the Patroness of Letters...(...)...all may different and she might have called upon any of them. (Woolf 2003: 153)

All these identities are parts of the answer to question: What is Orlando? The opinion that Woolf did not offer the idea of androgyny as a solution, but as rather as an ideal seems to offer an answer. Speaking of two different kinds of androgyny in *A Room of One's Own* and *Orlando* Karen Kaivola (1999: 257) stresses the social and historical situation at the time both works were written. Under the threat of incoming fascism, Woolf tried to put forth an ideal of human unity in A *Room of One's Own*, whereas in *Orlando* there is incitement to greater social and sexual freedom. Both visions are utopian, but *Orlando* is a fantasy novel, which started as a joke and involuntarily became serious. *Orlando* is fluid and dynamic, and its androgyny is active, mobile, and unstable; it is a demonstration of the groundlessness of existing differences and the proof of multiple selves.

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SUMMARY

ORLANDO: THE MOBILITY OF SEXUAL IDENTITY AND THE ANDROGYNOUS VISION

The modern concept of identity implies fluid and dynamic relations between an individual and political, social, cultural and other specific backgrounds. As the boundaries tend to dissolve due to travel, nomadism, diaspora, cultural hybridity etc. the new configurations of identity take place. How do the "new geography of identity", and gender as one of its constituents fit in the androgynous vision of Virginia Woolf, presented in her novel *Orlando*? The mobility of sexual identities of the characters in the novel and the vacillation between one sex and the other raise issues not only of the determinability of sexual difference and the relationship between masculine/feminine, but also of the reality of life itself.

KEYWORDS: Virginia Woolf, *Orlando*, *A Room of One's Own*, identity, sexual vacillations, gender, androgyny.

■ MARGARET ATWOOD'S *SURFACING*: QUEST FOR THE OTHER, FINDING THE SELF

BILJANA VLAŠKOVIĆ[1]

Univerzitet u Kragujevcu, Filološko-umetnički fakultet,
Odsek za anglistiku,
Kragujevac, Srbija

U radu se analizira roman *Izranjanje* Margaret Etvud kao autorkin doprinos razumevanju pojma Drugog, sa posebnim naglaskom na njegovu vezu sa kanadskim identitetom i ženskim iskustvom. Istraživanje je prvenstveno fokusirano na psihoanalitičko i filozofsko zaleđe koje se očitava u glavnim temama romana i otkriva u istim tragove Lakanovih, Levinasovih i Hegelovih razmatranja o pojmu Drugog i drugosti, kao i tragove Huserlovog pojma intersubjektivnosti, odnosno dvojnosti sopstva i drugog. Psihoanalitički i filozofski pristup romanu pokazaće da je Etvud predstavila kanadsku divljinu, jedan od glavnih simbola u njenim delima, kao drugost ili doppelgänger glavne junakinje romana, koja mora da se pomiri sa njom kako bi povratila ono što je izgubljeno: vezu sa Majkom Prirodom, najbitnijim delom karakterističnog 'kanadskog potpisa'.

Ključne reči: M. Etvud, *Izranjanje*, sopstvo, Drugi/drugost, identitet, ludilo, psihoanaliza, filozofija.

1. CANADIAN OTHERNESS

> "It seems to me that Canadian sensibility ... is less perplexed by the question 'Who am I?' than by some riddle as 'Where is here?'" – Northrop Frye (1995)

When Margaret Atwood articulated the early settlers' hardships in her 1968 and 1970 poetry collections (*The Animals in That Country* and *The Journals of Susanna Moodie* respectively), she made Canadian wilderness the most significant image and yet ambiguous in its role. The early settlers' experience can be compared to that of an archaic man who worshipped the whole of nature as the Triple Goddess, who was seen as the creator of all things and a source of continual rebirth, but also as a fearsome

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1   Kontakt podaci (Email): biljanavlaskovic@gmail.com

power and a bringer of death (see Petrović 1999: 27-41). The same ambivalent feeling towards nature haunted the settlers' imagination, as Atwood described in her poem "Progressive Insanities of a Pioneer":

> He stood, a point
> on a sheet of green paper
> proclaiming himself the centre,
> with no walls, no borders
> anywhere; the sky no height
> above him, totally un-
> enclosed
> and shouted:
>
> Let me out! (Atwood 1968: 36)

Daunted by the inability to determine '*where* here is', they tried to ascertain '*what* here is' instead, by building borders around them and keeping nature out, rather than keeping *with* nature. However, the attempts to do without nature proved futile – "it is still no place for an English gentleman", Atwood (1987: 111) has Susanna Moodie say from beneath her grave – and led to a self-induced feeling of otherness in relation to Canadian wilderness, which became a recurrent motif in Atwood's writings, functioning "as geographical location marker, as spatial metaphor, and as Canada's most popular cultural myth" (Howells 1996: 21). In Atwood's novel *Surfacing* (1972) wilderness is represented as the Canadians' "own distinctive national space" (*Ibid.*) where, instead of dispensing with it, the unnamed heroine of the novel has to learn to go back to her roots so as to rediscover her Self. This paper explores *Surfacing* as Atwood's contribution to the understanding of the concept of Other, which she skillfully embedded in her short novel by making it pregnant with meaning. The analysis will show that going back to the roots means becoming one with nature again and resolving the alienation which is created by the separateness between people and nature. Joseph Campbell's stages in the rites of passage, separation – initiation – return, will correspond to Hegelian thesis – antithesis – synthesis and explain the narrator's quest for the appropriate language suitable to describe her new-found Canadian and female identity. Moreover, I will argue that Atwood's perception of otherness as part of 'Canadian signature' is successfully embedded in the novel's main themes and is related to different philosophical concepts of the Other, such as those of Jacques Lacan (language and symbolic order), Emmanuel Lévinas (ecstasy and insanity), Hegel (master-slave dialectic), Edmund Husserl (intersubjectivity), etc., covering a whole range of various options for achieving the synthesis between the Self and the Other.

2. MADNESS AS A MIRROR-IMAGE OF OTHERWISE THAN BEING

Surfacing draws on the modernist stream-of-consciousness technique, which is characterized by the author's disappearance from the text itself and the associative,

psychological and symbolic internal monologue. But unlike the genuine modernist novels, which usually reinforce the pattern of non-telling (one notable example of this pattern would be the three first-person narrators in Faulkner's *The Sound and the Fury* who are not actually telling their story to anyone in particular), the narrator of *Surfacing* is eager to tell her story. The written text of the narrator's thoughts can be best described by Plato's metaphor of a speech that becomes an orphan once it is written down – it is passed on to the readers who should adopt it, but it can also be subject of maltreatment or abuse[2]. The image of the orphan is particularly significant since the novel is abundant with various images of a child yet unborn, having "its eyes open" and looking out "through the walls of the mother's stomach, like a frog in a jar" (Atwood 1982a: 522), signifying the importance of being *allowed* to be born and set free from 'the jar' which is the womb, both literally and figuratively speaking. The novel begins with a description of a forest stained with images of death and disease and an anxious thought of the narrator: "I can't believe I'm on this road again" (502). The journey initially marks the beginning of one-woman's quest for her lost father, but later proves to be a more intimate quest for her lost identity and her true, rather than imagined, past. In Joseph Campbell's terms, the traditional path of the mythological adventure of the hero is an intensification of the formula represented in the rites of passage: separation – initiation – return: which he named the nuclear unit of the monomyth (Campbell 1975). Thus, the journey to the Quebec bush coincides with the separation of the heroine from the city and the return to the place of her childhood only to become a child again. The novel is titled *Surfacing* because we can recognize the three stages of psychological progress in the narrator's character (and those three correspond to separation – initiation – return), submersion – ascension – surfacing. Coral Ann Howells (1996: 32) noted that "'*Surfacing*' is a gerund ..., indicating process and activity rather than a completed action" so that the action is focused on a "change in the narrator's subjective perceptions of reality". 'Surfacing' is in fact the synthesis to be reached at the end of the quest. Howells (2006: 111) states elsewhere that *Surfacing* is an example of what postmodern literary theorist Linda Hutcheon calls 'historiographic metafiction', an exploration of the relation of history and narrative and the processes of creating history. Furthermore, since *Surfacing* begins like a detective novel, there are resemblances between the narrator and Carlo Ginzburg's pattern of author and reader as hunters:

> Man has been a hunter for thousands of years. In the course of countless chases he learned to reconstruct the shapes and movements of his invisible prey from tracks on the ground, broken branches, excrement, tufts of hair, entangled feathers,

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2   In Plato's *Phaedrus* Socrates says:
     I cannot help feeling, Phaedrus, that writing is unfortunately like painting; for the creations of the painter have the attitude of life, and yet if you ask them a question they preserve a solemn silence. And the same may be said of speeches. You would imagine that they had intelligence, but if you want to know anything and put a question to one of them, the speaker always gives one unvarying answer. And when they have been once written down they are tumbled about anywhere among those who may or may not understand them, and know not to whom they should reply, to whom not: and, if they are maltreated or abused, they have no parent to protect them; and they cannot protect or defend themselves. (Plato 1994-2009)

stagnating odors. He learned to sniff out, record, interpret, and classify such infinitesimal traces as trails of spittle. He learned how to execute complex mental operations with lightning speed, in the depth of a forest or in a prairie with its hidden dangers. (Ginzburg 1989: 102)

This squatting on the ground in search of physical clues changes in due time into a search for the traces of the narrator's Self, hidden in the wilderness of the Quebec bush, which I already identified as the Other.

The narrator is accompanied by a married couple, Anna and David, and her boyfriend Joe, all three of whom are necessary at the moment for practical purposes, yet at the same time represent obstacles to her search. She finds, however, still more impediments to her progress along the way: the repressed memories of her always logical father and of her resilient mother, flashes of insight into not so happy a childhood, while at the same time there echo in her mind various dilemmas and musings over many questions – war, religion, divorce, the place of women in the Canadian society, Canadian identity, the attitude towards the Americans, etc. An even more important memory is that of her brother, her anti-Self, or best described by the Jungian term 'shadow'. The narrator and her brother are the Self and anti-Self juxtaposed:

I didn't want there to be wars and death. I wanted them not to exist; only rabbits with their coloured egg houses, sun and moon orderly above the flat earth, summer always, I wanted everyone to be happy. But his pictures were more accurate, the weapons, the disintegrating soldiers: he was a realist, that protected him. (Atwood 1982a: 600)

A dark formless danger is lurking in the shadow that is her brother and brings about serious moral and ethical problems, thus making the ascension even more difficult. On the other hand, only by a re-examination of her past and of her opinions on many moral issues can she discover her own delusion: she realizes that she has been lied to, influenced by the society, and tricked into believing the believable: "I must be more careful of my memories. I have to be sure they're my own and not the memories of other people telling me what I felt, how I acted, what I said" (Atwood 1982a: 578). The gradual realization of a false past leads to an awareness of living in a distorted present: she believed only what she was told to and now each issue had to be re-examined, old opinions rejected and new opinions formed. The process itself resembles a Nietzschean form of therapy, but one which leads the narrator into madness, or an ecstasy as Lévinas (1981: 3) called it in *Otherwise Than Being*, an ecstasy which cannot negate nor control the otherness but can accept it: "Not *to be otherwise*, but *otherwise than being*. And not to not-be; passing over is not here equivalent to dying". She remembers her father saying that "madness is only an amplification of what you already are" (Atwood 1982a: 576) and peacefully accepts the sensation. Her lunacy signifies the beginning of the return phase, or surfacing. It is a fever at the end of a long psychological illness, a fever in which both the body and the mind burn only to become sane again. Her madness is similar to the renaissance notion of madness, described by Foucault (1980: 73) as "an imaginative freedom" allowing one to flourish.

The climax of the narrator's quest begins with her diving in the lake in search of the Indian paintings, during which she sees "a dark oval trailing limbs. It was blurred, but it had eyes, they were open, it was something I knew about, a dead thing, it was dead" (Atwood 1982a: 608). Finally, the repressed memory of her lost baby is released and she is exposed as conscience-stricken at having aborted her pregnancy. She surfaces literally, letting the water cleanse her and baptize her. According to Jung (1964: 157), "initiation is in essence a process which begins with the ritual of submission; after it, there ensues a period of restraint, which is then followed by a further ritual of liberation". The liberation ritual coincides with her emergence from the abyss of her troubled psyche and she is finally able to restore the balance of her mind. In order to achieve that, she needs isolation and becomes a fugitive from human society trying to find peace in the Canadian wilderness all by herself. Once alone on the island, already plunged deep into madness, the narrator becomes an animal wandering around naked, living in different lairs, eating raw plants, and dreaming about having a child that will be raised in the wild and not taught to speak human language. Her mind is now more than ever overwhelmed with memories of her parents. It is to them that she prays, but to no avail – they "dwindle, grow, become what they were, human. Something I never gave them credit for" (Atwood 1982a: 643). Eventually, she finds salvation in a mirror and what is seen here is Atwood's own version of the Lacanian mirror-stage. Namely, Lacan (1949) stated that human identity is *decentred* and exemplified this by the 'jubilant activity' of infants the moment they recognize their own image in the mirror: that is the first anticipation of oneself as a unified and separate individual. Lacan (1949: 2) further claimed that "we have only to understand the mirror stage as an identification, the transformation that takes place in the subject when he assumes an image". In this sense, the narrator of *Surfacing* is 'decentred' and, now regressed to a human animal and a child-like state, sees her otherness in the mirror, "a creature neither animal nor human, furless, only a dirty blanket, shoulders huddled over into a crouch, eyes staring blue as ice from the deep sockets; the lips move by themselves" (Atwood 1982a: 643). This confrontation with the mirror is especially relevant because of her earlier rejection to confront it: "I must stop being in the mirror ... Not to see myself but to see. I reverse the mirror so it's toward the wall, it no longer traps me" (632-633). But the subsequent face-to-face encounter with the mirror shows the heroine's determination to reconcile with her own image. Before this time she was unable to separate the I and the Other and was wholly dependent on nature for her survival, whereas now she enters a struggle for pre-eminence and refuses to be a victim.

3. 'OTHER AND I' AS 'MASTER AND SLAVE'

In *Phenomenology of Spirit*, Hegel (1998) gave a parable of the master-slave dialectic which is based on the confrontation between the 'I' and the 'other I'. These two are not only duplications of the 'I' but a duality as well, since one cannot exist without the other. Yet, according to Hegel, there ensues a struggle to death between them as they fight for pre-eminence, without realizing that they cannot achieve self-

consciousness if one of the two should die[3]. In *Surfacing*, Atwood portrays Canadian wilderness as that 'other I' from which the narrator had fled a long time ago. But in order to stress the urge to go back to nature and embrace it, Atwood has her heroine back in the bush, where she finally realizes that "[t]he garden is a stunt, a trick. It could not exist without the fence" (Atwood 1982a: 636). As long as she fights the wilderness as storage of some past truth, she cannot erase the delusions she has about her alleged marriage, which was in reality a love-affair with her art professor who forced the abortion on her. Following the Hegelian line, she realizes that "withdrawing is no longer possible and the alternative is death" (644), for if her mirror image dies, she dies too. In an interesting study on Atwood's novel, Annis Pratt (1980: 139-154) defines the archetype of the rebirth journey as it applies to the feminine experience in *Surfacing* and identifies seven phases of that journey. My current discussion primarily concerns the sixth phase which she named "The Final Descent to the Nadir (of the unconscious)". Pratt (1980: 144) describes the psychological plunge as "taking one to the self beneath self and as likely to lead to madness as to transformation". This 'literary insanity' "can either disintegrate the hero entirely or provide the turning point in her quest" (Pratt 1980: 144). Drawing on this remark, we now need to identify the exact nadir of the narrator's despair: it is the moment when the reality becomes a shape shifter tossing her perception between fantasy and normalcy:

> From the lake a fish jumps
> An idea of a fish jumps
> A fish jumps, carved wooden fish with dots painted on the sides, no, antlered fish thing drawn in red on cliffstone, protecting spirit. It hangs in the air suspended, flesh turned to icon, he has changed again, returned to the water. How many shapes can he take.
> I watch it for an hour or so; then it drops and softens, the circles widen, it becomes an ordinary fish again. (Atwood 1982a: 641)

Atwood shows that the transformations of the narrator's psyche are equal to those of the fish she sees. Furthermore, it will be remembered that the narrator is alone in the wilderness which acts as the Other and is "a symbol for the world of the unexplored, the unconscious, the romantic, the mysterious and the magical" (Atwood 1982b: 232). In her critical essay on Canadian monsters and the supernatural in Canadian fiction, Atwood (1982b: 229-253) relates the wilderness to the monsters that originally appear in native Indian and Eskimo myths: the wendigo[4] and Coyote. Both represent "the Monster as Other ... forces outside and ... opposed to the human protagonist" (233). In other words, the landscape which surrounds the narrator is the Monster-as-Other, an object "against which the human characters measure themselves" (235). It is in

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3 For more information on the master-slave dialectic, or lordship and bondage, see especially "Chapter B: Self-Consciousness" of *Phenomenology of Spirit* (Hegel 1998: 104-139).

4 According to the belief of the Montagnais Indians, " [...] those who die insane without the blessing of a priest become wendigos – werewolves, with nothing human but their form, soulless beings of diabolic strength and cunning that wander for all time seeking only to harm whatever comes in their way" (Atwood 1982b: 233).

this regard that the reality becomes a shape shifter, a trickster[5] similar to Coyote who represents the landscape and appears at first as harsh and malevolent, whereas "in fact he is double" and "his nature changes according to the vision of the perceiver" (234). Atwood was interested in the radical change of perception in her other works as well, such as in her very brief, but effective poem which opens her *Power Politics* (1971):

> you fit into me
> like a hook into an eye
>
> a fish hook
> an open eye

The image of the innocent world of a pair of lovers who fit like 'hook and eye' becomes a disturbing image of the eye of a fish pierced with a fish hook. The deconstruction of the 'hook and eye' image signifies what can happen if the perspective is radically changed and shows the power of words and their multiple or layered meanings. In *Surfacing*, this is reflected in the narrator's obsession with both power and words. Her unconscious becomes 'the discourse of the Other',[6] as Lacan put it, and she a speaking animal who must conform to the demands of the natural language, "the other language" (Atwood 1982a: 642).

Finally, the heroine's quest amounts to Husserl's 'intersubjectivity' which she finds in the mirror at the end of the novel. The mirror, Jung (1964: 205) taught, "symbolizes the power of the unconscious to reflect an individual objectively, providing him with the opportunity to see himself in a way he has never seen himself before". By looking in the mirror, she experiences herself as seen by the Other and recognizes the rest of the world as full of subjects, rather than objects, whom she must embrace ("To trust is to let go" (Atwood 1982a: 645)) in order to fulfill her desire to procreate. The end of the quest and the end of the novel are deliberately left open to interpretations, with the narrator's boyfriend Joe searching for her in the bush and calling her name (which is never heard in the novel because she represents all womanhood) while she stands peacefully and ready to assimilate into the society of others after being made one with her own Other: her mirror-image, the wilderness, the monsters. To put it more clearly, her surfacing is related to her new-found ability of intersubjective communication which enables her to return to normalcy and the society of other people. For Husserl, "intersubjectivity comes in when we undergo acts of *empathy*" (Beyer 2011), i.e. when we experience other persons as subjects and not merely objects among other objects. Before the quest, Atwood's narrator could not experience others as individual subjects, hence the need for isolation and deconstruction of her rigidly-formed opinions.

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5   Trickster-figure is one of Jung's archetypal figures as defined in *Archetypes and the Collective Unconscious*. For Jung, trickster is an aspect of the shadow archetype (in *Surfacing*, the shadow-figure is the narrator's brother), at least in its negative traits. For more insight, see Jung (1981: 255-272).

6   Matthew Sharpe observes: "Freud had already commented in the *Introductory Lectures to Psychoanalysis* that the unconscious can be compared to a language without a grammar. Lacan (1949) using structuralist linguistics, attempted to systematize this contention, arguing that the unconscious is structured like a language, and that "it speaks"".

4. CONCLUSION

To summarize, Atwood's fictional study of the concept of Other and otherness is largely based on the doppelgänger, or "the dividing of a character in two, each a part of the whole" (Atwood 1982a: 645). In *Surfacing*, the narrator finds her doppelgänger (or the Monster-as-Other as I have called it) in the Quebec bush, the place of her childhood, where she goes insane and becomes like a child and a human animal only to become a sane woman in the end. Atwood's treatment of the Other (especially in relation to Canadian identity and feminine experience) involves different kinds of 'surfacing': from division to wholeness, from the unconscious to the conscious, from repression to recognition, etc., and enables the heroine to see the world as shared among many individuals, rather than available only to herself. Although she attempted to escape from the monster / Other / wilderness, she ended by returning to it in a desperate attempt to increase self-knowledge and in so doing became one with nature again, gaining strength from it Antaeus-like, which finally makes the story matriarchal in its interest: her own womb was once a hideaway for her unborn baby, it was hiding in her "as if in a burrow", but "instead of granting it sanctuary I let them catch it. I could've said No, but I didn't; that made me one of them too, a killer" (Atwood 1982a: 610). Later she suffers the reverse experience and goes back to nature as a child to its mother's womb, only this time Mother Nature allows the narrator to be reborn.

The novel effectively explores one of the major topics in philosophy: intersubjectivity, or the duality of self and other, with Atwood handling the theme in a way that shows her debt to psychoanalysis (Freud, Jung, Lacan), continental philosophy (Hegel, Husserl, Lévinas, etc.) and Indian folklore and mythology. As I have shown, the structural triplet submersion – ascension – surfacing coincides with the stages of a mythical quest: initiation – separation – return, where the final elements of the triplets (surfacing/return) represent the synthesis of the narrator's Self and her Other, crucial to a person's assimilation into the society of other human beings. In addition to all this, Atwood incorporated the question of the specific 'Canadian signature' in her study by making Canadian wilderness "the symbolic representation of an absent person, a signifier of presence which inevitably draws attention to absence" (Howells 1996: 20). In the narrator's words, she was not complete without the wilderness: "The other half, the one locked away, was the only one that could live; I was the wrong half, detached, terminal. I was nothing but a head, or, no, something minor like a severed thumb; numb" (Atwood 1982a: 582). Ultimately, *Surfacing*, as a study of otherness, answers the Canadian riddle ('*Where* is here? *What* is here?'), which is, contrary to expectations, not a geospatial question, but a question of one's identity.

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SUMMARY

MARGARET ATWOOD'S *SURFACING*:
QUEST FOR THE OTHER, FINDING THE SELF

The paper examines Margaret Atwood's novel *Surfacing* as her contribution to the understanding of the concept of Other, especially in relation to Canadian identity and feminine experience. The research is primarily focused on the psychoanalytical and philosophical background of the novel and discovers in it traces of Lacan's, Lévinas', and Hegel's works on the idea of Other and otherness, as well as Husserl's intersubjectivity, or the duality of Self and Other. The psychoanalytical and philosophical approach will show that Atwood portrayed her main character as having a doppelgänger/the Other in Canadian wilderness, a major symbol in Atwood's works, with which the narrator of the novel must reconcile and in so doing reconnect with what was lost, i.e. the bond with Mother Nature, the foremost part of the characteristic Canadian signature.

KEYWORDS: M. Atwood, *Surfacing*, Self, Other/otherness, identity, madness, psychoanalysis, philosophy.

■ MEDIA MEDI(T)ATIONS IN DON DELILLO'S *UNDERWORLD*

ALEKSANDRA MARIĆ[1]
Metropolitan University,
Faculty of Information Technology,
Belgrade, Serbia

Rad ispituje ulogu medija u strukturi, narativnim tehnikama, razvoju likova, priči i zapletu Don DeLilovog *Podzemlja*, jednog od najcenjenijih savremenih američkih romana. DeLilo prepoznaje beskrajne mogućnosti medija u kompoziciji romana, tako da masovni mediji, internet, film, muzika i umetnost predstavljaju kako okvir, tako i prizmu kroz koju se svet romana percipira i umnožava. Međutim, kako su mediji neodvojiv deo same teksture *Podzemlja*, čini se da medijski prikazi prethode svakoj percepciji, te se ne doživljavaju kao posredovanje već kao sama „stvarnost".

Ključne reči: masovni mediji, internet, film, umetnost, naracija, tačka gledišta, stvarnost, simulakrum.

1. INTRODUCTION

Media representations pervade our sense of reality, of the self, to the extent that we can no longer tell what came first, the media image or the world it should mirror. Our perception of the events taking place in the "news age" is so interspersed with media perspectives that everything seems to be pre-framed, the real replaced by the hyperreal. According to Baudrillard, there is always a hidden camera somewhere and everyone can be filmed without knowing it, the video available for broadcast on any TV station (Baudrillard 2002: 26), as well as on the Internet. There seems to be an air of artificiality in this relatively new condition, an ability to perceive ourselves and the world through the media lens, which could be described as a kind of media-awareness urging us to see the media image before the image itself. In Baudrillard's words, "the virtual camera is in our heads" (*Ibid*.), and therefore we picture the world as ready-made, our sight imbued with multiple media perspectives.

Featuring a prominent role in the construction of postmodern identity, media, considered in a broader sense as comprising mass media and digital world, as well as

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1   Kontakt podaci (Email): anjamaric@gmail.com

film, music and art, loom large in the fiction of the 20th and 21st centuries, both as an attractive topic and a powerful narrative asset. Therefore, it comes as no surprise that Don DeLillo, one of the most renowned postmodern American authors who began his career in advertising upon obtaining his Bachelor's degree in Communication Arts, has found media an infinite source of inspiration. From *Americana* to *Point Omega*, DeLillo explores not only the role of the media in today's world, but also how our perception of the world keeps changing with the rise and development of media culture. As some critics have noted, DeLillo's early novels mostly focus on the blurred boundaries between media simulacra and reality, depicting a world fascinated with mass media (Linardi 2003: 234-7), while the later ones seem to concentrate more on the masses, on the characters well aware of their media-mindedness, as well as on the Internet, film and performing arts. However, *Underworld,* DeLillo's most appreciated novel, seems to be all-inclusive in this respect. Published in 1997 and voted the second-best work of American fiction in the past twenty-five years by The New York Times, DeLillo's *Underworld* is a paragon of postmodernism – it is "an example of encyclopaedic narrative" (O'Donnel 2008: 108) in which "everything is connected" (U 825), or rather "networked".

Some of the most prominent topics explored in this novel pertain to the world of media, including integration of history and fiction in media, media and memory, digital world and information multiplicity, cyberspace and (meta)fiction, media and violence, media simulacra, mass media and the masses, art in the media age. Media can also be found in the novel's structure, narrative techniques, characterization, in its plot and story, and yet their presence is sometimes not so easy to recognize, as they are part of its very texture.

2. MEDIA AND THE PLOT

Underworld begins with a Prologue featuring two megaspectacles – a Soviet atomic test and the historic victory of the New York Giants over the Brooklyn Dodgers, when Bobby Thomson hit one of the most dramatic home runs in the history of baseball. Dubbed as "a shot heard around the world", the news about Thomson's home run was placed next to an article about "Soviet's second atom blast" on the front page of The New York Times newspaper on October 4th 1951, which is referred to in the novel on several instances. What these two events brought together on a single page seem to announce is the coming of a new age in which everything is equally relevant as long as it is aired in the media. Philip Nel recognizes in the juxtaposition of these two events and articles a "tension between two realities: a euphoric crowd and a scene of mass death suggestive of an atomic attack" (Nel 2008: 19). What is also implied is that media have an ability to make an event part of everyone's shared history and collective memory. As one of the characters notes:

> We may take it that the term [the shot heard around the world] applies to the suddenness of the blow and the corresponding speed at which the news is transmitted these days. Our servicemen in Greenland and Japan surely heard the home-run call as it was made on Armed Forces Radio (...) Something propelled this event full force into the public imagination. (U 670).

This seems to suggest that media are inexplicable forces which operate beyond human understanding, and therefore cannot be named. "Something" refers to a new form of power which starts to gain momentum in the mid twentieth century – even though television was unaffordable to the majority of households at that time, one can see that the radio and newspapers were powerful enough to create a spectacle out of an event and make it part of everyone's shared history. Thus, both of these events announced in the Prologue will resonate throughout *Underworld*, reminding the readers of the powerful and yet mystical role media play in the construction of reality and the world of the novel.

Needless to say, media are sources heavily drawn upon in the very story of the novel, but what will be of more interest here is how they are used for building up the plot. As John Duvall pointed out, the structure of *Underworld* is "unusual in that it juxtaposes a backward and a forward presentation of time", which is why the plot seems to be different from the story of the characters' lives, enabling development of plot tension that would otherwise disappear (Duvall 2002: 25). A world in itself, *Underworld* is populated with dozens of characters and made up of numerous events that seemingly bear no connection to each other. Links between characters and events are largely established via media: TV and radio broadcasts, internet hyperlinks, film projections, songs, jingles, newspaper articles and photographs function not only as plot connectors, but also as places determining the setting of different parts of the novel and providing useful guidelines for the readers. In this manner scene shifts, as sudden and unexpected as they may seem, do not appear to be too abrupt and completely disconnected. The associative links can take different forms – for example, the Time magazine photograph of the painter Klara Sax sitting in a director's chair in front of an Air Force Bomber finds itself first in the hands of Sister Edgar, and then in Nick Shay's (U 250, 252), evoking different memories in each of them, bringing to mind disparate lines of thought, not to mention that this photograph instantly reminds the reader of Nick's encounter with Klara in the desert from the beginning of the novel. The technique DeLillo perhaps unconsciously employs here is not unlike the "intellectual montage" film technique, which explores "how a series of images can, when correctly composed by the filmmaker and then interpreted by the viewer, produce an abstract concept not strictly present in each of the composite images" (Lindop 2007).[2]

Indeed, it is at moments like these that DeLillo's tribute to avant-garde film and "associative montage" technique is best seen, both in narration and construction of the plot. Many critics, including Mark Osteen and John Johnston, have dealt with the influence of film on Don DeLillo's fiction, primarily drawing parallels between DeLillo's narrative techniques and Godard's cinematic handwriting. Moreover, DeLillo has himself acknowledged avant-garde film as his major source of inspiration, praising "the strong image, the short ambiguous scene, the dream sense of some movies, the artificiality, the arbitrary choices of some directors, the cutting and editing" (LeClair 1982: 25) In her paper "Don DeLillo's Transatlantic Dialogue with Sergei Eisenstein", Catherine Morley further explores the connection between avant-garde film directors and the author of

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2   Available at: http://www.offscreen.com/index.php/phile/essays/eisenstein_intellectual_montage_poststructur-alism_and_ideology/ [20.08.2010].

Underworld, recognizing Sergei Eisenstein as "ever-present through the text" (Morley 2006: 19). Morley sees Eisenstein's major influence in the montage technique and "jump-cuts" (later also used by Godard), as well as in the author's and director's mutual fascination with the crowds (*Ibid:* 20). She also mentions that in Eisenstein's films the transition between shots is not smooth or logical, the spectator is bombarded with "a series of unexpected connections (...) obliging an intellectual engagement with the image" (*Ibid:* 22), which is similar to the associative montage technique that can be recognized in *Underworld.*

Another similarity between film and the narration in *Underworld* is in that the characters are sometimes introduced into the scenes in action, which is followed by a "close-up" in which their thoughts are exposed. For example, in the sixth part of the novel, "Arrangement in Gray and Black", there is a very short scene showing Nick's mother Rosemary Shay doing her beadwork and thinking about her run-away husband.[3] Rosemary is presented as seen through the camera-like eye of the third person narrator who seems to shift from the "crane-view" to the very beadwork needles, material and the frame the mother is holding in her hands. Finally, there is a series of "jump-cuts" in which Rosemary is presented sitting in the same position, immersed in her work, and yet from different angles which present different aspects of the character. DeLillo usually achieves this by repeating the same sentence at the beginning of each new paragraph, adding a new piece of information every time, and developing it in the subsequent paragraph: "She sat there, Rosemary Shay, doing her beadwork (...) She did her beadwork and listened to him doing whatever he was doing (...) She did her beadwork, her piecework (...) She did her beadwork and listened to Nick, finally, go out the door (...) She listened to the radio and did her work (...) (U 676-7) After each of these sentences there appears to be a new line of thought in Rosemary's mind, so she is first thinking about her son, then about her job, her husband and then about her job again, as if finding the only comfort in it (the word "piecework" tells us that she is paid according to the quantity of beadwork she can produce, but is also evocative of the word "peace", which could mean that she finds solace in work). More broadly, the "jump-cut" technique can also be recognized in the very structure of the novel, as the events are often replayed, but always in a slightly different context, offering a new perspective to the reader.

3. MEDIA AND THE MULTIPLICITY OF VIEWPOINTS

What *Underworld* also has in common with film, as well as with media in general, is the multiplicity of images and viewpoints it presents, which has been recognized as an important feature of the American postmodern fiction by John Johnston. Arguing that the novels relying on media and media techniques "extend to new languages and levels of expression, the forms of subjectivity produced by new regimes of information

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3   DeLillo borrows the title of this part of the novel from Whistler's famous painting of the same name, which shows the portrait of the artist's mother sitting in a chair, immersed in her thoughts. Rosemary Shay is presented in a similar manner, but as if she was painted from different angles.

production, storage and communication", Johnston suggests that these novels "*are* multiplicities and articulate information assemblages (...) engaged in something other than the nuanced and realistic representation of human beings" (Johnston 1998: 5-6). In *Underworld*, for example, many characters seem to have Baudrillard's virtual camera in their heads, which is why they tend to perceive the events from the story as if they were taking place in front of a movie camera or on the screen. While Nick Shay, one of the central characters in the novel, watches his sometime lover Klara Sax giving an interview in a desert, rather than describing what he sees, he renders a description of the interview as it would appear on TV:

> I could see her in France, dotted down to reconverted waves. I could hear her voice distanced behind a monotone translation. People watching in every part of the country, their hands clustered in the dark. I could see her flat-screen face buzzing at the edges, her eyes like lived-out moons, half a million Klaras floating in the night. (U 78)

What the reader sees here is the media mirror image of the character, what the character would look like if the interview was broadcasted on television. In Nick's mind the body transcends human form and turns into electronic waves, the voice is muffled, as if belonging to another world, secondary to the one of media simulacra.[4] What is also peculiar here is that readers are invited to imagine what Klara would look like in thousands of homes worldwide, her character is multiplied to "half a million Klaras" who will become alive only through the eyes of other media consumers. In other words, here, as well as in many other places in the novel, the media image precedes the image itself, and what is finally rendered is a many times remote, multiplied and media-mediated perspective on a character.

However, perspectives on characters and events can also be multiplied in a slightly different process, by choosing not one but many focalizers in the representation of one and the same event. As it appears, this is where DeLillo recognizes infinite possibilities of cinematic montage applied to narration. Some literary critics, such as John Duvall and Catherine Morley, have chosen The Prologue as the part of *Underworld* which best supports this point, since the baseball game is perceived through a variety of viewpoints, even though there are technically four focalizers: Cotter Martin, the boy who catches the baseball sought after by many characters in the novel, Russ Hodges, the radio announcer whose dramatic rendering of the game appears to be more important than the game itself, J. Edgar Hoover, whose thoughts on the Soviet atomic test and Bruegel's painting "The Triumph of Death" bring a sinister air into the scene, and one of the baseball players, Willie Mays, who is "helplessly" repeating in his mind a radio jingle he has been hearing lately. As Morley notices, even though the baseball game takes place in pre-television time, the readers have an impression that they are

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4   This description could be compared to the part from DeLillo's novel *White Noise* depicting the reaction of the Gladney family upon seeing their wife and mother Babette on TV, "...the face in black and white, animated but also flat, distanced, sealed off, timeless. It was but wasn't her (...) she was coming into being, endlessly being formed and reformed as the muscles in her face worked at smiling and speaking, as the electronic dots swarmed" (WN 104). Like Klara, she also appears to be otherworldly and the experience is close to mystical.

watching it on their TV screens (Morley 2006: 25). There is first a crane view, followed by a series of close-ups, "In the radio booth they're talking about the crowd. Looks like thirty-five thousand and how do you figure it." (U 14) and later on the narrative voice says, "A man slowly wiping his glasses. A staring man. A man flexing the stiffness out of his limbs" (U 28) or "Look at Cotter under a seat." (U 47). The image of a TV show is even more pronounced when the pages from the Life magazine start to fall all over the crowd, resembling a short commercial break.

A similar technique is used for the presentation of two more mass scenes (evocative of Eisenstein's "Battleship Potemkin") – the Civil Rights March from 1964, which is perceived through the eyes of Rose Martin, Cotter Martin's sister who participates in the protests, and a few scenes later Dow Day, a protest against Dow Chemical in 1967, perceived through the lens of Mrs. Bowman and her daughter Marian, Nick Shay's girlfriend and future wife, who listen to the radio broadcast of the march at home. The second time a march is presented in the novel (as a radio broadcast) the radio noise is so pervasive that the comments and the sounds of the march coming from the radio seem to overshadow the very event that is broadcasted. At one point, Marian even decides to open the window because it seems that everyone is listening to it, "People listened to the radio, to the dialogue between what was real and what was spliced and mixed and processed and played" (U 601). This immediately plants a seed of suspicion in the quality of the broadcast, implying that its content may not be true to the "real" event, and points to the fact that there are as many perspectives on an event as there are possible characters processing or consuming it. The crowd scenes DeLillo seems to be so fond of emphasize this important characteristic of the information era.

According to Douglas Kellner, media are "a force of socialization" (Kellner 2003: viii), so whatever appears in the media instantly becomes part of shared experience and collective memory. DeLillo seems to employ this theory with ease in *Underworld*, especially for making connections among random characters, and showing that we are all part of the same grand scheme. For example, Klara Sax is the focalizer through most of the fourth part of the novel named "Cocksucker Blues" in which she muses on three different film projections she attends in the summer of 1974. Watching faux Eisenstein's film "Unterwelt", she notices that "an understanding seemed to travel through the audience, conveyed row by row in that mysterious telemetry of crowds" (U 443). In the same scene, Klara's second husband Jack recognizes a familiar tune in "Unterwelt" – Prokofiev's "March" – and comes to the conclusion that he has heard it a thousand times before because it used to be the theme music of an old radio show. This reminiscence of a radio tune connects him with the other people in the audience, whose minds are at that moment "locked in radio recall" (U 442). It is at moments like these that seemingly unrelated characters of *Underworld* are suddenly connected by an awe-inspiring higher force that can operate both within their conscious and unconscious, merge their perspectives and allow them to experience togetherness with others.

A similar kind of networking can be found at another place in the novel – in cyberspace, which may be described as both a focalizer and the focalized. According to Duvall, the Internet is another narrator in the novel, and its viewpoint is close to an omniscient one (Duvall 2002: 68). Duvall has noted that first person narration shifts to a "third-person omniscience" when the reader enters the web address. Nevertheless,

there always needs to be someone searching the web, so the omniscience is "filtered through Nick, who is looking at the screen for us" (*Ibid.*) Recognizing "a bit of metafictionality" in the web address *http://blk.www/dd.com/miraculum*, Duvall draws a parallel between the supposed omniscience of the author of the novel (as the website indeed was fabricated by D.D.) and the very Internet, which supposedly contains this site, as well as the information on the majority of the characters, since all of them seem to end up in cyberspace, either as visitors or part of its content. However, if the author of *Underworld* can be compared to the website creator, the reader may be likened to Nick's son Jeff, "a lurker" who never posts anything but merely browses the web, obsessively trying to find hidden information and read the signs he encounters. Further, as Nick acknowledges, the Internet is both a miracle and miraculous, since "everybody is everywhere at once, and he is there among them, unseen" (U 808). Today's fascination with media culture is perhaps most overtly expressed in this part of the novel, as the Internet really is astonishing in that it is a composite of viewpoints where everything is available, connectable and infinitely possible.

4. CAUGHT BY THE CAMERA

Another viewpoint presented in the novel is of a completely different nature – on several instances narration is mediated through the lens of the camera. However, it is a problematic one – on the one hand, the eye of the camera is similar to the objective, disinterested narrator in that it resembles "a fly on the wall" and cannot enter the minds of the characters, but merely presents the events. On the other hand, there always needs to be someone behind the camera, a human being who records the events, choosing what to capture and what to leave out (and in that has a similar role to that of a film director or the novelist himself), from which it follows that the camera can only mediate narration and present the events as they take place in front of it. Finally, there should also be someone who watches the events as they unfold on the screen. Nevertheless, the world seems to change when processed by the camera, the recorded event gains an air of importance, since, given its limited viewpoint, the camera can record only what the person behind it wants to focus on, the unrecorded material inevitably falling into oblivion.

The narration mediated through the camera lens could be best explored in the parts featuring the Texas Highway Killer video, which is played and replayed throughout the novel. This family video, shot by a twelve-year-old girl referred to as the "Video Kid" in the media,[5] shows a man in his forties driving a car and getting killed by a serial killer roaming the Texas highways during the mid eighties and early nineties, killing people randomly. The event is introduced into the novel as an amateur video which hides more than it reveals, as the face of the murderer is unrecorded and remains unseen. In these parts DeLillo seems to explore the nature of the footage on several levels: the relation between the camera and the camera holder, the compelling nature of the tape, the

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5   John Duvall calls The Texas Highway Killer tape "the eerie double" of the Zapruder video (Duvall 2002: 50), comparing the girl who recorded the event to Abraham Zapruder, who filmed the assassination of J. F. Kennedy with a home-movie camera in Dallas, Texas.

connection between the camera and the world it captures, the filmed material as the hyperreal, the capacity of the tape to inspire the murderer to repeat the crime and others to copy the same crime, as well as the process of becoming alive through the footage.

Strangely enough, DeLillo's camera is never a "disinterested" one, however paradoxical this may appear, and in *Underworld*, there is a sense that the camera commands the person holding it. Thus, the girl recording the murder is understood as "neither the victim nor the perpetrator of the crime, but only a means of recording it" (U 155) as "it is the camera that puts her in the tale" (U 157). In other words, rather than an instrument in the girl's hands, the camera seems to be in charge, it appears to have taken control of the events in this part of the novel, undertaking the role of a director, whereas the girl is merely "watching what you're watching, unprepared" (U 158). Further, Baudrillard's idea of the hidden camera waiting to capture someone unawares is echoed in the often cited sentence from the novel "The world is lurking in the camera, already framed, waiting for the boy or girl who will come along and take up the device" (U 156). This seems to imply that people have become instruments in the hands of the media which possess a higher knowledge of the world, inaccessible to human beings; the home video seems to have a mind and life of its own, it "gives things shape and destiny" (U 157). Therefore, it is through the eyes of the camera that people perceive the pre-framed world without any chance of changing the course of events, as "once the tape starts rolling it can only end one way" (U 160). In other words, media shape DeLillo's *Underworld* and the characters are only passive observers.

As it appears, the footage of the Texas Highway Killer most overtly deals with the implications of the media age, in which media products are considered more real than the real itself, which is a recurring topic in DeLillo's novels showing "mutation of reality into hyperreality" (Linardi 2003: 234). In *Underworld* it is when the killer, Richard Henry Gilkey, watches the video of the murder he committed and talks to Sue Ann, the anchorwoman, that Gilkey's character seems to gain shape in the eyes of the implied narratees, the spectators. What is even more peculiar is that Gilkey himself seems to feel alive only when he sees himself on TV and in the newspaper. Like DeLillo's Lee Harvey Oswald, Richard Henry Gilkey is "absorbed in the celebrity-making apparatus of media culture" (Duvall 2008: 3), and like Oswald's, Gilkey's "sense of the self seems to be constructed through the media" (Knight 2008: 32). In this respect, another echo of Baudrillard can be found in the description of the video tape, as it is perceived as "more real, truer to life than anything around you" with its "rehearsed and layered and cosmetic look" (U 157). This insight into the very nature of the tape implies that media indeed give us a changed, hyperreal picture of the world, manicured, framed and ready for broadcast, the one that needs to be watched, not only because it is constantly replayed everywhere, even in supermarkets, on multiple screens, but also because of its compelling nature.

5. ABSORBED BY MEDIA CONSTRUCTIONS

In *Underworld*, the characters seem to be immersed in media "body and soul" (U 117), they can feel as if they were "wearing the film instead of a skirt and blouse" (U

445), Nick's son Jeff spends most of his time in cyberspace, and Texas Highway Killer comes alive only in newspaper articles and TV shows. Also, in the first part of the novel a baseball player cannot get a jingle out of his head, and similarly, at one point in the novel, Klara realizes "she'd been seeing Mick Jagger's mouth everywhere she went" (U 382). Media voices are everywhere in the novel, in the shape of familiar jingles, tunes, images, videos, and they pertain to both mass culture and high culture: there are "Long Tall Sally" and Prokofiev's "March", "Cocksucker Blues" and "Unterwelt", Whistler's "Mother" and "Moonman 157" graffiti tags, "The Triumph of Death" and Ismael's street art, which are all there to be consumed and thus mediate the perception of the novel's world.

However, DeLillo also seems to be concerned with what happens when media forms are no longer perceived as the mediations of the real, but the real itself (Duvall, 2008: 4). Indeed, many theorists argue that media voices have "infiltrated" their way into our stream of consciousness (Knight 2008: 31) and as we can see in *Underworld,* media perspectives can hardly be differentiated or separated from the other viewpoints in the novel – the media model even seems to precede every perspective, it "makes reality come true" (U 177). In this sense, DeLillo presents another aspect of the media in *Underworld,* underlying its prophetic role. Bruegel's painting featured in the Life magazine and the supposed Eisenstein's film, as well as Lenny Bruce's talk shows and Ismael Muños's installation The Wall, prefigure the events taking place in the Epilogue – Nick's visit to the Kazakhstan clinic and Museum of Misshapens with disfigured embryos and people who were exposed to radioactive wastes, as well as the rape and murder of Esmeralda Lopez, a twelve-year old orphan hiding in the slums of the Bronx. As it has already been noted, DeLillo's media seem to possess the secret knowledge of the world and therefore are able both to announce and shape the events in the novel, furthering the confusion over the primacy of the "real" world versus the media order.

This confusion reaches its climax in the final pages of the novel where the reader faces the questions "Is cyberspace a thing within the world or is it the other way around? Which contains the other, and how can you tell for sure?" (U 826). The novel seems to suggest that these two worlds, the "real" one and that of simulacra, have become so intertwined that the real is practically non-existent without its media counterpart. Moreover, there is a sense that reality has become an "excess", something one may as well do without. Thus, Nick's mother refuses to go to the zoo, because she has already seen too many animals on TV and therefore "can't (...) see the point of living breathing creatures" (U 196), arguing a few pages later that the zoo animals from the Bronx are probably less real than the ones she can see on TV presented in their natural surroundings like rainforest or desert (U 207). Similarly, one of the characters suggests that the existence of Greenland is questionable as it never appears on TV, unlike some other parts of the world which do. It follows from here that, in the world in which the media image is confused with what it stands for, whatever is left out from the camera viewpoint and therefore not broadcasted in the media is either forgotten or considered non-existent.

Another example supporting this point can be found in the character of Russ Hodges, the radio announcer presented in the Prologue, who is remembered as "the old radio voice" (U 132) after his death. According to Duvall, it is through this character

that we see the birth of a new world order in which the model of reality precedes and generates the real (Duvall 2002: 40). At one point of the game, Hodges recalls the simulated broadcasts he used to do in the past in which he commented on the games he did not attend. However, his broadcast of the baseball game presented in the novel is not unlike the simulated ones, and Duvall argues that this is so because "he still must flesh out all the details for his listeners if the game is to rise above the level of mere facts and statistics" (*Ibid:* 41). What is peculiar, though, is that in *Underworld* this kind of mediation has become almost completely invisible and is actually perceived as "unmediated mediation" (*Ibid.*) More broadly, like Hodges' hyperreal broadcasts, media voices in *Underworld* are so pervasive that they do not feel like mediations but constructions of the real.

6. CONCLUSION

Don DeLillo's seminal novel *Underworld* appears to comprise a multitude of networked worlds with media as the most important points of reference through which they can be perceived. As a media-absorbed novel where everything is both connected and connectable, deconstructable and reconstructable, *Underworld* demands intellectual engagement of the reader, who is invited to search for hidden meanings, scrutinizing the scenes which are "spliced and mixed and processed and played" and replayed through a variety of lenses. DeLillo masterfully portrays a world which is heavily dependent on media representations and well-aware of it, too, a cyber world the characters cannot grasp and before which they feel religious-like awe. Indeed, a certain fascination with the media seems to emanate from the novel, especially as regards its infinite possibilities in the structuring of the novel, narration and character development. However, as it has been noted, in the media culture DeLillo presents in *Underworld,* media representations no longer feel like mediations of the real, but are capable of replacing it entirely, so the real seems to be just a faint echo long overpowered by voluminous, mystical media voices.

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SUMMARY

MEDIA MEDI(T)ATIONS IN DON DELILLO'S *UNDERWORLD*

This paper explores the role of the media in the structure, narrative techniques, character development, plot and the story of Don DeLillo's *Underworld*, one of the best-rated works of postmodern American fiction. DeLillo recognizes infinite possibilities of the media in novel composition, so mass media, the Internet, film, music, and art provide both the novel's framework and the lens through which the world of the novel is perceived. However, media mediations are not always easy to recognize, as they are inextricable part of the novel's texture, creating confusion over the primacy of the two worlds – the "real" one and that of the media model.

■ HUMAN CONDITION IN KAZUO ISHIGURO'S *NEVER LET ME GO*

ZLATA LUKIĆ[1]

University of Belgrade,
Faculty of Philology, English Department,
Belgrade, Serbia

Cilj ovog rada je da, kroz sveobuhvatnu psihološku i sociološku analizu likova u romanu *Ne daj mi nikada da odem* Kazua Išigura, ukaže na to kako uloge, pravila, rutina i navike, kao rezultat spoljašnjeg pritiska ili sopstvenih unutrašnjih stega, u krajnjoj liniji od čoveka uzimaju ono najbolje, čineći njegov život ispraznim i površnim. Išigurovi likovi – klonovi čiji život služi „višoj" svrsi, odličan su primer za to koliko je lako zaboraviti u čemu je suština ljudskog postojanja, koliko je lako potonuti u beznađe ljudske tragedije, odnosno, kako je Išiguro sam jednom prilikom rekao – „žalosnog čovekovog stanja". Oslanjajući se na studiju Džona Djuija (John Dewey) pod nazivom *Ljudska priroda i ponašanje*, kao i na takozvanu „teoriju uloga", ovaj rad se bavi odnosom društvenih uloga i privatnog života, temama pasivnosti i potiskivanja osećanja, pri čemu se pokušavaju pronaći odgovori na ključna pitanja: zašto se klonovi ne pobune i šta im to nedostaje da bi bili ljudi.

Ključne reči: društvene uloge, navike, pasivnost, represija, imitacija života, pobuna, ljudskost, potiskivanje osećanja.

1. INTRODUCTION

One of the greatest contemporary writers today, Kazuo Ishiguro (1954–), whose worldwide fame rests on the novels like *The Remains of the Day* (1989), *The Unconsoled* (1995), and *When We Were Orphans* (2000), seems to be incurably enchanted by the unfathomable depths of the human soul. In each of his brilliant novels, Ishiguro deals with the universal themes of love, freedom and happiness, along with the crucial life decisions, unstoppable passage of time, and unreliability of human memory. In many of his novels he also plays with the idea that habits, patterns and social roles ultimately define who we are. This is particularly the case, for instance, in his masterpiece *The*

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[1] Kontakt podaci (Email): zlatalukic@gmail.com

Remains of the Day, whose protagonist, Mr Stevens, realizes – unfortunately all too late – that his stubborn and unswerving professionalism cost him a fulfilling private life and personal happiness. In his latest novel, *Never Let Me Go[2]*, Ishiguro takes things one step further, experimenting with the genre of dystopian and science fiction novel, but nevertheless, remains faithful to his distinctive style and predominant themes.

Attracted by this powerful combination – strange, yet typical for Ishiguro – in this paper we try to illustrate, through a comprehensive psychological and sociological analysis of characters in *NLMG*, how passivity, roles, rules, habits, and routines, imposed either externally or internally, ultimately take the better of us, making our lives empty and superficial. Ishiguro's characters, Kathy, Ruth, and Tommy, parentless clones with a "higher" purpose in life, stand as perfect examples of how easy it is to forget what human existence is all about, how easy it is to sink into the bottomless sea of human tragedy, or, as Ishiguro himself put it in one of his interviews – "the sadness of the human condition" (Ishiguro n.d.).

The clones from *NLMG* share the same tendency, bordering on obsession, to pursue the wrong goals, burying their feelings along the way under the heavy burden of habit, routine, and, ultimately, repression and denial. "This is a recurring element in Ishiguro's fiction; and surely an indispensable aspect of his vision. As he would have it, we are all trapped, whether in institutions or by mores or in a fantasy logic or in the past. His characters cannot jump out the window, because they do not believe there is anything outside the window to jump into." (Messud 2005) Taking this into account, we focused on the psychological framework of the protagonists of *NLMG*, elaborating on their behaviour, character, ideals and choices, our main references being various, insightful reviews of the concerned novel, studies on Ishiguro and his work, critical essays and applicable theories in the field of social psychology. In particular, we will be referring to John Dewey's *Human Nature and Conduct*, and the so-called "role theory"[3].

The first chapter of the paper, "Something About the Clones", sheds light on the basic relations among the three main characters – Kathy, Ruth and Tommy, at the same time stressing the crucial problem, i.e. passivity and submissiveness of the clones. The paper goes on to deal with the theme of emotional repression and the clones' poignant imitation of life in the chapter titled "Why Can't They Be Human?", followed by an equally relevant issue of "Why Don't the Clones Rebel?". The final chapter, resorting to the so-called "role theory", provides a juxtaposition of the social role and private life of the clones, examining the above ideas from yet another – sociological – perspective.

2. SOMETHING ABOUT THE CLONES

Kathy, the narrator of the story, introduces herself in the very first sentence of the novel, the beginning of which, in general, contains no indication of the true state of

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2   To be abbreviated hereafter as *NLMG*.
3   Also, in light of the recently premiered movie *Never Let Me Go*, based on Ishiguro's novel and directed by Mark Romanek, starring Carey Mulligan, Andrew Garfield and Keira Knightley, we will draw occasional parallels throughout the paper between the book and the movie.

affairs. Only later in the novel do we discover that Kathy is a clone, raised in Hailsham, in a controlled environment, where "students" are taught by their surrogate parents – "guardians" to take care of their physical health, and encouraged to express their creativity through art. In her early recollections of the place, Kathy seems to be proud of the fact that she grew up in the sophisticated Hailsham, instead of some other gruesome place. As a matter of fact, she considers herself "lucky" (Atwood 2005), even though this strikes the reader as an absurd contradiction with what the fate keeps in store for the clones. This evidently shows how everything in life depends on the perspective one chooses to look at it from, i.e. essentially on one's own attitude towards things. Thus, one can practically turn even the worst possible scenario into a good one just by being positive about it. In his study *Human Nature and Conduct*, John Dewey describes an interesting idea – a metaphor, actually – originally expressed by Tolstoi, which perfectly relates to the above concept:

> [...] [H]e said that the ox is a slave as long as he refuses to recognize the yoke and chafes under it, while if he identifies himself with its necessity and draws willingly instead of rebelliously, he is free. But as long as the yoke is a yoke it is impossible that voluntary identification with it should occur. Conscious submission is then either fatalistic submissiveness or cowardice. The ox accepts in fact not the yoke but the stall and the hay to which the yoke is a necessary incident. But if the ox foresees the consequences of the use of the yoke, if he anticipates the possibility of harvest, and identifies himself not with the yoke but with the realization of its possibilities, he acts freely, voluntarily. He hasn't accepted a necessity as unavoidable; he has welcomed a possibility as a desirability. (Dewey 1957: 285-286)

Kathy herself shows a considerable degree of natural curiosity, but she never "explicitly poses meta-questions about the justice of the clone-discourse's existence" (Mohr 2008: 21). On a personal level, too, Kathy never questions anything, even when it implies being maltreated by her friend Ruth or suppressing her feelings for Tommy. Instead of standing up for herself, even when Ruth manipulatively instigates a fight between her and Tommy, Kathy, typically, walks away, choosing to remain a passive onlooker, behaving "as though nothing special had occurred" (Ishiguro 2005: 194), until the point when Ruth, dying, guilt-ridden, practically gives her a go-ahead to date Tommy: "*It should have been you two*. I'm not pretending I didn't always see that. Of course I did, as far back as I can remember. But I kept you apart. [...] What I want is for you to put it right. *Put right what I messed up for you.*" (Ishiguro 2005: 228, italics used for emphasis).

Kathy's entire life (and the life of other clones, for that matter) has been marked by "double repression" – not only does she repress the knowledge about her future, encouraged by her guardians, but she also represses her own emotions, which is clearly illustrated on many occasions throughout the novel. For instance, there is a poignant moment when she goes with Tommy on a search for her long-lost, favourite music tape: "Then suddenly I felt a huge pleasure – and something else, something more complicated that threatened to make me burst into tears. But I got hold of the emotion, and just gave Tommy's arm a tug." (Ishiguro 2005: 170) On yet another occasion, later

in the novel, Kathy remembers a fight with Tommy: "[...] and I *suppose* by now I was furious, but I kept my voice *quiet* and *under control*" (Ishiguro 2005: 275, italics used for emphasis). Therefore is the last scene of the novel her one and only "revealing indulgence" (Cappo 2009: 55). All the feelings Kathy had been suppressing for years finally emerged, if only for a brief moment. And even then, she cannot suppress the urge to somehow justify her, more than human, emotions to the reader: "That was *the only time*, as I stood there, looking at that strange rubbish, feeling the wind coming across those empty fields, that I started to imagine just a little fantasy thing, because *this was Norfolk after all*, and *it was only a couple of weeks since I'd lost him*." (Ishiguro 2005: 282, italics used for emphasis).

Finally, the last two sentences, written with utmost care and abundant with meaning, read as follows: "The fantasy never got beyond that – *I didn't let it* – and though the tears rolled down my face, *I wasn't sobbing or out of control.* I just waited a bit, then turned back to the car, to drive off *to wherever it was I was supposed to be.*" (Ishiguro 2005: 282, italics used for emphasis). That Kathy *did not let* the fantasy develop further implies strength of will, control and intention on her part, which is explicitly confirmed only a couple of phrases later, within the same sentence. It was already against her principles that she was crying, so she needed to underline that she was not sobbing, and that everything was (seemingly) in hand. She had everything under control. She always did. Obediently, just as if she were still under the strict eye of one of her childhood guardians, Kathy walks back to her car, and drives off. Strikingly, not to wherever she *wishes to be*, but to wherever she *is supposed to be*. The thoughts and behaviour of other clones – Ruth and Tommy – strikingly follow the same fashion. Thus, for instance, on one occasion, discussing the donors and carers, Ruth exclaims: "I was pretty much ready when I became a donor. It felt right. After all, it's what we're *supposed* to be doing, isn't it?" (Ishiguro 2005: 223, italics in the original). The expression – subtle, yet powerful – of their passivity and submissiveness.

3. WHY CAN'T THEY BE HUMAN?

Unfortunately, Kathy, Ruth and Tommy seem to be suffering from the same kind of paralysis that other Ishiguro's characters typically exhibit. Kathy keeps suppressing her obvious feelings for Tommy, letting Ruth come between them time and again, and at times even acts as an intermediary between Ruth and Tommy, when the two start dating. Ruth, on the other hand, tries – not always successfully – to suppress her jealousy of Kathy, which incites her to various forms of manipulation and scheming. Finally, Tommy tries to suppress his completely justified, but powerless bursts of rage, in order to meet the standards and avoid being mocked by the rest of the clones. However, just like Cappo observes, although Kathy's emotional repression at times seems inhuman, it also, paradoxically, serves as confirmation of her humanity. In general, that the clones' emotions are so repressed makes them robotic, but underneath the repression, their emotions are painfully human (Cappo 2009: 55). In other words, Kathy, Ruth and Tommy are the clones who, while by default thought to be "emotionless", ironically prove to be human by suppressing their emotions. Still, no matter how hard these tragic figures

try to fully suppress their emotions, and lead their sorrowful lives without thinking about which opportunities they have lost, these emotions sooner or later erupt to the surface because: "[s]uppression is not annihilation. 'Psychic' energy is no more capable of being abolished than the forms we recognize as physical. If it is neither exploded nor converted, it is turned inwards, to lead a surreptitious, subterranean life." (Dewey 1957: 146-147). As far as the clones are concerned, the latter is the case. And it is only too late that they realize things could have been different.

In his review of *NLMG*, Louis Menand makes an interesting point about Ishiguro's characters, comparing their "mad, compulsive, quasi-mechanical qualities" with those of Beckett's characters: "There is something animatronic about them. They are simulators of humanness, figures engineered to pass as 'real'. What it means to be really human is always a problem for them. Can you just copy other people? Would that take care of it?" (Menand 2005). And, sure enough, the characters in *NLMG* are obviously having difficulties trying to adapt to what is considered "normal" – i.e. trying to become more like the "normals", as they ironically refer to the "real" people. This idea is highlighted by means of role-plays that the students enact as part of their regular schooling activities, during the so-called Culture Briefings. Just like Puchner observes, in *NLMG* "cultural imitation characterizes the clones through and through. Their language, gestures, and forms of interaction are secondhand, like the tapes, movies and objects they receive from the outside world." (Puchner 2008: 45). They are taught how to behave in ordinary, everyday situations – in a café, for instance – but when they actually take a trip to the "real world", anxious and baffled, they still behave conspicuously odd.

Ishiguro underlines this idea by taking the story to the extreme – his characters are literally not human, being clones instead, "programmed to pick up 'personhood skills'" (Menand 2005). They entirely meet the concept of "copies", with all the implications of "watered down, pale imitations of the original" and "photocopies of photocopies" (Cappo 2009: 51). It is interesting to note that some authors find the connection between the way Kathy narrates her story, i.e. between her detached and "deeply unsettling blandness" and the idea that she sounds like a somewhat deficient, "manufactured creature" (Puchner 2008: 35). This observation gains some more ground in light of the remark that Kathy utters in passing at the very second page of the novel, namely that "[c]arers aren't machines"[4] (Ishiguro 2005: 4).

The clones' poignant desire to get closer to the realm of humans is reflected in another form of imitation – imitation of biological family (Puchner 2008: 44). Essentially orphans, while in Hailsham, the clones are constantly seeking approval from the guardians, a "pat on the head", so to speak. Once they grow up and move to the Cottages, this need is manifested through their fervent search for "possibles", i.e. the humans that might be their originals. Thus, they organize a trip to Norfolk, where some older clones allegedly saw the potential Ruth's "possible". The trip, however, turns out to be a huge disappointment, although Ruth, again typically, refuses to admit how important the whole event is for her: "'To be honest', she said, 'I knew all along it was stupid.'" (Ishiguro 2005: 164).

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4   Which, interestingly enough, stands in stark contrast with Kathy's straightforward statement from the very beginning of the movie: "We *are* machines!"

The theme of "copying" recurs once the clones start living at the Cottages, where the new-comers, like Ruth and Tommy, start imitating the mannerisms of the "veterans", i.e. older students. Ruth, in particular, has a strong desire to blend in, driven by her fear of being different. Therefore, she copies the gestures she notices in actors from television series, as the only available representatives of "normal" people. In a word, the clones represent the *imitation of life*, both in the literal and metaphorical sense. Hence, like Wood aptly observes, "[w]e begin the novel horrified by their difference from us and end it thoughtful about their similarity to us!" (Wood 2005). Maybe that is the reason why the final farewell between Kathy and Tommy[5], with a small kiss and no fuss, both heartrending and frustrating, makes the reader feel like sobbing and screaming with rage at the same time: "Why don't you do something? Why don't you rebel?!" And why don't they?

4. WHY DON'T THE CLONES REBEL?

Think of Kathy H. for a moment, and all her friends – they have been raised to read and discuss the masterpieces of literature, express their creativity through different kinds of art, ride a car, take care of themselves. Even the slightest thought of having a true life, and being an independent and happy individual was nipped in the bud by their guardians. And despite all the education they received, despite all the urges and youthful desires, they never even dare consider the idea of escape. They never contemplate rebellion. Just like Messud (2005) notes: "There is great dignity in Kathy H., and in her friends. There is also, ultimately, a pained and painful resignation. [...] [T]he Hailsham students seem, for all their musing, not to ask the essential question: Does it have to be this way?" Having been brainwashed from their early childhood, the wretched clones have learned to suppress their emotions, their dreams about meeting their "possibles", building professional careers, and leading a long, healthy life. Their life has been cut out for them by somebody else and they never get a chance to challenge that somebody. Though the feeling is that, even if they had that chance, they would probably hesitate to seize it.

To be fair, once they find out about the possibility to "defer" their donations for a couple of years because they are truly in love, Kathy and Tommy do go and confront Madam and Miss Emily, but, once they realize, to their immense disappointment, that the rumour was false, they both sink into the well of despondency and just let it all go. One is left frustrated by the inability to grasp the notion that Kathy and Tommy do not, even for a second, think that they might simply run away. After all, who is there to stop them? From what we understand from the story, there is nothing to physically distinguish the clones from the real people, and, given their education and manners, they could easily blend in with the crowd. When they visit the art gallery during the trip to Norfolk, they lead a perfectly civil conversation with the proprietor, and it

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5   Their final farewell – one of the most powerful and unsettling scenes in the movie – shows Kathy who is, upsettingly calm, with a bleak smile on her face, standing behind the separation glass in the sterile setting of a hospital, watching Tommy being prepared for his last donation surgery.

seems that it is only their own feeling of oddness and abnormality that functions as a restraint.

Just like James Wood aptly notices: "Full comprehension of who they are and why they were created makes them sad, but only resignedly so. This is the only reality they have ever known, and they are indeed creatures of habit." (Wood 2005). To further illustrate the concept of habit and how powerful its grip may be, we hereby quote John Dewey's, quite pertinent, definition of it:

> [Habits] operate in two ways upon intellect. Obviously, they restrict its reach, they fix its boundaries. They are blinders that confine the eyes of mind to the road ahead. They prevent thought from straying away from its imminent occupation to a landscape more varied and picturesque but irrelevant to practice. [...] [H]abit made complete in routine shuts in thought so effectually that it is no longer needed or possible. (Dewey 1957: 163-164)

Even when they start living at the Cottages, where they enjoy much more freedom, the clones barely ever exercise it. Apart from their trip to Norfolk, Kathy and her friends rarely leave the Cottages, whiling their days away discussing literature and walking in the nearby fields. "They possess individuality, and seem to enjoy it (they fall in love, they have sex, they read George Eliot), but that individuality is a mirage, a parody of liberty." (Wood 2005) The inhabitants of Ishiguro's world – the clones – are not physically trapped or restrained.[6] Having been subjected to subliminal indoctrination, the clones have accepted their fate, and, what is worse, they "do not even recognize their attitude as that of acceptance" (Puchner 2008: 40). They have become the prisoners of their own frame of (brainwashed) mind.

5. SOCIAL ROLE VERSUS PRIVATE LIFE

One of the things that the clones in *NLMG* have in common is their devotion to the role they play in the social context, the devotion so strong that it threatens to damage, and actually damages, their private life. To elaborate on this, we will resort to a branch of the sociological theory dealing with social roles, the so-called "role theory", a fruitful approach to understanding humans and society. For the purposes of this paper, we will mention only one of the extensions to it, i.e. the concept of "role embracement", which may serve as another potential explanation for the total absence of rebellious spirit on the part of the clones.

> Role Embracement refers to the *complete adoption of a role*. When a role is truly embraced, *the self disappears completely into the role*. Three things seem to be

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6   Interestingly enough, though, the clones in the movie wear special bracelets with chips for checking in and out of the premises, which was, presumably, the director's way of underlining their similarity with robots. At the same time, the bracelets add the aspect of physical restraint – which is totally absent from the book – thus shedding a new light on the idea of a rebellion.

involved in the earnestness with which people assume roles or the degree to which they embrace a role:

1. An admitted or expressed attachment to the role;

2. A demonstration of qualifications and capacities for performing it;

3. An active engagement or spontaneous involvement in the role activity at hand, that is, a visible investment of attentions and muscular effort. (Sociological Theory n.d., italics used for emphasis)

One may easily see that Kathy (and clones in general) perfectly fits the above definition, though, admittedly, the situation in *NLMG* is somewhat specific, since the clones have their roles imposed to them by the society. Other than that, the pattern is the same, and is now brought to the extreme. The clones are fully identified with their role – they have absolutely no other purpose in life other than donating organs time after time until they "complete", i.e. die.

Another interesting point in terms of roles[7] is that "[f]rom the very beginning of their existence, there has been one single word to which the clones tie their identity, one word that captures the meaning of their existence – *students*." (Mohr 2008: 36, italics in the original). The clones have been taught all their lives what the role of a Hailsham student implies, how they should behave, what they should and should not do. This is so deeply embedded in their inner feeling of self that even many years after they leave Hailsham, Kathy and Tommy still play the same submissive role of students when they are faced with Madam and Miss Emily towards the end of the novel: "She reached out and put her hands on the backs of two matching armchairs just in front of her. [...] When we turned to sit down, she was over by the window, in front of the heavy velvet curtains, holding us in a glare, *like we were in class and she was a teacher*." (Ishiguro 2005: 246, italics used for emphasis).

Likewise, Kathy embraces the role of a carer, which, for her, conveniently offers a sort of escape from the painful and complex relationship with Ruth and Tommy. Moreover, Kathy prides in being a good carer, in her role and good records, as well as the fact that she can pick her own patients. It is interesting to note that Ruth and Tommy want to get it over as soon as possible – as if they rushed into death as their only salvation. Kathy, on the other hand, clings to her role as a carer, and rejects the idea of becoming a donor so soon: "[...] it's important there are good carers. And I'm a good carer. [...] A good carer makes a big difference to what a donor's life's actually like." (Ishiguro 2005: 276). Once again we witness how important roles can be in one's life, and how sometimes one can use them as an excuse for not dwelling too much on the other, undoubtedly more deserving, aspects of one's life – i.e. as a justification for neglecting one's private life, and one's feelings. On the other hand – given the circumstances – their roles, in combination with the absurd, yet poignant belief that they have devoted their lives to a "higher cause", are the only things keeping Ishiguro's characters floating, the only things making the otherwise harsh and unbearable reality bearable.

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7 In his paper "When We Were Clones", Puchner refers to roles as "functionalities", in which he sees one differentiating factor between the humans and the clones. The second, much starker difference, is the fact that the clones cannot reproduce.

6. CONCLUSION

"...even when happiness is standing right in front of you,
it's very hard to grasp" (Menand 2005)

In the broadest sense, one may say that *NLMG* actually deals with the three major and most universal themes – those of love, freedom and happiness. It raises essential questions in the vein of: What is happiness? How do we achieve it? How empty and futile our life is without love? What is it that makes us free? Why is it so difficult to communicate our feelings?

Ishiguro provides no definite answers, because there can hardly be any. What he does provide, however, is a different perspective. The one through which the reader realizes that the clones are inactive to the point it almost looks like they are nothing but passive observers of their own lives. They seem to be enjoying not having to dwell on crucial decisions in their lives. Why would Kathy bother about (re-)shaping her life, when the powers-that-be have already done the job for her? Why would Ruth fulfil her dream of becoming a business woman, when her destiny has already been predefined for her? Why would Tommy preserve his identity, when it is so difficult to be unique, and so much easier to blend in the crowd? This inability, and maybe even unwillingness, to shape the events in their lives is what prevents Ishiguro's characters from building their own happiness actively. Just like Mr Stevens in *The Remains of the Day*, and the protagonists of other Ishiguro's novels, the clones in *NLMG* will painfully continue to follow the rules even at the highest price – that of love and personal contentment, this passivity perhaps being best reflected in the fact that "Tommy's most outspoken outcry against a monstrous *status quo* is to say twice that 'it's a shame'" (Kemp 2005). Unfortunately, it is already too late when Ruth realizes that she made a mistake not having tried to fulfil her dreams, when Tommy regrets not having invested more effort into developing his creativity, and when Kathy laments on the time she and Tommy wasted, not having fought for their love sooner: "So that feeling came again, even though I tried to keep it out: that we were doing all of this too late; that there'd once been a time for it, but we'd let that go by, and there was something ridiculous, reprehensible even, about the way we were now thinking and planning." (Ishiguro 2005: 237)

Even though at the first glance it may seem that the central theme of the novel is cloning and the moral dilemma it raises, *NLMG* is everything but a straightforward novel with only one purpose. Instead, this multi-faceted novel raises many issues and opens new perspectives on the topics of repression, suppression of feelings, passivity and simulation of life. The message Ishiguro wants to convey is that – human or not – the clones all too easily become slaves to habits and routines. Despite having all necessary prerequisites, they fail to live their lives to the full, hindered by their complete lack of curiosity, stupefied by fear, unwilling to take risks and step into the unknown. The externally and internally imposed restrictions take the best of them, leaving them with no other valid option but to remain brutally and horrendously exploited by the "real" people – the so-called "humans".

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SUMMARY

HUMAN CONDITION IN KAZUO ISHIGURO'S *NEVER LET ME GO*

The purpose of this paper is to highlight, through a comprehensive psychological and sociological analysis of characters in Kazuo Ishiguro's novel *Never Let Me Go*, how roles, rules, habits, and routines, imposed either externally or internally, ultimately take the better of us, making our lives empty and superficial. Ishiguro's characters – parentless clones with a "higher" purpose in life, stand as perfect examples of how easy it is to forget what human existence is all about, how easy it is to sink into the bottomless sea of human tragedy, or, as Ishiguro himself once put it – "the sadness of the human condition". The paper utilizes John Dewey's *Human Nature and Conduct*, and the so-called "role theory", to argue social role versus private life, passivity and

suppression of feelings, while trying to provide answers to the key questions: why don't the clones rebel and why can't they be human.

■ PERSPEKTIVA NARATORA I PROBLEM ETNIČKE ODREĐENOSTI U PREVODIMA ANDRIĆEVIH ROMANA *NA DRINI ĆUPRIJA* I *TRAVNIČKA HRONIKA* NA ENGLESKI

ALEKSANDRA MILČIĆ RADOVANOVIĆ[1]
International Baccalaureate Organization,
Crnjanski High School,
International Baccalaureate Diploma Programme,
Beograd, Srbija

U svojim istorijskim romanima *Na Drini ćuprija* i *Travnička hronika* Ivo Andrić prikazuje značajne događaje na prostorima koje naseljava nacionalno i verski raznoliko stanovništvo. Trudeći se da kroz usputne odrednice i upravni govor u što većoj meri odredi etničku pripadnost svojih likova, Andrićev narator često sa tog aspekta određuje svoju pripadnost. Ovakva nacionalna i verska obeležja mogu praviti probleme prevodiocima ovih dela na engleski jezik. U ovom radu polemiše se o postupcima u kojima prevodioci moraju da tragaju za semantičkim ekvivalentima u nekim drugim jezičkim elementima izvan onih koji postoje u originalnom delu. S obzirom na to da je bilo nemoguće sa visokim stepenom sigurnosti utvrditi da li su prevodioci ostvarili potpuni semantički i stilistički transfer, autoru je ostala jedino mogućnost da iznese određene primedbe koristeći slučajeve u kojima se može tačno locirati i objasniti greška u transferu na osnovu opozicije tačno/netačno.

Ključne reči: Andrić, komparativna stilistika, prevođenje.

Dobar prevod bi trebalo da omogući delu da ima istu svrhu koju je imalo i u jeziku izvorniku, ne menjajući njegov sadržaj ili osnovnu formu. Pri tome ne treba zaboraviti na potrebe čitalaca za prirodnim tokom pripovedanja koji je u duhu jezika primalaca, ali i na neizbežnu težnju da se čitaocima prevoda opisani događaji pokažu približno u skladu sa njihovom kulturom kako bi sam tekst bio razumljiv i prijemčiv za čitanje. Dobar prevodilac treba da obrati pažnju kako na očigledne, tako i na skrivene probleme u tekstu prilikom prevođenja. Samo na taj način će izbeći da napravi neoprostive greške kao što su netačan prevod ili besmislene konstrukcije.

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1 Kontakt podaci (Email): buskica9@gmail.com

Andrićeva identifikacija sa likovima koje srećemo u njegovim romanima *Na Drini ćuprija* i *Travnička hronika* i podražavanje njihovog načina izražavanja posmatrane sa aspekta jezičke logike predstavljaju jedan od mogućih ključeva za otvaranje dubinskih i skrivenih značenja njegovog dela. Povremeno poistovećivanje autora sa naratorom, ali i sa pojedinim likovima dela pri obraćanju čitaocima, značajno je ne samo pri analizi piščevog stvaralačkog procesa, već i u definisanju odnosa njegovog dela prema stvarnosti „kao dijalektičko-dinamičkoj uključenosti čovjeka u svekolika zbivanja oko sebe" (Tutnjević 1980: 392).

Govoreći o čestoj upotrebi prvog lica u romanesknom pripovedanju Ive Andrića, Ronela Aleksander povezuje ovu osobinu Andrićevog stila sa njegovim stalnim isticanjem bitnosti priče i pričanja, jer su „priče koje ljudi pričaju i prepričavaju stvarnije od istina kojima se priča bavi" (Alexander 1995: 202). Na ovaj način se jednom, na prvi pogled, isključivo formalnom elementu pridaje veliki značaj za razumevanje nekih od bitnih aspekata Andrićevih dela. Naime, pripovedačeva upotreba zamenice prvog lica množine „mi" u ova dva romana može se razumeti na nekoliko načina, pa se samim tim čitaocu ostavlja mogućnost izbora prilikom identifikacije. Tako, na primer, može se pretpostaviti, s obzirom na lokaciju događaja u romanu *Na Drini ćuprija*, da se prvo lice množine odnosi na stanovnike Višegrada, ali i da može biti izraz kolektivnog identiteta stanovnika Bosne, a šire gledano, i svih onih prostora na kojima dolazi do dodira Istoka i Zapada. Ronela Aleksander to objašnjava na sledeći način: „Andrić svom čitaocu nudi slobodan izbor u odnosu prema oblicima prvog lica množine, utoliko što se oni mogu tumačiti kao da uključuju ili isključuju čitaoca, ili se pak čitalac može prema njima odnositi dvojako, prema vlastitom kreativnom nahođenju." (Alexander 1995: 220) Kako su se prevodioci snašli sa ovim problemom pokazaćemo u daljoj analizi.

Prevodeći roman *Na Drini ćuprija* Lovet Edvards nije previše vodio računa o doslednosti pri određivanju lica, tako da je od ukupno 53 primera adekvatno preveo tek 25, dok je u ostalim prvo lice zamenio uglavnom trećim licem množine. Ovim postupkom je, suprotno Andrićevom nastojanju da se približi čitalačkoj publici, izolovao čitaoca od teksta u odnosu na naratora i ograničio mu mogućnost identifikacije. Naime, Andrić ovaj postupak ne koristi isključivo kao stilski efekat, već i da bi naznačio osećanje etničke ili nacionalne pripadnosti. Samim tim, koristeći se ovom pripovedačkom perspektivom, Andrić uspeva da direktno, ali efektno naglasi tenzije između pripadnika različitih vera koji žive na ovim prostorima. Zato vrlo često ova zamenica pokazuje da se određeni problemi posmatraju iz hrišćanske ili muslimanske, a ponekad samo iz pravoslavne (odnosno, srpske) perspektive.

Tako u primeru gde, govoreći o poturicama, narator u prvom licu kaže: „Mnogi naš poturica koji, promenivši verom, nije našao ono što je očekivao, nego je i dalje sedao za tanku večeru i išao prodrtih laktova..." (Andrić 1985: 33) Ovde se jasno vidi da je ubacivanjem prvog lica množine narator imao nameru da se definiše kao pripadnik hrišćanskog stanovništva, želeći da se ogradi od muslimanskog življa i koristeći izraz pežorativnog prizvuka „poturica". Izostavljanjem oblika prvog lica, kao i upotrebom sintagme „converted Turks" (‚preobraćeni Turci') koja nije stilski markirana, gubi se perspektiva pripovedanja, kao što nestaje isticanje nacionalne pripadnosti onoga koji pripoveda:

Many of the converted Turks who, in changing faith, had not found what they had hoped for, but had continued to sit down to a merge supper and go about with patched elbows... (Andrić 2000: 35)

Još restriktivniju upotrebu zamenice prvog lica množine srećemo u situaciji kad narator želi da stvari sagleda iz ugla višegradskih Srba. Kao primere navešćemo tri događaja: priča o legendi koja se odnosi na grob starog srpskog junaka Radisava, Prvi srpski ustanak i Prvi svetski rat. U sva ova tri slučaja upotreba zamenice „mi" postaje restriktivna. Navešćemo ove primere redom kako smo ih i pomenuli:

Naše žene veruju da ima po jedna noć u godini kad se može videti kako na tu [Radisavljevu] humku pada jaka bela svetlost pravo sa neba. (Andrić 1985: 11)

The Serbian women believe that there is one night of the year when a strong light can be seen falling on that tumulus direct from heaven. (Andrić 2000: 18)

Za vreme Karađorđeve bune srećemo sledeću sliku:

Naše žene su se krstile u tami i plakale od nerazumljivog ganuća, a u suzama su im se lomile ove ustaničke vatre kao oni avetinjski plamenovi koji su nekad padali na Radisavljev grob... (Andrić 1985: 90)

The Serbian women crossed themselves in the darkness and wept from inexplicable emotion, but in their tears they saw reflected those fires on insurrection even as those ghostly flames which had once fallen upon Radisav's grave... (Andrić 2000: 83)

Kao što smo već rekli, ovaj primer srećemo i kada se govori o početku Prvog svetskog rata, za vreme šuckorskog terora nas Srbima:

U Ristića kući, koja je odmah iznad parohove, veća i lepša od nje, a sklonjena i zaštićena od topovske vatre sa obe strane strmim šljivicima, sklonilo se najviše našeg sveta iz čaršije. (Andrić 1985: 351)

The merchants from the market- place had for the most part taken refuge in the Ristić house. It was immediately above the priest's house, but larger and fine, sheltered from artillery fire by the steep slopes of the plum orchards. (Andrić 2000: 295)

Iz navedenih primera vidimo da L. Edvards ovakvim prevodnim postupkom ne ostavlja čitaocu mogućnost identifikacije sa naratorom. U prva dva navedena slučaja on izostavlja prvo lice, ali tačno tumači etničku pripadnost naratora, pa fraze „naše žene" prevodi kao „Srpkinje" (,Serbian women'). U trećem primeru nacionalna naznaka i perspektiva naratora se u potpunosti gube, pa je sintagma „naš svet" prevedena kao „the merchants from the market- place" (,trgovci sa pijace') čime se nikako ne označava etnička određenost trgovaca iz čaršije.

Interesantno je primetiti da ovakvih grešaka gotovo da nema u prevodu dela *Travnička hronika.* To se može obrazložiti željom pisca da u ovom romanu pokaže život u Travniku iz perspektive austrijskog i francuskog konzula, tako da nema značajnije upotrebe prvog lica množine u pripovedanju naratora, a kada ga i ima prevedeno je istim oblikom i odnosi se uglavnom na jednistvo pripovedača i čitalaca, bez preciziranja nacionalnosti, godina ili prostora sa koga potiče. To se može videti iz navedenih primera:

Dužnost ćehaje, vezirova zamenika, vršio je Sulejman-paša Skopljak, koji je i kod ranijeg vezira, kao što smo videli, zauzimao isti položaj. (Andrić 1976:213)

The Deputy was Suleiman Pasha Skopljak, who had held the same post under the former Vizier, as we have seen. (Andrić 1996: 168)

Ta vremena posle Bečkog mira (1810. i 1811. godina), koja smo nazvali mirnim godinama, bila su u stvari za Davila vremena velikog rada. (Andrić 1976:397)

The years after the Peace of Vienna (1810 and 1811), which we have referred to as a peaceful spell, were in fact a time of great activity for Daville. (Andrić 1996: 316)

Tako izgleda, tipično uzevši, postanak, razvoj i svršetak uzbune po našim varošima. (Andrić 1976:183)

This is the typical pattern of the beginning, progress and the end of riots in our towns. (Andrić 1996: 143)

Samo na dva mesta nalazimo na izuzetak od ovoga pravila. Upoznajući sa čitaoce sa Davilovim tumačem Davnom prevodilac sintagmu „naš svet" zamenjuje oblikom „Christian" („hrišćani'), pri čemu nedvosmisleno određuje perspektivu svog pripovedanja.

Kao veza između Konaka i novog konzula služio je vezirov lekar i tumač César d'Avenat, koga su i Osmanlije i naš svet zvali Davna. (Andrić 1976: 27)

The Vizier's doctor and interpreter Cesar d' Avenat acted as a link between the Residence and the new Consul. To all the locals, Muslim and Christian alike, he was known as „Davna" (Andrić 1996: 15).

Na drugom mestu govoreći o prilagođavanju gospođe Davil oštroj travničkoj zimi, narator kaže:

Umotana u šal od sivog kašmira, žustra i žilava, obilazi povazdan ogromnu tursku kućerinu, naređuje šta treba da se radi, teško se sporazumeva sa poslugom, zbog neznanja jezika i neveštine našeg sveta u poslovima... (Andrić 1976: 146)

Wrapped in a grey cashmere shawl, brisk and indomitable, she spent the whole day going round the huge Turkish house, deciding what needed to be done and giving instructions. She found it difficult to communicate with the servants because of her ignorance of the language and the slovenly ways of the local people. (Andrić 1996: 112)

Prevodilac ovu složenu rečenicu, tipičnu za Andrićev stil, razlaže na dve jednostavnije i konstrukciju „neveštine našeg sveta" prevodi sa „slovenly ways of the local people" („neurednost lokalnog stanovništva"). Može se reći da je ovakav prevod poprilično neprecizan, ako znamo da se narator deklariše s aspekta pripadnika hrišanskog naroda, a da je Travnik u to vreme naseljen kako hrišćanskim, tako i muslimanskim življem. Izraz „local people" („lokalno stanovništvo') iskorišćen u prevodu odnosi se na sve stanovnike grada Travnika i okoline, nezavisno od njihove verske i nacionalne pripadnosti, čime se gubi perspektiva pripovedanja.

Preciznost prevoda i odsustvo grešaka koje smo naveli u prevodu dela *Na Drini ćuprija* može se takođe objasniti i saradnjom Silije Hoksvort sa Bogdanom Rakićem o čemu govori i ona sama. U predgovoru izdanja iz 1992. Silija kaže da je Andrića zaista teško prevoditi, ali da je mnoge nedoumice rešila zahvaljujući sugestijama Bogdana Rakića koji ima odličan osećaj kako za engleski jezik, tako i za svoj maternji, srpskohrvatski (Andrić 1996: 9).

Koliko god sve ove pojedinosti izgledale zanemarljive, svaka od njih ima svoje mesto i stilističku funkciju u građenju poetskih slika u romanu, s obzirom na to da nedvosmisleno ukazuju na podeljenost lokalnog stanovništva koja je uzrok svega opisanog u ovim romanima. Takođe, nacionalna i verska šarolikost čine deo stvarne istorijske pozadine koja simbolički povezuje realne događaje i one opisane u delima, a sa blagim osvrtom na pojavu ljudske solidarnosti i zanemarivanja tih razlika pred većim životnim problemima.

Međutim, kod Loveta Edvardsa srećemo vrlo često mešanje pojmova, kao i njihovu zamenu, što negativno utiče na sadržajnu percepciju dela, pogotovo kad se radi o pojmovima koji imaju nacionalnu konotaciju. Tako on u velikom broju slučajeva bosanske muslimane naziva Turcima čime se čitaoci na engleskom i američkom području dovode u zabludu jer im se nameće pogrešan civilizacijski kontekst, a samim tim se uskraćuje tačna i neizostavna informacija o multietničkom stanovništvu na području Bosne. Čak i Andrić na početku *Rečnika turcizama, provincijalizama i nekih manje poznatih stranih izraza* navodi objašnjenje da „nazivi Turci i turski upotrebljeni su često u toku pričanja i za bosanski muslimanski svet, naravno ne u rasnom i etničkom smislu, nego kao pogrešni, ali tada uobičajeni nazivi" (Andrić 1976: 535). Pored toga, Edvards reč „Vlah" na nekoliko mesta ostavlja u ovom obliku („Vlach') simbolizujući tako pripadnost različitoj etničkoj grupi, ali pri tome primarno značenje ove reči „otpadnik" gotovo zanemaruje, prevodeći je na taj način na samo jednom mestu.

Tu se razgovor izmetnu u prostu svađu u kojoj je Osman efendija nazvao Alihodžu vlahom i murtatinom, jednim od onih izdajnika čije glave, kao i vlaške, treba da okapaju na ovoj kapiji... (Andrić 1985: 130)

The conversation then degenerated into an open quarrel in which Osman Effendi referred to Alihodja as a renegade, one of those traitors whose heads, like the Serbs', should be exposed on the kapia... (Andrić 2000: 116)

Vidimo da je ovde konstrukcija „vlahom i murtatinom" prevedena samo sa „renegade" („otpadnik"), pri čemu je „vlah" napisano malim slovom što pokazuje da se ne sugeriše etnička pripadnost, već se upotrebljena reč odnosi na pogrdan izraz uobičajen za to vreme. Ne možemo da ne primetimo da je pridev „vlaški" preveden sa „srpski" čime ova reč u navedenom kontekstu dobija pravi smisao. Različitim prevođenjem ove reči gubi se onaj element etničke tenzije koji Andrić pokušava da dočara koristeći turske izraze za pripadnike pojedinih naroda. Vrlo mudro, da bi izbegla ovakve greške Silija Hoksvort reč „vlah" prevodi najčešće sa „Christian" („hrišćanin") izostavljajući tako pežorativnost izraza, ali i smanjujući mogućnost nerazumevanja naratorovog etničkog određenja.

Mnoštvo ovakvih etničkih pojedinosti ostalo je nejasno ili pogrešno u prevodu Loveta Edvardsa. Tako, na primer, govoreći o običajima višegradskih stanovnika Andrić u jednom delu kaže: „O slavama i božićima ili u ramazanskim noćima, sedi, otežali i brižni domaćini živnuli bi i postali razgovorni čim bi došao govor na najveći i najteži događaj njihovog života, na ‚povodanj'". (Andrić 1985: 80)

U Edvardsovom prevodu početna fraza preinačena je tako da se potpuno gubi smisao koji ukazuje na konfesionalnu podeljenost kasabe. Zamenom fraze „o slavama i božićima ili u ramazanskim noćima" konstrukcijom „on feast days and festivals" („u dane kad su praznici i proslave"), koja se odnosi uopšte na svečanosti nevezane za crkvene praznike, gubi se pojam o suprotstavljenosti hrišćanskog i muslimanskog načina života. Evo kako to izgleda u delu: "On feast days and festivals and during the nights of Ramazan the grey-haire toilworn and anxious fathers of families would grow lively and talkative when the conversation turned to the greatest and hardest event of their lives, to the great flood." (Andrić 2000: 75)

Sličnu sliku srećemo u sceni kad se Efendi Karamanlija obraća višegradskim Turcima sa željom da ih ubedi da se pridruže pobuni protiv austrijske vojske. U prevodu je prikazano kako se Karamanlija u govoru obraća „narodu Višegrada" („the people of Višegrad'), što je pored netačnog prevoda i, grubo rečeno, istorijska prevara jer se stvara pogrešna slika o odnosu dva različita entiteta u Bosni prema austrijskoj okupaciji. Naime, iako postoje podaci da su Srbi povremeno pružali otpor, to nikako nije bio slučaj sa Srbima koji su živeli na području Višegrada. Sve ovo vidi se iz sledećih primera:

Ne mogući se duže zadržavati, muftija im zapreti narodnim sudom i božjim gnevom i ostavi svog pomoćnika Osman-efendiju Karamanliju da dalje ubeđuje višegradske Turke o potrebi njihovog učešća u opštem ustanku. (Andrić 1985: 127)

Unable to control himself any longer he threatened them with the justice of the people and the anger of the God and then left his assistant Osman Effendi Karamanli to go on convincing the people of Višegrad of the need for their participation in a general insurrection. (Andrić 2000: 114)

Zdenko Lešić govoreći o jeziku umetničkog dela u knjizi *Jezik i književno djelo* navodi jedan odlomak iz *Travničke hronike*, gde kaže da Andrićeve rečenice sadrže brojne istoriografske, biografske i druge vrednosti, ali da „njihova funkcija nije u tome da prenesu stvarnu informaciju o jednoj istorijskoj činjenici, već da kreiraju jedan svijet, koji, ako i nije sasvim imaginaran, ipak je svijet imaginacije." (Lešić 1982: 41) On dalje iznosi kako svi elementi teksta učestvuju u strukturi značenja i doprinose poetskoj funkciji romana. Razvijajući ovo razmišljanje u svom radu *Stilistika fonijskih struktura u Andrićevoj „Travničkoj hronici"* Radoje Simić (Simić 2000: 32) smatra da je ovakav zaključak opravdan, jer raspored jedinica u leksičkoj distribuciji i njihovo učešće u izgradnji iskaznih formi u Andrićevim romanima predstavljaju značajne elemente u metodi stilske transfiguracije. U brojnim greškama pri prevođenju pojedinosti ove vrste i ostalih etničkih detalja gubi se lokalna i istorijska boja Andrićevog romana, koja je jedno od najznačajnih obeležja njegovog stila. Iz svega rečenog, nameće nam se zaključak da se Ivo Andrić, kao stvaralac univerzalnih sposobnosti, nije oslanjao isključivo na intuiciju i utisak koji postiže upotrebom ekspresivnih leksičkih sredstava. On je ugradio veliki broj podataka o određenim nacionalnim, verskim i kulturnim pitanjima koje je pažljivo prikupljao i analizirao, pokušavajući da unese i istorijske činjenice u delo, ali i celokupno kulturno nasleđe naroda i prostora koji prikazuje. Možemo zato slobodno reći da se Andrić u ovim romanima potrudio da jezički imenuje ambijent Bosne i da je zbog toga, pri prevođenju njegovih istorijskih romana, potrebno voditi računa o perspektivi naratora i etničkoj pripadnosti likova i govornika u delu.

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SUMMARY

NARRATOR'S PERSPECTIVE AND THE PROBLEM OF ETHNICAL DETERMINATION IN ENGLISH TRANSLATION OF IVO ANDRIĆ'S NOVELS *NA DRINI ĆUPRIJA* AND *TRAVNIČKA HRONIKA*

In historical novels *The Bridge on the Drina* and *Bosnian Chronicle* Ivo Andrić describes notable events in the region populated by ethnically and religiously diverse population. Using incidental remarks and direct and indirect speech which largely

determine the ethnicity of its characters, Andrić's narrator often uses this aspect to determine his own nationality. Ethnic and religious characteristics like these can cause many problems to translators of these novels into English. In this paper author examines various ways in which interpreters have to look for semantic equivalents in other elements of the language than those that exist in the original work. Since it was impossible with a high degree of certainty to determine whether the translators made a complete semantic and stylistic transfer, author of this paper can only express some observations using the cases in which one can accurately locate and explain possible errors in the transfer of the opposition true/ false.

KEYWORDS: Andrić, comparative stylistics, translation.

■ THE CHANGING FACE OF EUROPE: FACING THE CHANGE IN LANGUAGE TEACHER EDUCATION

ANA VLAISAVLJEVIĆ[1]
University of Belgrade, Faculty of Philology,
English Department,
Belgrade, Serbia

The following interview with Professor Michael Kelly from Southampton University took place in July this year during his working visit to the University of Belgrade in connection with the Tempus Project "Reforming Foreign Language Studies in Serbia" (REFLESS). Apart from being a specialist in modern French culture and society, Professor Kelly also plays an important role in developing public policy on languages and cultural diversity in the UK and internationally. He has completed a substantial project for the European Commission to develop a Profile for language teacher training across Europe, which EU member states have been invited to use in appraising their programmes for training language teachers. He is Secretary of the European Language Council and Editor of the European Journal of Language Policy, as well as Director of the UK Subject Centre for Languages, Linguistics and Area Studies with a remit to support these subjects in higher education across the UK.

In this interview Professor Kelly shares his views on the importance of languages in Europe, the changes that affect our policies for language education and the priorities in the development of quality language teacher education in the 21st century.

    Ana Vlaisavljević (AV): The overall objective of the REFLESS Tempus Project in which you are involved is to ensure that Serbia is in a position to have formally educated and highly skilled linguistic mediators and professionals necessary for the integration of Serbia in Europe. How do you view the role of languages in the construction of European unity?

    Professor Michael Kelly (MK): The European motto is unity and diversity. The fact that we are diverse, that we have a lot of different languages, is one of the fundamentals of Europe. However, having a lot of different languages is also the curse of Babel in that

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1   Kontakt podaci (Email): avlaisavljevic@gmail.com

we can't simply understand each other. Therefore, we have to combine recognition of diversity of languages with the ability to understand one another. That is where languages are both an opportunity and a problem – a problem on a practical level, but an opportunity on a political level. Recognising language diversity enables the EU and Europe more generally to be more inclusive of a wider range of countries including Serbia, but potentially going even further afield. Without that commitment joining the European family would not be attractive for so many countries. Obviously, languages are important in a lot of more detailed ways – for economic activity, political activity, social cohesion and cultural development – but each of those is a topic in its own right.

AV: In the light of the growing global dominance of the English language, what do you think about the attempts to promote linguistic diversity in Europe, exemplified by the EU Council decision to endorse the policy of citizens learning two languages in addition to their mother tongue?

MK: Being a native English speaker, I am particularly aware of this question. I think the EU policy of two languages in addition to mother tongue is still a valuable aspiration, but it needs to be presented in a more nuanced way. If it really means learning two official European languages in addition to mother tongue, then I don't think that's going to work. The Committee of Intellectuals which was chaired by Amin Maalouf suggested that Europeans should obviously be literate in their mother tongue and be able to communicate in a language of international communication as the first foreign language, but that they should also choose what they call a "personal adoptive language", that is to say, a language which you enjoy learning, which perhaps means something to you personally or to your family. It doesn't matter what language that is, because all languages are valuable. I think that has certainly been part of the more recent thinking, although it is not easy to see how that would translate into education policy. Nevertheless, I think that a key issue which Europe is starting to identify is that languages are not just about language education, because people speak a lot of languages which they didn't acquire through the education system, but through their family, travel, or through personal independent learning. So, within the context of Maalouf's recommendations, I think there is a general recognition that for a majority of Europeans the first language of international communication is likely to be English. There are certainly parts of the world where other languages work as a tool of international communication and that would include Latin America where Spanish really is a necessary language, or Arabic right around Mediterranean. So, although English has a dominant role within Europe, it is not world domination and it is not permanent. Of course, there is a positive side to the role of English in that it enables everybody who speaks it to communicate with each other. It can be viewed as a gateway to learning about other people's cultures and their languages and can thus be used in a way that promotes multilingualism. In the non-English speaking countries of Europe the education system largely teaches English as the first foreign language and I think increasingly English does not appear as a foreign language within culture, but is coming to be regarded as similar to a driving test. You take the driving test and you can drive a car; you learn English and you can travel around the world.

AV: Teacher education plays a pivotal role in improving the quality of language teaching and learning, which is one of the key objectives of the Commission's Action

Plan for language learning and linguistic diversity. What are the priorities in the development of quality teacher education and training in the 21st century?

MK: If you assume that the state education system is an important part of language learning, then having teacher education as effective as possible is obviously a strategic requirement. The difficulty from the European perspective is that education is the responsibility of every single member state and every member state has a different approach to its education system. In a lot of countries education is seen as a national treasure and people value the particular way in which their country carries it out, so it is not something which is going to be standardised in the foreseeable future. The challenge in Europe, therefore, is to find ways of sharing experiences and aspirations and introducing change in a way that is compatible with each member state's culture and social system. There are certainly benefits in what you might call the "open convergence approach" and it would be a mistake for the European institutions to tell Britain or Serbia or France how they have to run their education. That would cause a lot of resistance, whereas if we use the more consultative approach, it becomes an issue of collective problem solving where we share similar aspirations, but we have different routes for achieving them.

AV: Some of the European Commission's projects such as the *European Profile for Language Teacher Education* which you and your colleagues completed in 2004 seek to identify the core pedagogical and linguistic skills necessary for today's language teachers. What were the greatest challenges in setting these common principles and objectives in language teacher education across Europe?

MK: *The European Profile for Language Teacher Education* is very much about not telling people what they've got to do, but what they need to think about, it is about articulating a set of shared concepts. Take the practical experience of working in a school for example. I think there is an agreement across the language educators that it is important that people in initial teacher education should have experience of working in schools as part of their formation, but every country approaches that in a different way. In some countries students spend two weeks observing in a school, whereas in other countries they may spend six months teaching classes at school. I believe that a combination of practical and theoretical education is the answer because in some countries where teacher education is mainly practical, it may well be that they don't give sufficient attention to the theoretical aspects of education. So, the Profile tries to introduce a range of forty areas, including practical experience. The main focus is initial teacher education, but we're increasingly realising that continuing professional education is probably more significant for language teachers than initial teacher education. From the point of view of Europe, if you think of how many teachers are just being trained to be teachers, and how many teachers are already there practicing, it is very important that new ideas, new approaches should also be available to the existing teachers who finished their initial training and need to develop further. Certainly the worst thing that can happen to a teacher is to stagnate – you finish your training and you do all your teaching in exactly the same way as when you started at the beginning of your career. Now, some countries have quite a strong regime of continuing professional development and it is obligatory. In some countries there are salary implications if you don't do the in-service training, whereas in other countries, it is very difficult to introduce any such practices.

AV: What is the situation like in the UK?

MK: I would say we are around above the middle of European practices, that is to say that continuing development is not obligatory, but there are strong incentives and a number of government-funded programmes for supplying teacher education. In the last few years I've been involved in running one of these programmes called *Links into Languages* which identified ten different areas in which it was important to develop existing teachers and we ran a nation-wide programme of courses in every locality of England. Now that has come to an end and the current government has transferred the funding from central programmes into the schools. They can now buy the training they require and there are quite a lot of different associations and organisations which provide training. So there is a lot of continuing professional development and the best teachers make good use of it, but there are also teachers who fall through the net. I think the advantage of involving teachers in professional development is that the good teachers are then able to pass on the things they've learnt and are able to give to other teachers the kinds of skills and knowledge which they developed in their career. Of course, in the UK it is a very devolved system. A lot of responsibility lies with the school, so the government doesn't have a lot of power to determine how teaching is done and I think that's a good thing. On the other hand, in some other European countries there is a central state requirement and every teacher has to comply with attending courses on a specified area and if they don't do it, they incur penalties of one sort or another.

AV: You've mentioned that the Profile lists some forty key elements in language teacher education. Which guidelines in your opinion present the greatest challenge for implementation in the European context?

MK: In the Profile we identified four broad areas. The first one was structure: how should teacher education be organised, what level it should be at, how long should the courses be, etc. We've made a number of recommendations along the line that I described earlier – say, people should think about how to include both practical and theoretical elements in teacher training. We have made other recommendations. For example, people should think about mentoring, which is common in some countries, but not common in others. Also, not every language has a translation for the word "mentor". A mentor in some countries is an experienced teacher who takes responsibility for advising a new teacher and this can continue for a number of years, so it's a critical friend at a more senior level. But the mentor doesn't have power over the mentee. They simply have an advisory, supportive function, so it is not the same as the head of department. It is a more egalitarian approach to personal development, so we've recommended that every country should think about the idea of mentoring and should see where it would fit the teacher education in their national context. Another area is mobility...

AV: A small-scale survey I conducted in 2009/2010 among British and Serbian student teachers showed that while 75% of the British PGCE[2] trainees had spent at least a year in the target culture, 66.7% of Serbian respondents had never set foot in the target community. What can be done to overcome these practical constraints such as the lack of funding?

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MK: We think it is very valuable for teachers to be able to spend a period of time in a country where their language is spoken as a native language, but again, there is a huge amount of difference between European countries. In some of them all of education has traditionally taken place within the national borders and in other countries there have been obligations on students or trainee teachers to spend a period of residence abroad. There is no simple magic wand to create a uniform system, but what we did suggest is that every country should think about how to promote greater mobility and exchange between the country where teaching is happening and a country where the language is spoken. Obviously, it doesn't necessarily have to be physical movement. It can be virtual communication and there are a lot of support mechanisms for virtual mobility: exchanges, e-mentoring, tandem learning, skyping and video conferencing, and so on. So, lots of opportunities for making contacts without actually physically moving. And again, we've not said "you must do this particular thing"; what we've said is that you need to think about how in your country you can give teachers access to the countries where the language is spoken. So, if you'd like, encouraging and supporting, rather than trying to compel anyone to do what they find disagreeable.

AV: What about the remaining three areas in the Profile?

MK: The other three areas that we've looked at are: knowledge and understanding (what teachers should know), then skills and strategies (what practical tools, what approaches they should be able to employ), and then finally values. "Values" was in a sense the most difficult to do because in many countries it is assumed that teaching is in some way neutral, value-free. We hesitated over the issue of values, but we thought that a European Profile should, nonetheless, embody some European values. For example, diversity is an important one, so we are inviting European countries to think about how they can incorporate respect for diversity, interest in diversity into their programmes. Increasingly, teachers are confronted with classes of children who come from a lot of different linguistic and cultural backgrounds. I know that it is beginning to happen in Serbia, but in some parts of Europe 100% of the class are non-native speakers of the local language and may come from a dozen different countries. The important thing is to know how to manage that situation while valuing diversity so, one thing we are saying is that, if you've got a diverse student group, you shouldn't try to eliminate the diversity. If you like, it's part of the European vision. The importance of learning would be another value which may seem obvious, but we risk saying that it's not an obligation which people should be forced to do, but a value which they should be encouraged to internalise. This idea of life-long learning is particularly important in the countries where teachers can simply not participate in development activities and in those countries we should encourage teachers to feel that they need to develop themselves and to continue learning through their life. The Profile is, therefore, not value-free, and it makes explicit the values which it wishes to embody.

AV: Finally, what are the expectations in terms of dissemination and application of the ideas and recommendations from the Profile across Europe?

MK: What people do with the Profile is very much down to each individual country or, indeed, each individual institution. Of course, not all teacher training is done by universities. It is done by lots of different institutions, but we feel that they should all learn from that Portfolio or at least think about the issues that it includes. There has

been no funding to implement the Profile, but individual countries and organisations have taken it as a useful thing to think about. For example, initially it was released in French, German and English, but very quickly Romania decided that they would like to disseminate it there, so one of the school inspectors translated the Profile into Romanian. Of course, nobody had asked them to do that, it was their choice. I know that in a lot of countries it is used in the English version without being translated into the local language. There are also parts of translations in a number of languages, but the success of the Profile will depend on how useful people find it. It has also been included in the European Portfolio for Student Teachers of Languages commissioned by the Council of Europe. It requires the trainees during their course to think about the issues which have been set out in the Profile and to identify the ways in which they have developed expertise and ideas or acquired tools enabling them to address those issues. So, I would say on the whole that it is a slow burn, in the sense that it has not been driven by large amounts of funding, but the idea is that it is viral, that people who find it useful will use it.

ALAN REED LIBERT[1]
University of Newcastle,
School of Humanities and Social Science,
Newcastle, Australia

Free Linguistics Conference, The University of Sydney, Faculty of Arts and Social Sciences, Australia, October 8-9, 2011.

The Free Linguistics Conference began in 2007. The idea was that it should be free in various ways: as the conference website (http://www.freelinguistics.org/) says, "The main feature that distinguishes this conference is its focus on freedom: freedom from linguistic subfield divisions, freedom from an established and rigid theme for presentations, and freedom from fees". Thus there is no cost for registration at the conference, although one may make a donation. This year's conference took place on October 8-9 at Sydney University (where the previous Free Linguistics Conferences have also been held).

There were various types of presentations: talks by "focus speakers", papers, "hot topics" (papers with a shorter presentation time), colloquia, and posters. The first focus speaker paper, immediately after the welcoming remarks, was "Can an Ape have a Conversation?" by William Greaves and Jim Benson (presented by the latter). This subject is related to the long debate about the extent to which non-human primates can learn language. The answer given to the question of the title was "yes"; Greaves and Benson assert, "apes can adhere to conversational norms, i.e. take turns appropriately, and carry out a sustained negotiation in ways that humans recognize as such".

There was then a coffee break, during which two of the posters were on display: "The Evaluation of Graduate Diploma in Teaching Profession (International Program) English Department Faculty of Education Bansom" by Areewan Iamsa-ard and "Local-Grammar Based Approach to the Recognition of Variants of Loanwords" by Mohamed Yassine Frej. The latter dealt with English loanwords in Korean. Pumpkin pie was available during some or all of the coffee breaks, which was a nice touch.

Five parallel sessions were scheduled for the remainder of the morning; there were multiple sessions during much of the conference. One of the papers in the first slot was "Who Is Polite and Who Is a Native Speaker?: Email Communication in Academia" by Farzad Sharifian. It was intriguing to see that judgements about whether e-mail messages were written by students whose first language was English were sometimes incorrect. Judgements by both native and non-native speakers were collected. The

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1   Kontakt podaci (Email): Alan.Libert@newcastle.edu.au

paper of the second slot which I attended was "Chinese EFL Learners' Attribution Beliefs and Self-Efficacy in English Reading" by Feifei Han, which reported on reasons cited by Chinese learners of English for their (good or bad) performance. The Free Linguistics Conference seems to be dominated by papers on the more applied side of linguistics, but the next paper that I heard was theoretical in nature: "Similar Place Avoidance: An Innate Property of Grammar?" by Jason Brown. It was concerned with the fact that consonants which are close in place of articulation are disinclined to be found together in the context CVC, and looked for this "Similar Place Avoidance" in data produced by one child (collected by an earlier author); previous work on this subject has generally been about the language of adults.

After the lunch break I attended the paper "On the Cognitive Mappings between Human Body Parts and the Semantic Space in Gesture Language Experiments" by Hiromi Oda. It reported on results from sessions of the "Gesture Language Game", in which those involved must create *ad hoc* gestures to convey certain information. Similarities between such gestures and gestures with the same meaning in various signed languages used by deaf people could be of considerable theoretical interest, as could the extent to which different people in different sessions of the game create the same gestures. Salih Alzahrani spoke about "*Maa* in Verbal Clauses in Faify Arabic" (*maa* means 'not' and Faify Arabic is spoken in Saudi Arabia). During the last slot of this session I heard the paper by Shoshana Dreyfus and Pauline Jones, "Your Place or Mine? Understanding Spatial Meanings in Texts". It looked at occurrences of places (in a broad sense) in a children's book and a young adults' book.

The second day of the conference began with a talk by the focus speaker Peter R. R. White, "A 'Fair and Balanced' Exploration of Media Bias – Appraisal Meets the Murdoch Empire". Newspaper coverage about the carbon tax (a very controversial issue in Australia) was examined and the Murdoch-owned press in Australia was indeed biased on this issue. White had the goal of creating "a framework for characterising and measuring various types of journalistic bias" (quoted from his abstract).

There was then a coffee break, and one could see two more posters: "Integration of Local Knowledge in English Communicative Teaching: Case Study of Phrapradaeng Local Knowledge, Thailand" by Wanvanut Yailaaw and "The Development of Thai Diploma Students' English Communicative Skills Using Local Learning Resources" by Siriporn Atipatha and Nguyen Nhung.

After the break I attended the paper by Bong Jeong Lee, who spoke about students from Korea who lived overseas for an extended period of time in order to learn English. Penelope Vos, in her paper "Esperanto: A Mobile Language Bridge to Asia", argued for the teaching of Esperanto in schools. Arne Bölling's interesting paper, "A Namescape of Sydney", dealt with the etymology of some local place names in Sydney.

One of the papers in the first slot after the lunch break was not concerned with language: "Publishing Emotion: A Stratified Approach in Understanding Illustrated Facial Expressions" by Ping Tian. It examined pictures of faces in some books for children. My own paper, "Defining Interjections in Turkic Languages" was in the following slot.

Selected papers from the conference will be published. The conference was an enjoyable event, and I look forward to next year's Free Linguistics Conference.

MILOŠ D. ĐURIĆ[1]
Univerzitet u Beogradu, Elektrotehnički fakultet,
Katedra za opšte obrazovanje,
Beograd, Srbija

Od margine do centra: feminizam, književnost, teorija, Crnogorska asocijacija za američke studije/ Američki ugao, Podgorica, Crna Gora, 17. novembar 2011.

Naučni skup „Od margine do centra: feminizam, književnost, teorija", održan je 17. novembra 2011. godine u Podgorici, u organizaciji Crnogorske asocijacije za američke studije i Američkog ugla u Podgorici. Skup je organizovala prof. dr Aleksandra Nikčević Batrićević, Predsjednica Crnogorske asocijacije za američke studije i vanredna profesorka na Filozofskom fakultetu u Nikšiću, Univerziteta Crne Gore. Organizacijski odbor skupa obuhvatio je sledeće univerzitetske centre: Univerzitet u Nišu, Univerzitet Crne Gore, Univerzitet u Beogradu, Univerzitet u Kataniji, Sveučilište u Osijeku i Sveučilište u Splitu. Okvirna tematika skupa obuhvatila je marginu i centar feminističke književne kritike i teorije. Naučnom skupu su prisustvovale filološkinje, književne teoretičarke, psihološkinje, prevoditeljice, profesorke Univerziteta, lingvistkinje, kao i jedan lingvista-filolog.

Skup je otvorila dr Aleksandra Nikčević Batrićević, poželevši učesnicama i učesniku skupa uspešan rad, potom su im se obratile Ivana Jelić (Univerzitet Crne Gore) i Šeli Siver (Shelley Seaver, Američka ambasada u Podgorici). Usledilo je plenarno predavanje prof. dr Vesne Lopičić, sa Departmana za anglistiku Filozofskog fakulteta Univerziteta u Nišu, o položaju žena u Kanadi.

Nakon plenarnog predavanja usledila su izlaganja pojedinačnih učesnica. Prvom sesijom predsedavala je dr Aleksandra Nikčević Batrićević, a prva izlagačica, Saša Simović (Univerzitet Crne Gore), osvrnula se na transcendentalnost Ralfa Valda Emersona. Ljiljana Mijanović (Univerzitet Crne Gore) analizirala je neke aspekte Džejmsovog književnog opusa. Jelena Pralas (Univerzitet Crne Gore) izložila je svoj naučni rad „Problem dvostruke marginalizacije u romanima Idit Vorton i Virdžinije Vulf". Veoma inovativno i originalno predavanje na temu: „Od T. S. Eliota do Nancy Cunard: *Parallax* ili hibridna treća osoba", održala je gospođica Tanja Bakić, pesnikinja, esejistkinja i prevoditeljica iz Podgorice. Nadežda Stojković i Slađana Živković (Univerzitet u Nišu) govorile su o ostvarivanju identiteta na primeru savremenog romana. Jelena Knežević (Univerzitet Crne Gore) govorila je na temu: „Od Undergrounda do Mainstrama – berlinski mladi pokret i kratka priča Judit Herman".

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1 Kontakt podaci (Email): djuric@etf.rs

Nakon kratke pauze usledila je poslepodnevna sesija, kojom je predsedavao medijator mr Miloš D. Đurić. Prva govornica, Ljiljana Pajović-Dujović (Univerzitet Crne Gore), osvrnula se na shvatanje roda kao kulturnog konstrukta, Vesna Kilibarda (Univerzitet Crne Gore) osvetlila je položaj ženâ kod Njegoša iz novog ugla, a profesorka Julijana Vučo (Filološki fakultet, Univerzitet u Beogradu) analizirala je položaj žene u udžbeniku za učenje italijanskog jezika iz 1943. godine. Olivera Obradović (Univerzitet Crne Gore) upoznala je prisutne sa putopisom kao rubnim žanrom. Posle kratke pauze za kafu usledila je i treća sesija.

Trećom sesijom predsedavala je psihološkinja Ervina Dabižinović (ANIMA Kotor). Istovremeno, ona je bila i prva govornica. U svom radu, „O tijelu, glasu i tišini", Ervina Dabižinović je upoznala učesnike skupa sa najnovijim tendencijama u feminizmu. Mirjana Popović (Univerzitet Crne Gore) govorila je o feminizmu i konstruisanju identiteta u procesu obrazovanja. Mr Miloš D. Đurić (Elektrotehnički fakultet, Univerzitet u Beogradu) osvrnuo se na Toril Moino čitanje Simon de Bovoar, prethodno se oslonivši na tekstlingvističke analize dr Vesne Polovine, naratološkinje Šlomit Rimon-Kenan (Shlomith Rimmon-Kenan) i filozofsko-filološke eseje prof. dr Toril Moi. Ovu sesiju je zaokružilo predavanje Manuele D'Amore (Universita degli Studi di Catania) koja je govorila o protofeminističkom pisanju u Engleskoj iz sedamnaestog veka, u radu, naslovljenom: „From Darkness to Light: Women's (Proto-Feminist) Writing in Seventeenth-Century England".

Nakon svake od ove tri sesije, sledili su neformalni razgovori prisutnih teoretičarki, filološkinja, književnica i lingviste-filologa, u kojima su razmenjivali svoja mišljenja. U kasnim večernjim časovima naučni skup je svečano zatvorila dr Aleksandra Nikčević Batrićević. Učesnice i učesnik su zajedno sa zadovoljstvom konstatovali da je skup bio vrlo produktivan. Svi su se složili da, sa nestrpljenjem, očekuju ovakav skup naredne godine.

Boris Hlebec, *Engleski za perfekcioniste*. Beograd: Zavod za udžbenike, 2011, pp. 159.

Reviewed by **DANIELA BOŽIĆ**[1]
Slobomir P University,
Faculty of Philology, English Department,
Bijeljina, Republic of Srpska

As the title itself suggests, this book is intended for those who wish to improve their language skills, to reach a proficient level of English or simply to catch up on those issues that they missed out on and never got round to acquire fully. It does not address some of the fundamental issues in English grammar, or if it does, the explanations provided here are on a much more complex level. The author also points out that most of the issues presented here have been acquired on a lower level and taught in such a way which led students to infer only a limited number of uses for a certain grammatical construction. Therefore, this book aims at those issues representing the obstacle which all the speakers of English must overcome in order to feel more confident in the overall knowledge of the language.

It is artfully written in the form of questions and answers, thus creating the impression of one being in a classroom and asking questions about all those issues which from time to time trouble even the most accomplished speakers or have bothered dedicated learners of English for a very long time and immediately getting the desired answer. This book represents the collection of 393 questions and corresponding answers. Those forms whose meaning and use could be worked out by speakers themselves have not been discussed in this book, due to the identical use of those issues in the Serbian language. Furthermore, there is an index at the back of the book whose function is to help learners find the topic they are dealing with. It is divided into two parts: *Gramatičke kategorije* (eng. Grammatical categories) and *Engleski oblici* (eng. English word classes). The author makes the use of the index more manageable by listing all the possible contexts in which one item may appear in this book and providing each with the appropriate page number.

Although, at first sight one might think that this book comprises a series of random questions and respective answers, a pattern emerges according to which all the questions and answers can be organized into several thematic groups. I have identified several such groups: Questions 1–8 deal with specific uses of English tenses. This is at the same time the order which most grammar books tend to follow, that is, start with presenting the most common uses of tenses, their forms, and general guidelines regarding the difference between the uses of two given tenses. However, only rare points have been discussed here, such as: which tense to use when describing a picture, or whether state verbs can follow verbs *keep* and *continue*, etc. Questions 9–12 deal with the subjunctive mood and conditionals. Questions 13–18 mainly deal with modal verbs. One interesting aspect of this form of writing is that there are certain questions, that is,

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1   Kontakt podaci (Email): daniela.bozic@yahoo.com

pairs of questions which discuss the same issue. While the first question tends to provide us with the basic information on the topic, the second question is reserved for more comprehensive learners. Questions 36–39 deal with phrasal verbs and idioms. Questions 40–44 and their respective answers illustrate the use of participles in context, as well as some similarity in the use of present participle and corresponding construction in the Serbian language. Questions 45–71 refer to a range of issues concerning determiners (articles, quantifiers) and word classes such as countable/uncountable nouns, numbers, and various types of pronouns. Questions 72–94 are concerned with various uses of modal verbs such as *may*, *can*, *might*, etc. The advantage of this form of writing is that it can illustrate certain grammatical constructions in the context of speakers' native language, so that their meaning and the use of adequate construction is clear to them. Most speakers tend to make mistakes when it comes to modal verb *could* referring to present/future or past. That issue is disambiguated here by translating two sentences into English and providing an explanation for each grammatical construction.

Questions 95–133 deal with various forms of infinitive and gerund constructions. One such question and the appropriate answer aim to broaden particular uses of these constructions by providing us with more details regarding one aspect. For example, question 96 discusses whether we can use sentence *I'd like to have visited Spain* or *I'd have liked to visit Spain* (p. 42) to express an unfulfilled wish. Questions 134–145 mainly deal with some ambiguous issues regarding sequence of tenses, conditionals and reported speech. For example, the initial supposition in question 143 is that the speakers know that *Present Simple Tense* and *Present Progressive* can be used to express actions which will happen at some point in the future. However, the difference in meaning of these two tenses is further analyzed here. Questions 146– 169 discuss diverse uses of adverbs and adverbial phrases. Questions 170–197 deal with the forms of different word classes, such as the genitive case of nouns and pronouns, some functions of nouns, comparative forms, gender, etc.

Questions 198–206 discuss the passive voice. Questions 207–217 deal with specific forms of the verb *have* such as *causative have*, question tag, *have to*, the difference in the use of verbs *have* and *do* with some nouns and so on. Questions 218–223 discuss transitive and intransitive verbs. Questions 224–282, that is, their respective answers offer explanation to all those queries we all have when it comes to certain forms of compounds, pronouns, adjectives, quantifiers, predeterminers, superlatives and the definite article.

Questions 288–305 discuss prepositions in various positions in a sentence and prepositional phrases as well. One point that I would emphasize in this part is question 304. It provides us with the extensive explanation regarding the situations in which prepositions are placed in the final position in a sentence. Questions 306–313 deal with some random grammatical issues. Thus, question 310 suggests possible grammatical constructions in English that are used to translate the sentence "*Kako to da ona još nije stigla*"? (p. 121). Questions 313–333 deal with rare uses of some modal and semi-modal verbs, as well as several specific uses of the passive voice. In questions 334–340, the focus is again on parts of speech (prepositions, conjunctions, adverbs, determiners). Questions 341–378 deal with some less frequent uses of English tenses, gerund, infinitive, helping verbs, etc. Another advantage of this book is that some issues

discussed here refer to single pieces of information. For example, question 353 relates to the negation of infinitives. On the other hand, question 363 and the corresponding answer offer a comprehensive explanation regarding the verbs which express feelings and senses, when used in continuous form.

I have selected several questions and corresponding answers from this book, which in my opinion best illustrate the author's intention to present some grammatical constructions in an innovative way. For example, there are some questions and answers that refer to the fundamental uses of certain grammatical issues, but which are here explained so as to cater for the needs of those who wish to know more on the topic. For example, point 63 and its answer offer a thorough explanation of the functions of predeterminer or pronoun *some*, point 145 discusses the difference between sentences *I'm selling my car* and *I'm going to sell my car* (p. 57), point 150 refers to the meaning and use of adverbs and it also provides examples of various types of single-word adverbs, point 190 extensively explains how the nouns expressing nationalities are formed, while point 361 explains the difference between sentences *I repaired a chair this morning* and *I was repairing a chair this morning* (p. 136). Most speakers are well aware of the situations in which these two tenses are used, but this point tackles subtler differences in their use.

Furthermore, there are certain points which are explained through the language skill of translation. It is of considerable difficulty for non-native speakers of English to discern all the possible contexts in which one grammatical construction can be used. Several interesting examples are illustrated in this book: point 92 discusses the translation of the sentence *Nameravao sam da popravim bicikl* (p. 41), and thus emphasizes one of the uses of past tenses, point 388 provides an example *Šta misliš, ko me poslao?* (p. 145), which is of great interest from the point of grammar when translated into English.

There are also several constructions which speakers unconsciously use in everyday speech, but which sometimes confuse even the most proficient speakers. For example, point 47 explains whether indefinite article has to be repeated as in the phrase *a man and a woman* (p. 23), or the second one can be omitted, point 54 also discusses one ambiguous form. Namely, most speakers instinctively add suffix –s to the nouns *hundred, thousand, dozen* when a number precedes them. This point differentiates between situations where such nouns are used in the singular and the plural form. Point 359 discusses difference in meaning between sentences *Where are you living now?* and *Where do you live now?* (p. 135). These sentences illustrate situations in which we would take the choice of tense for granted, while they carry a significant change in meaning if chosen correctly.

To sum up, *Engleski za perfekcioniste* presents a grammar textbook with comprehensive explanations inasmuch as the examples provided here are analyzed from a number of aspects: stylistic, grammatical and semantic. It is ideal for those learners who wish to expand their overall knowledge of the English language and tackle various grammatical constructions on a higher level.

Milica Spremić, *Politika, subverzija, moć: novoistorijska tumačenja Šekspirovih tragedija*. Beograd: Zadužbina Andrejević, 2011, str. 124.

Prikazala **NATAŠA ŠOFRANAC**[1]
University of Belgrade, Faculty of Philology,
English Department,
Belgrade, Serbia

1. UVOD

Ova monografija je skraćena i prerađena verzija doktorske disertacije pod naslovom *Teorijski aspekti novoistorijskih tumačenja Šekspirovih velikih tragedija (Hamlet, Otelo, Kralj Lir, Makbet)*, odbranjene na Filološkom fakultetu Univerziteta u Beogradu 11. septembra 2009. godine, pred komisijom koju su činili prof. dr Novica Milić (mentor), prof. dr Radojka Vukčević, prof. dr Vladislava Gordić Petković i prof. dr Zoran Paunović. Monografija razmatra teorijska polazišta novog istorizma i reprezentativne primere tumačenja Šekspirovih velikih tragedija sa pozicija novog istorizma, kao kritičke prakse koja je u poslednje tri decenije dominantna kad je reč o tumačenju Šekspirovih dela, ali i engleske renesanse uopšte. U četiri centralna poglavlja monografije izložena su tumačenja Šekspirovih tragedija iz pera najuticajnijih predstavnika novog istorizma, grupisana oko nekoliko ključnih tema politike i društva Šekspirovog doba – burnih političkih događaja, pitanja braka i porodičnih odnosa, religije i teme natprirodnog. Po ovim autorima, sam pristup novog istorizma nema za cilj jedinstveno tumačenje teksta, već otkrivanje čitavog opsega mogućih interpretacija. Upravo velikim tragedijama su se bavili gotovo svi novoistoričari, pokušavajući da otkriju kako su institucije poput dvora, crkve i porodice i različiti oblici prakse i verovanja oblikovali društvo i kulturu elizabetinskog i jakobinskog doba.

2. PRVO POGLAVLJE

U prvom, uvodnom delu knjige, upoznajemo se sa terminom novi istorizam. Prvi put ga je upotrebio harvardski profesor Stiven Grinblat, tada predavač na Berkliju, 1982. godine, pišući za poseban broj časopisa *Genre*. U najkraćem, to je okretanje istoriji i politici, a ne čisto formalističkom tumačenju koje delo posmatra mimo epohe u kojoj je nastalo, niti pak onom koje uzima istorijski kontekst u obzir, ali pozitivistički – samo epohu u kojoj je delo nastalo. Tekstovi Grinblata i njegovih saradnika, sakupljeni u ovom broju, teže da Šekspirove drame stave u širi spektar diskursa i društvenih praksi šesnaestog i sedamnaestog veka. Dakle, reč je o međuzavisnosti između književnosti i društva u kome ona nastaje. Korene ovog "oblika delovanja", kako ga je nazvao Grinblat, možemo naći u učenjima Đambatiste Vika, Gotfrida fon Herdera, Mišela Fukoa, Mihaila

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1   Kontakt podaci (Email): natasha.sofranac@gmail.com

Bahtina, Đerđa Lukača i dr. Kulturni materijalisti, među kojima je najistaknutiji Alan Sinfild, ukazivali su na neophodnost promene perspektive iz koje se Šekspir posmatra i analizira – kao vanvremenski pesnik, čiji su junaci isto tako izvan i iznad svoje epohe, univerzalni, gotovo arhetipski. Po mišljenju novoistoričara, Šekspir se prilagođavao određenim društvenim praksama i stavovima, ali isto tako može biti prilagođen i nekim drugim. Gotovo svi novoistoričari bave se Šekspirovim velikim tragedijama, pritom se razilazeći i sučeljavajući u stavovima. Neke od obilja tema ovih drama su osveta, veštičarenje, duhovi i natprirodno uopšte, melanholija, simulirano ili pravo ludilo kao subverzija dominantnog poretka, te pitanje rasnih predrasuda, sukoba polova, ljubavi i braka.

3. *HAMLET*

Novoistorijska tumačenja ove drame, o kojoj se ubedljivo najviše pisalo tokom više od četiri stoleća od njenog nastanka, autorka deli u dve grupe: u prvoj su autori koji prate rađanje moderne subjektivnosti, a u drugoj oni koji proučavaju politički i istorijski kontekst ove rane moderne drame. Grinblat u više svojih knjiga, čija je glavna tema upravo *Hamlet*, govori o ovoj drami kao o najdubljem izrazu Šekspirovog unutrašnjeg bića, inspirisanog njegovim katoličkim poreklom i ličnim tragedijama. Tu je i rad autorke Karin Kodon koja poredi Hamleta sa erlom od Eseksa, za koga se pretpostavlja da je bio lud. Hamletovo ludilo, pored njegove simulacije radi ostvarenja cilja osvete, imalo je veoma subverzivno dejstvo u odnosu na poredak, remetilo celo kraljevstvo i dovelo do smrti nekoliko uglednika. Eseksovo ludilo, smatra Kodonova, zapravo je bila manifestacija podmukle kulturne paranoje. Ono se često tumači kao podstrek na društveni i politički nered. Lenard Tenenhaus tumači dramu kao politički čin, a *Hamleta* kao istorijsku dramu i, naravno, kao tragediju. Liza Džardin, u svetlu grupne svesti i intersubjektivnosti, tumači prošlost drugačije od Grinblata i posebno se bavi pitanjem nezakonitog braka u rano moderno doba. Stiven Malejni povezuje pitanje tugovanja sa mizogenijom.

4. *OTELO*

U ovom poglavlju pred nama je Grinblatovo objašnjenje empatije i improvizacije, na osnovu studije sociologa Danijela Lernera o zapadnoj civilizaciji kao "mobilnom društvu", "mobilnog senzibiliteta". Ovi izrazi podrazumevaju lako prilagođavanje promenama, pa u tom kontekstu treba posmatrati Otela i Jaga. Ovaj drugi je oličenje empatije u smislu sposobnosti da se stavi u položaj drugoga, kao i improvizacije – sposobnosti da pribavi korist od nepredviđenog. Upoznajemo se i sa političkim aspektom Dezdemonine udaje za Otela, dimenzijom moći u ovom braku i spregom države i pozorišta, s time kako je Otelo elizabetinac, a Jago jakobinac, zahvaljujući prikazu Tenenhausovog čitanja.

5. *KRALJ LIR*

Po Kjernanu Rajanu, sedamdesete godine prošlog veka dovele su do stvaranja dve nove, međusobno oštro suprotstavljene struje kad je reč o tumačenju ove drame. Prva, konzervativno-humanistička, Lirov heroizam vidi u njegovom prihvatanju agonije i mirenju sa smrću bez nade u spasenje, dok druga, egzistencijalistička, odbacuje i hrišćansku i sekularnu utehu. Lenard Tenenhaus ovu dramu vidi kao teatar kažnjavanja, jer se grešnici, uključujući i samog kralja, javno i za nauk svima javno, pred publikom, kažnjavaju, a oni koji snose krivicu za kršenje zakona krvi se pročišćavaju. Grinblat je Lirov odnos prema ćerkama, posebno prema Kordeliji, video u svetlu straha koji roditelj neguje kod deteta, da bi imao njegovu poslušnost i poštovanje.

6. *MAKBET*

Nekako je logično da su glavne "junakinje" ovog poglavlja – veštice. Malejni analizira njihove vradžbine kao retoriku zavere, Piter Stalibras piše o vešticama kao o konceptualizaciji društvenog poretka, Tenenhaus kao o teatarskom sredstvu oglašavanja i asimilovanja subverzije, a Grinblat kao o otelovljenju najdubljih strahova kralja Džejmsa I, u čiju je čast, kako se veruje, Šekspir i napisao ovaj komad. Veštice se, kaže Grinblat, odlikuju neprovidnošću, što doduše imamo i u motivaciji Jagovih ili Lirovih postupaka, ali one pored toga što su nedokučive, ostaju i nekažnjene iako su monstruozne.

7. ZAKLJUČAK

Novi istorizam, kako će i ova monografija pokazati, veoma je heterogen skup mogućih čitanja koji ne teži uniformnom tumačenju teksta, već, kako kaže autorka, "podstiče nova problematizovanja spoja dramske književnosti, istorije i politike". Knjiga je veoma korisna, jer daje sažetak celog jednog pravca i tumačenja najvećih autoriteta šekspirologije našeg doba, i veoma dragocena za sve koji se bave Šekspirom – predavače, studente, reditelje, glumce, čitaoce. Da bismo znali zašto je neki izraz, aluzija, događaj ili lik baš tu, da bismo što vernije odigrali neku scenu ili što ubedljivije pročitali neki monolog, novoistoričari nam pomažu da "uđemo u glavu" ne samo Šekspirovih junaka, nego i samog Šekspira. Junaci i nisu zasebni životi, oni su Šekspirov život i sve što se preko njega prelama, sve tangente i preseci, sve oko njega. A to "sve" nam približava i tumači upravo novoistorizam. U susret predstojećem gostovanju rodonačelnika novoistorizma Stivena Grinblata u Beogradu, pravi je trenutak za predstavljanje ove značajne knjige.

Catherine O'Leary and Alberto Lazaro (eds.), *Censorship across Borders: The Reception of English Literature in Twentieth-Century* Europe. Newcastle upon Tyne: Cambridge Scholars Publishing, 2011, pp. vi + 214.

Reviewed by **SANDRA JOSIPOVIĆ**[1]
Belgrade University, Faculty of Philology,
English Department,
Belgrade, Serbia

This volume *Censorship across Borders: The Reception of English Literature in Twentieth-Century Europe*, edited by Catherine O'Leary and Alberto Lazaro, published by Cambridge Scholars Publishing, brings together twelve essays which explore European censorship of English literature in the last century. Taking into consideration the various social, political and historical contexts in which literary controls were imposed and the extent to which they were determined by national and international concerns, these essays comment on political and moral censorship, self-censorship, and the role of the translator as censor. What makes this collection of essays valuable is the fact that the authors write about implementation of censorship in the politically, culturally and geographically diverse regions, from the former Soviet Union, former Yugoslavia, Hungary, Poland, Ireland to Spain, the entire second part of the collection is devoted to censorship in Spain. Besides systematic state control, other hidden and insidious forms of censorhip are also surveyed in the essays. The study considers why certain works and authors, many of them now regarded as canonical, were targeted in various states and often under opposing ideologies, such as those dominated by conservative Catholic morality and those governed by communism or socialism.

In the first essay "Frank O'Connor and Irish Literary Censorship" Donald O'Drisceoil writes about Frank O'Connor whose books were banned by the notorious Censorship of Publications Board. O'Drisceoil particularly emphasizes the fact that O'Connor was a persistent and articulate opponent of censorship and that his critique of and encounters with censorship provide a useful vehicle of inquiry into the nature of this dark chapter in Irish cultural history. O'Drisceoil discusses the impact of censorship on the Irish writer and on society and concludes that for writers in Ireland, the choice was between silence and exile.

In her essay "Christopher J. O'Reilly: Profile of an Irish Censor", Julia Carson profiles Christopher J. O'Reilly, a censor during the years when the Censorship Board was dominated by members of the lay Catholic association, the Knight of Saint Columbanus. O'Reilly and his fellow Knights were determined to continue their campaign against what they considered to be "evil literature". Julia Carson analyses the workings of the Board in the 1950s and comments how much the female body and its bodily functions were in focus, as well as incest in a censorship system obsessed with sexual morality.

John Bates is the author of essay "Censoring English Literature in People's Poland, 1948-1967". Bates deals with the impact of censorship upon literary translation in

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1   Kontakt podaci (Email): sandrajosipovic@gmail.com

People's Poland, claiming that it is a fairly neglected issue in Polish scholarly discourse. He tries to consider literary translation in the broader terms of state cultural policy and practices. His primary intention is to augment these factors by placing them in the context of growing Soviet hegemony over the cultural sphere. The author's secondary consideration relates to the status of translations in the first half of the1950s, and the role played by forewords in domesticating these alien artefacts for a Polish readership.

Marina Kulinich's essay "George Orwell as Un-Person: The History of Censorship in Soviet Russia" comments on the often insidious way in which censorship operated in the Soviet State, and how much it relied on fear and the threat of punishment. She recounts her witnessing of censorship of English literature in the university system. In her commentary on Newspeak from *Ninteen Eighty-four* and its equivalent in Soviet reality, she points to an area worth of further exploration.

Olga M.Ushakova's essay "Who's Afraid of T. S. Eliot? Modernism and Censorship in the Soviet Union" explores the official reception of modernist works in the Soviet Union. Her contribution considers the impact of Trotskyist proletarian aesthetics, Stalinist systematic control, and cold war propaganda on the reception of and access to some of the great Western modernist writers of the twentieth century. She analyses the perceived threat to official, orthodox culture posed by such literature in the context of a battle for cultural identity, and she notes how modernists were associated with the bourgeoisie and with capitalism.

Sandra Josipović analyses in her essay "The Reception of James Joyce's Work in the Twentieth-Century Serbia" the censorship system in the former Yugoslavia which was initially dominated by Soviet influence and was more concerned with politics than morality. Josipović gives some examples of the type of censorship implemented under Communism before analysing why Joyce's work escaped harsher censorship. The role of the translator in the censorship process is a key concern in this essay, which also highlights some of the differences in censorship within the Eastern Bloc.

Zsofia Gombar's essay "Dictatorial Regimes and the Reception of English-Language Authors in Hungary and Portugal" allows the reader to draw some parallels between two ideologically opposed systems of governance and to draw some conclusions about censorship in repressive regimes in general. As well as exposing the similarities and diffirences between the two systems.Gombar concludes that both systems treated foreign literature less harshly than national literature and both demonstrated, for different reasons, a deep respect for canonical literature.

Jacqueline Hurtley explores in her essay "In a Mirror, Darkly: Dario Fernandez-Florez, the Writer as Censor as Writer" censorship in a Spanish context, highlighting the interesting case of a censor who was a writer and civil servant who became a victim of censorship himself. She draws a conclusion that the gap between Fernandez-Florez's public activities and championing of certain works and writers on national radio, and his more clandestine censorship activities could be interpreted negatively as hypocrisy, positively as an attempt to publicise works of censored authors, or as evidence of his disillusionment with his role as a censor.

Also considering the Franco regime in their essay "The Role of the Censor in the Reception of Shakespearean Drama in Francoist Spain: The Strange Case of *The Taming of the Shrew*", Keith Gregor and Elena Bandin give an overview of theatrical censorship

as the context for an exploration of the reception of Shakespeare's works in Spain. It is clear that Shakespeare's canonical status led to less intervention from the censors, who often viewed themselves as literary critics in addition to their role as protectors of the people and sanitisers of the stage. The essay also looks at the role of the translator in the censorship process, including the impact of self-censorship before the play was staged, and the ease with which translation can be employed to serve censorship.

Monica Olivares's essay "The Controversy Regarding Graham Greene in Spain" contains a detailed examination of the censor's reports on the Spanish translations of Graham Greene's early novels and submitted to the Spanish censorship board in the 1940s. It is interesting to note the contradiction evident in the censoring of novels by an author so clearly associated with Catholicism. The regime's focus on sexual morality is revealed in this analysis, as the Spanish censors report on the "moral deprivation", "pornographic" and "morbid" passages that they find in some of the novels.

"The Reception of Rosamond Lehmann in Franco's Spain" is the essay written by Marta Ortega Saez in which she explores the reception of Lehmann's work in Spain under Franco. Although the subject matter of Lehmann's work was likely to give offence to a regime concerned with sexual morality, her work achieved the relative success which can be contributed, in some part at least, to her foreignness, and also to the fact, that the translators of her work into Spanish may have based their work on versions of the texts that had already been censored elsewhere.

Nuria Fernandez Queasada's essay "Under the Aegis of the Lord Chamberlain and the Franco Regime: The Bowdlerisation of *Waiting for Godot* and *Endgame*" is a comparative analysis of the official reception of Beckett's work in Spain and in the United Kingdom. Experimental theatre like Beckett's was relegated to theatre clubs and university theatres in both places. She also emphasizes the publishers' failure or inability to negotiate with censors. Fernandez Queasada also comments on the long term effects of censorship, particularly in Spain.

The publishing of the study of censorship is certainly a timely one since Europe is exploring political and social change and the impact of earlier regimes on both the present and on our understanding of the past. These essays contain some previously unpublished material, cover a wide range of authors and analyse diverse censorship systems operating across Europe. Despite the variety of structures of censorship, the study shows that certain common practices can be seen across national borders. The conclusion can be reached about the complex nature and long-term impact of censorship.

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BANKSY

Banksy is a pseudonymous England-based graffiti artist, political activist, film director, and painter.

His satirical street art and subversive epigrams combine irreverent dark humour with graffiti done in a distinctive stencilling technique. Such artistic works of political and social commentary have been featured on streets, walls, and bridges of cities throughout the world.

Banksy's work was born out of the Bristol underground scene which involved collaborations between artists and musicians. According to author and graphic designer Tristan Manco and the book *Home Sweet Home*, Banksy "was born in 1974 and raised in Bristol, England. The son of a photocopier technician, he trained as a butcher but became involved in graffiti during the great Bristol aerosol boom of the late 1980s." Observers have noted that his style is similar to *Blek le Rat,* who began to work with stencils in 1981 in Paris and members of the anarcho-punk band *Crass,* which maintained a graffiti stencil campaign on the London Tube System in the late 1970s and early 1980s and is active today.

Known for his contempt for the government in labelling graffiti as vandalism, Banksy displays his art on public surfaces such as walls and even going as far as to build physical prop pieces. Banksy does not sell photos of street graffiti directly himself; however, art auctioneers have been known to attempt to sell his street art on location and leave the problem of its removal in the hands of the winning bidder. Banksy's first film, *Exit Through the Gift Shop*, billed as "the world's first street art disaster movie," made its debut at the 2010 *Sundance Film Festival*. The film was released in the UK on 5 March 2010. In January 2011, he was nominated for the Academy Award for Best Documentary for the film.

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