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■ UVODNA REČ

Sveska časopisa *Philologia* koja je pred Vama sadrži blizu 25 priloga iz onih naučnih oblasti koje ovaj časopis inače promovira. Manje tehničke promene časopisa doprinele su, nadamo se, njegovom boljem izgledu. One su podstaknute potrebom za daljom modernizacijom ove periodične publikacije, kako je to Ministarstvo nauke Republike Srbije preporučilo u Aktu o uređivanju časopisa, objavljenom jula 2009. godine. Uređivački odbor ovom prilikom želi da podseti sve svoje članove i čitaoce da, prema kategorizaciji Ministarstva za nauku Republike Srbije, časopis *Philologia* od 2008. godine nosi kategoriju M52, odnosno da svaki originalni naučni članak autorima donosi 3 naučna boda. U skladu sa tim, Uređivački odbor je podigao kriterijume o ocenjivanju priloga prispelih u Redakciju kako bi opravdao poverenje Matičnog odbora za književnost i jezik pri Ministarstvu nauke, a samim tim i poboljšao kvalitet celokupnog časopisa.

Lingvističke rubrike 8. broja časopisa *Philologia*, Nauka o jeziku i Metodika i didaktika, donose sedam inovativnih perspektiva u domenu teorijske i primenjene lingvistike. Prilozi su bazirani na proučavanju jezičkih i ekstrajezičkih pojava u nemačkom, engleskom i grčkom jeziku. Brižljivo odabrani radovi donose sveže poglede iz domena morfologije i sintakse, kao i tangentialnih disciplina translatologije, retorike, analize teksta i jezika u interakciji sa drugim društvenim fenomenima. Ovaj broj časopisa nudi sinhronijske studije jezičkih fenomena, u pokušaju da se obogati kako teorijska tako i primenjena lingvistika. Nauka o književnosti takođe je zastupljena sa sedam originalnih pogleda na klasične, ali i potpuno nove teme iz ove oblasti naučnog istraživanja. Autori se hvataju u koštac sa velikim piscima angloameričke književnosti, počev od Marloa, Dana i Dikensa, sve do savremenih autora, poput Grina, Makdone, Barnsa i Volkota. Uređivački odbor je posebno zadovoljan činjenicom da je rubrika *Naučni intervju*, uvedena 2009. godine, nastavila da živi. Ona ovom prilikom donosi zanimljiv prilaz analizi diskursa iz komparativne perspektive. Uvaženi gost ove rubrike je prof. dr Slavica Perović sa Univerziteta Crne Gore, koja se osvrće na jezičke fenomene u kontekstu kulturne, političke i društvene svesti, kako na našem govornom području, tako i u poređenju sa drugim jezičkim zajednicama. U skladu sa svojim principima promovisanja filoloških nauka, *Philologia* nudi jedan svojevrsan mozaik izveštaja o međunarodnim skupovima i prikaza posve nove literature iz oblasti jezika i književnosti.

Uređivački odbor ovog časopisa, kao i do sada, poziva potencijalne autore na saradnju. I-mejl adresa na koju autori mogu slati svoje priloge za 9. broj časopisa je philologia.journal@gmail.com, a prilozi se mogu slati do 1. februara 2011. 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 svesku za 2009. godinu, a takav izgled časopisa zadržaće se i u 2011. 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, conference reports and translations grouped into the following sections: Linguistics, Applied Linguistics, Literary Studies, Cultural Studies, Translation Studies, Scientific Interviews, Conference Reports and Book Reviews.

The eighth issue of the *Philologia* journal comes even more modernized technically, which was initialized by the Guidelines to the Journal Editorials provided by the Serbian Ministry of Science published in July 2009. This year's issue proudly offers to its readership almost twenty-five contributions submitted by the scholars from all over the world on a broad range of topics. Most stimulating and much heated topics dominant in the linguistic, literature and cultural studies of the twenty-first century are yet again analysed by the *Philologia*'s contributors. 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 Italy, Macedonia, Morocco, Romania, Russia, Serbia and the United Kingdom.

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 guidance this issue of the *Philologia* journal would not have seen the light of the day. 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.

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■ INFLECTION AND DUAL LEXICAL CATEGORIES¹

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Polazeći od još uvek nerazjašnjene dileme o statusu i međusobnom odnosu fleksije i tvorbe reči, ovaj rad predstavlja nastojanje da se baci novo svetlo na taj problem i da se detaljnije opišu participske i gerundske forme u engleskom jeziku, kao i svi oblici nastali nastavcima *-ed* i *-ing*. Iako je problem participskih adjektivala, kao i adjektivala tipa *N+-ed* i imenica *N+-ing*, dosta razmatran u brojnim studijama (Hirtle 1970, Hudson 1975, Beard 1976, Borer 1990, Blevins 2005, Vujic 2006) konsenzus oko njihovog statusa nije postignut u savremenoj morfologiji engleskog jezika. Čini se da moderna morfološka teorija nudi mogućnosti za potpuniji opis ovih pojava. U tom smislu, rad se oslanja na teoriju dvostrukih leksičkih kategorija (eng. *Dual Lexical Categories*), koju je početkom devedesetih godina dvadesetog veka postavio Lapoint, a kasnije razvio Jon.

Ključne reči: fleksija, derivacija, tvorba reči, leksička kategorija, koren, baza, sufiks, gerund, particip.

1. INTRODUCTION

This paper starts from one of the central problems in morphological theory which persistently avoids definiteness and definition. The problem in question is the distinction between derivational³ and inflectional morphology. Although sometimes the distinction seems quite clear and undoubtful, the formal criteria for defining the

1 At the beginning of this paper, I must say that the study on which this paper relies concerns the English language and does not pretend to have a universal value. Thus, examples used in this paper mainly come from English although in some languages such as Serbian, grammatical affixes are recognized as a legitimate mechanism for word-formation (see Stanojčić & Popović 1997).

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3 For the purpose of this paper I will rephrase the term "derivational morphology" into "word-formation morphology" (WF morphology).

distinction in question provided so far have more or less all failed to provide firm and objective guidelines for the separation of two major segments of morphology. Such a lack of formal criteria becomes extremely relevant for this paper as its main goal is not to look for some formal criteria for distinction of word-formation and inflection but rather to support those views in contemporary morphological theory (Bybee 1985; Haspelmath 2002) which claim that derivation and inflection should not be distinguished from one another but placed along the same continuum with two definite poles, one containing the most inflectional patterns and the other containing the most clearly derivational ones (Haspelmath 2002: 60).

2. STATUS OF INFLECTION AND WORD-FORMATION IN CONTEMPORARY THEORY OF MORPHOLOGY

Few would dispute that the provided functional, semantic and syntactic criteria for distinguishing between inflectional and word-formation affixes have often failed. The reasons for that should be found not in the distinctiveness of two types of affixes but rather in their similarities. Clearly, the boundary between inflectional and word-formation processes is quite elusive as the formal operations by which words are inflected are not distinct from those by which new words are formed.

Scholars have been aware of word-formation-inflectional overlapping for quite some time. Indeed some, researchers like Lieber (1980), Di Sciullo and Williams (1987) and Bochner (1992), Booij (1996) have concluded that there are no good grounds for distinguishing inflection and word-formation in morphological theory⁴.

English seems to be one of the languages in which the aforementioned overlapping is quite evident. A significant number of lexemes in modern English lexicon are formed by the means of what appear inflectional suffixes whose status has troubled many linguists. The troubling suffixes, which have drawn the attention of many scholars and inspired many linguistic studies, are participial *-ed* and gerund/participial *-ing*. Hirtle (1970), Hudson (1975) and Beard (1976) were just some of the linguists who studied *-ed* adjectives, and gerund was the central topic in the studies of Borer (1990), Blevins (2005) and Vujić (2006), among others. At present the situation is getting even more complicated as *-ed* and *-ing* formations seem to be particularly popular in contemporary English and their number is increasing on a daily basis.

3. WORD-FORMATION, INFLECTION AND SYNTAX

In order to fully comprehend the closeness of word-formation and inflection we must move beyond strict morphological WF theory and our study should include the syntactic aspects. Such an interaction with syntax is required by the very fact that our study takes interest in inflectional suffixes and one of the often mentioned (and indeed largely true) criteria for distinction between inflection and derivation claims

4 See Stump (2005: 60).

that inflectional processes are syntax relevant. The problem of a “morphosyntactic information expressed by morphological sub-constituent of a word such as affix which becomes ‘syntactically relevant’” is one of the central problems in morphosyntax and much research has been done on it. Such structures are known as mixed lexical category structures.

Let us start by paraphrasing Yoon (2005: 143) that in traditional morphology, it is hypothesized that inflectional affixes contribute information to the word (x) node as long as the information does not contradict those coming from the root (Selkirk 1982, DiSciullo and Williams 1987, Lieber 1992). It is widely assumed that inflectional affixes do not bear part-of-speech (POS) specifications, or if they do, then the specifications cannot differ from those coming from the root lexeme to which they attach. Many morphological studies (Anderson 1992, Lieber 1992) rely on the primacy of the root lexeme over the inflectional affixes, the idea which Yoon (2005: 151) calls the Assumption of the Primacy of the Root. Another notion relevant to this paper is that the scholars studying inflectional morphology assume that morphosyntactic features introduced by inflections augment those coming from the root monotonically. In other words, inflectional affixes are never category/feature changing.

In syntax, features contributed by inflectional affixes together with the part-of-speech (POS), or features of the root, are known as Head features. Traditional syntax presupposes that the two types of features are in harmony and that both external and internal features of inflected forms are harmonious. The problem arises when this important precondition is not met, which is the case with *-ed* and *-ing* formations in English.

3.1. THEORY OF DUAL LEXICAL CATEGORIES

In the following section I argue that there are examples of usage of inflectional affixes in English which clearly contradict the morphosyntactic postulates presented in the previous section of this paper.

For illustration let us compare the following examples:

- (1) a. Mary has worked hard.
She was kissed by her boy-friend.
- b. to shorten > shortening (n.)
to act > acting (n.)
to breathe > breathing (n.)
to clip > clipping (n.)
to gamble > gambling (n.)
to paint > painting (n.)
- c. dairy (n.) > dairying (n.) – milk production
bus (n.) > busing (n.) – traveling by bus
suit (n.) > suiting (n.) – fabric used for making suits
salad (n.) > salading (n.) – vegetables suitable for salad

- d. terrace (n.) > terraced (adj.) as in terraced house
 money (n.) > moneyed (adj.) as in moneyed man
 talent (n.) > talented (adj.)
 heart (n.) > hearted (adj.)
 dog-ear (n.) > dog-eared (adj.)

The examples⁵ given in (1a) represent inflected forms created in accordance with the previously given assumptions. In *Mary has worked hard*, the inflected form *worked* manifests a complete harmony of POS features [+V] and inflectional affix features [+V]. In other words, we see that the morpho-syntactic features of verb coming from the root *work* are augmented, indeed, by those coming from the verbal inflectional suffix for past participle *-ed*. The internal features of the root *work* defining it as a lexical category of verb specify the suffix *-ed* as the one whose features match those of the root.

A similar situation is with the other example *She was kissed by her boy-friend*. The POS and lexical category features match and are complemented by the features and properties of the inflectional suffix *-ed*. Both external and internal properties act harmoniously.

However, the situation is somewhat different in the examples given in (1b) which show the mismatch of internal and external properties. As it is seen, all the examples (1b) represent forms of gerunds. So far it has been always presumed that gerund is a noun (verbal noun) whose meaning may be paraphrased as “the action of doing V or being involved in V” where V stands for the verb root to which gerundial *-ing* suffix is attached. Another quite important issue is that traditionally the suffix *-ing* for gerund forming verbal substantives with verbal rection represents a syntactic phenomenon. For that reason, gerund is traditionally seen as an inflected form. What makes gerund structures problematic is their dual nature: verbal features and nominal distribution and semantics.

In an attempt to find appropriate theoretical treatment of such problematic structures manifesting contradictory features, Lapointe (1993) developed the theory of Dual Lexical Categories (DLC), recognizing gerund as a typical mixed category. Its definition is given below as cited in Yoon:

A dual lexical category is a category of the type <X/Y>, where X and Y are major lexical categories. X determines the external syntactic properties of the phrase of which the item is a lexical head. Y determines the internal syntactic properties of that phrase. (Yoon 2005: 145)

In other words, if X=Y as in (1a) no mismatching occurs and such structures are unmixed, normal categories. However, a mismatching occurs when X≠Y as in (1b) and (1c). It is evident that internal and external properties of structures in examples (1b) do not act in unison, but are rather disharmonious.⁶

5 It is essential to make a clear distinction between clear-cut cases of inflected structures such as those given in (1a), whose external and internal properties act in harmony with each other and which accordingly have appropriate syntactic distribution, and mixed category structures as are examples given in (1b and 1c).

6 Yoon (2005: 146) refers to structures X=Y as symmetrical, while structures X≠Y are called *asymmetrical*.

Gerund, according to Yoon (2005), as a dual lexical category has the following pattern: <N/V>. This formula means that the N-feature in gerund will attribute to gerund the external distribution of nouns (NPs), while the V-feature from the second half of the formula determines that the gerund form in question will have internal syntax of verbs (VPs).

4. INFLECTION AND DLC

Since in the previous section we have clearly shown that gerund, as an inflected structure, is classified and defined as a mixed category, the hypothesis is that DLC theory may be used in treatment of other equally problematic structures containing inflectional suffixes such as *-ed* adjectives, and other *-ing* formations in English (see 1c and 1d). Just like gerund, they are extremely intriguing for researchers and seem to be ideal representatives of DLC. They fit DLC description given in the definition above. Yoon (2005: 151) suggested something similar, advocating the notion that inflected words⁷ are also mixed categories.

In order to support Yoon's claim we should look into the examples given in (1c) in which we encounter the contradiction of two types of information. The information coming from the root (noun features) strongly contradicts the information coming from the suffix (whose usage presupposes verbal features). In particular, formations N+ *-ing* are internally nominal, but externally seen they are partially nominal (in function) and partially verbal (in structure). From the semantic aspect they simultaneously possess two sets of contradictory information saying "Z (root) + *-ing* denotes the action of Z except that 'to Z' does not exist as a verb".

- (2) *busing* ← to *bus**
dairying ← to *dairy**
brown-bagging ← to *brown bag**

Although some may argue that the forms in question should not be regarded as gerunds, it is their meaning which, in my opinion, proves otherwise. Studies conducted on the way inflectional forms are learned and stored prove that speakers more easily learn the forms with high-frequency occurrence (Clahsen 1999) which gerund and participle forms certainly are. Once stored, inflectional forms may certainly show dual usage. So by storing the meaning of inflectional endings such as *-ed* and *-ing* speakers

7 In order to avoid possible objections, in this paper all *-ing* formations and *-ed* formations (including controversial *-ed* adjectives) are seen as inflected forms. Even those scholars (Hirtle 1970) who classified *-ed* in adjectives such as *verandahed*, *moneyed* or *-ing* in *dairying*, *shirting* as derivational, all agree that the homophony of the inflectional suffixes and their derivational counterparts is more than a coincidence. To support this, Hudson (1975: 71) states that no formal criteria have been established which will lead to making a clear distinction between inflectional and derivational *-ed*. In my opinion the relation between inflectional suffixes and their WF counterparts may be explained by a homonymy motivated by a common element in meaning. In other words, in majority of *-ed* adjectives, *-ed* is perceived as attributing semantic information [+ passive] to the root they are attached to; similarly, when used with nominal roots, gerundial *-ing* suffix is perceived to denote the name of the action that is somehow related to the root lexeme. More about the derivational status of participial and gerund forms through the concept of inherent inflection can be found in Haspelmath (1996) and Booj (1996).

are able to deconstruct forms even though they might have never encountered them before. Therefore they are able to interpret *-ing* forms given in (2) as gerunds or as “actions of performing Z” where Z stands for the root lexeme whichever POS features it may have.

In the examples given in (1d) a pattern $X \neq Y$ is encountered, where X stands for noun properties, while Y stands for verb properties represented by the information provided by *-ed* suffix, which is perceived as verbal suffix. However, unlike gerund as a dual lexical category (see 1b) where the criterion of obligatoriness⁸ is respected in (1d) (just like in 1c) lexical properties and POS features of the root do not determine the affixes which attach to them. In our examples (1c) and (1d) the criterion of obligatoriness is questioned in a way that the root lexeme does not act as suffix determinant. Contrary to expectations, in (1d) the nominal root lexeme is suffixed with the verbal suffix *-ed*. As a result, we are faced with the change of root-lexeme category (N>Adj). The meaning of a new lexeme may be paraphrased as “being equipped with or possessing S” where S stands for the root lexeme, whatever POS features it may possess.⁹

This completely challenges the assumption that inflectional suffixes can either add information to the root or to an inflected stem (Lieber 1980, Lieber 1992) or spell out features that are marked on the root lexeme (Stump 2001).

The examples presented and analysed in the previous sections of this paper point out to one thing: inflectional suffixes in contemporary English are much more complex in their function and meaning than the traditional derivation/inflection dichotomy theories claim. Their morphosyntactic and semantic properties urge us to relax the constraints on WF processes as strictly derivational in nature. The examples presented here speak in favour of the assumption that inflectional suffixes, apart from grammatical meaning, possess the lexical meaning of their own. This assumption turns to the lexicon of contemporary English which is growing with such a speed that it needs every possible mechanism available for that purpose.

4.1. INFLECTIONAL SUFFIXES AS WF SUFFIXES; EXAMPLES OF NEOLOGICAL FORMATIONS

It was pointed out earlier in this paper that cognitive studies show how speakers and users of English store the meaning and usage of particular high-frequency inflectional forms. Thus, both native and non-native speakers of English with appropriate language competence become fully aware of grammatical, semantic and lexical features of inflectional affixes. Majority of speakers, in their mental lexicon, successfully interpret the information which is added to the lexical root or stem by the inflectional affixes, largely due to their regularity in meaning. It is exactly the regularity and predictability in meaning that attributed to the fact that certain forms with inflectional endings have dual usage, and therefore may be seen as dual lexical categories. As a result there is

8 According to Bybee (1985: 81) the criterion of obligatoriness was proposed by Greenberg (1954). Obligatoriness means that obligatory categories force certain choices upon the speaker when it comes to selection of affixes.

9 This interpretation of meaning is based on Nesfield's interpretation that the meaning of the suffix *-ed* in the adjectives of N+*-ed*-type originates from the past participle adjectival usage (Nesfield 1956: 71). For closer insight into the issues of meaning of *-ed* adjectives see, among others, Firth (1951), Hirtle (1970) and Hudson (1975).

a growing number of neological formations created by the means of inflectional suffixation showing the DLC mixed category features discussed in the previous sections of this paper. Despite the fact that they typically disregard the criterion of obligatoriness, they continue to exist in English giving rise to new forms and making this WF mechanism quite productive. The examples of such neological formations are given below in (3)¹⁰

- (3) a. Zorbing
 Skilling
 Cocooning
 Birthing
 Cupping
 Simulsequeling
 Prarie-dogging
- b. Bladdered
 Supersized
 Credentialed
 Anthrax-laced
 Golf-themed

Examples (3) illustrate the mixture of grammatical and lexical information coming from nominal roots which licence the usage of verbal suffixes: noun-forming gerundial *-ing* in (3a) and, adjective-forming participial *-ed* in (3b).

5. CONCLUSION

In this paper I have tried to show that in modern English WF processes of inflection can no longer be viewed as opposed and distinct from derivation. I have presented some arguments advocating the position that inflectional and word-formation mechanisms and features clearly overlap in some lexemes in English and that it is neither a rare nor recent phenomenon. This calls for a somewhat different approach to treatment of inflectional and WF suffixes in English. Instead of trying to treat and analyze them as two distinct and totally polarized types of suffixes I propose that they be placed closer to each other along the same continuum. In that respect the DLC theory seems to offer some flexible and plausible grounds. I am well aware of the possible objections to the arguments (mostly regarding the class of suffixes and lexical roots in question) I have presented in this paper. However, I have steered clear out of that kind of debate, since my purpose was to argue for a more unified treatment of inflectional and word-formation suffixes in English as an increasing number of new lexemes in modern English lexicon seems to combine and unify the inflectional and word-formation (derivational) features. This interplay between inflection and word-formation deserves a proper and studious treatment.

¹⁰ Examples taken from Hargraves (2004). For the explicit specific meanings of the given neological formations, see Hargraves (2004).

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SUMMARY

INFLECTION AND DUAL LEXICAL CATEGORIES

This paper is motivated by the studies of *-ed* adjectives (Hirtle 1970, Hudson 1975, Beard 1976) and gerunds (Borer 1990, Blevins 2005, Vujić 2006) in English. I base my study on the concept often advocated in modern morphological studies that gerunds and “*-ed* formations” are seen as dual representations, mixed category structures or dual lexical categories (Yoon 2005). In other words it is a well-known fact that, occasionally, administering a certain inflectional suffix may lead to a change in a part of speech category (class) of the base or Head (Yoon 2005). I use this fact as a starting point and continue with providing the arguments which support a hypothesis that the increasing number of similar dual category formations in the lexicon of modern English, allow for a revision of the position of inflection in relevance to derivation and WF in general. My point is that these two morphological mechanisms (inflection and derivation) in modern WF practice in English do not oppose each other. Rather, the limited and regulated scope of inflection is used to complement the imperfections and deficiencies of WF processes.

Such a notion is additionally supported by the fact that both native and non-native speakers of English are familiar with grammatical, semantic and lexical features of inflectional affixes. Majority of speakers, in their mental lexicon, successfully interpret information added to the root or stem by the inflectional affixes. As a result, there are numerous new formations and neological formations showing dual nature in their internal and external properties (external distribution of one part-of-speech and internal syntax of another) (Lapointe 1999).

KEYWORDS: inflection, Dual Lexical Categories, part-of-speech properties, derivation.

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■ MEDIALITÄT ALS LINGUISTISCHES DIFFERENZIERUNGSKRITERIUM

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Za istraživanje povezanosti između jezika i govora postoje tri teoretska polazišta: dependencijalna hipoteza, hipoteza autonomije i interdependencijalna hipoteza. Usmena komunikacija je i u filogenetskom i u ontogenetskom smislu primarnija od pisane komunikacije. U nemačkom jeziku, kao i u većini jezika, pisana komunikacija je bliža standardizovanoj formi govora nego usmena, što pisanom jeziku u izvesnom smislu daje i samostalnost u postojanju. Sa razvojem tehnike i komunikacione tehnologije (telefon, televizija, radio) usmena komunikacija sve više potiskuje pisanu komunikaciju. Pisana komunikacija se potiskuje usmenom komunikacijom čak i tamo gde je pisana reč bila primarna, npr. kompjuter. Danas tako možemo govoriti o kulturi sekundarne oralizacije. Istraživanje medijalnosti jezika danas je aktuelna tema, i to ne samo u lingvistici, nego i u translatoologiji, retorici, teoriji književnosti, antropologiji i psihologiji.

Ključne reči: medijalitet, govor, pismo, oralitet, literalitet, znakovni jezik, delimično osamostaljivanje, sekundarni oralitet, dependencijalna hipoteza, hipoteza autonomije, interdependencijalna hipoteza.

*„... Mich drängt's, den Grundtext aufzuschlagen,
Mit redlichem Gefühl einmal
Das heilige Original
In mein geliebtes Deutsch zu übertragen.
Geschrieben steht: „Im Anfang war das Wort!“
(J. W. von Goethe: Faust, Erster Teil)*

Ob nun Wort, Sinn, Kraft oder Tat im Goetheschen Verständnis – die Kraft des Wortes als materialisierter Sinn oder abgebildete Tat ist wesentliches Unterscheidungsmerkmal

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menschlicher Existenz gemeinhin. Welches Wort jedoch – das geschriebene oder das gesprochene?

Die Sprache an sich ist das wichtigste und für die Art Mensch spezifische Kommunikationsmittel zum Austausch von Informationen, zur Organisation des Denkens und Erfüllung jeglicher kognitiver und affektiver Funktionen. Sprache kann verstanden werden als menschliche Begabung zur Sprache an sich, jedoch auch als konkrete Einzelsprache, welcher sich eine bestimmte Sprachgemeinschaft in einer bestimmten historischen Periode und in bestimmten geographischen Räumen bedient, was dann in konkreten Kommunikationsergebnissen Ausdruck findet. Die Sprachbegabung ist dem Menschen angeboren und sie entwickelt sich im Normalfall im Laufe seines Lebens durch seine Sozialisation in verschiedenen Etappen. Diese Etappen (Ontogenese) werden in der Spracherwerbsforschung sowie in verschiedenen Gebieten der Forschung zur Kindersprache untersucht.

Die Angaben dazu, wie viele Sprachen gegenwärtig gezählt werden können, sind unterschiedlich und belaufen sich laut Metzler Lexikon Sprache auf ca. 3000 bis 5000. Nur ein Bruchteil davon verfügt jedoch auch über eine entsprechende Schriftlichkeit bzw. ein System der Schriftsprache. Diese schwankenden Zahlen werden in der Forschung damit begründet, dass es keine einheitlichen linguistischen Kriterien gibt, nach welchen Sprachen in selbständige Sprachen und Varietäten oder in Dialekte, Soziolekte etc. unterteilt werden können.

Phylogenetisch und ontogenetisch (d.h. in der Entwicklung der Menschheit an sich im Allgemeinen und des einzelnen Individuums im Besonderen) primär ist die gesprochene Sprache. Die Entfaltung der Oralität erfolgt also vor der Entfaltung der Literalität². Wie oben bereits bemerkt wurde, gibt es auf der Erde durchaus Kulturen, welche über keine Literalität verfügen, keine jedoch ohne Oralität. In Kulturen mit Schriftsprache gibt es zwar Analphabeten, also Vertreter dieser Kultur, denen der Zugang zu dieser Schriftsprache fehlt, jedoch keine (Behinderungen ausgenommen), ohne Oralität. Während Kinder die gesprochene Sprache nebenbei erlernen, erfordert das Erlernen der Schriftsprache ausdrückliches Bemühen darum (Metzler 2000: 246).

Betrachten wir einmal die deutsche Standardsprache. Sie ist ein Teilsystem des Systemkomplexes „Deutsche Sprache“. Wir können nach Gallmann (1985) von einem Systemkomplex sprechen, da hier mehrere Teilsysteme zu einem Gesamtsystem zusammengefasst sind, diese jedoch durchaus nicht immer kohärent zueinander sind und teilweise Abweichungen und Unverträglichkeiten aufweisen können. Die übereinstimmenden Merkmale überwiegen jedoch, so dass alle Teilsysteme zu diesem Gesamtsystem (in unserem Fall des der „deutschen Sprache“) dazugehörig zählen. Ein weiteres Klassifizierungsmerkmal stellt das Attribut „Standard-“ dar. Dies bedeutet, dass jedes Sprach- bzw. Subsystem nach bestimmten Regeln und Normen geordnet ist, wobei diese verschiedene Ebenen der Sprache betreffen. Grundsätzlich kann jede Standardsprache zwei wesentliche Ausdrucksformen aufweisen: zum einen die phonetisch realisierte Form, die *gesprochene Sprache*, zum andern die graphisch realisierte Form, die *geschriebene Sprache* also. Eine dritte Ausdrucksform, welche

2 Die Termini Oralität und Literalität stammen primär nicht aus der Linguistik, sondern aus den Sozial- und Kulturwissenschaften.

wie die phonetisch realisierte über einen hohen Grad an *Somatizität* (Körperlichkeit) verfügt, soll hier aus diesen Betrachtungen ausdrücklich ausgenommen werden – die *Gebärdensprache* (durch Gebärden realisiert, wobei ihr in der Gegenwart allmählich größerer Stellenwert zukommt, da jedoch Sonderbedingungen und –gesetzmäßigkeiten greifen, soll sie in einer folgenden Studie untersucht werden). Im Deutschen sind die Normen und Regeln für Standardsprache recht klar explizit formuliert (maßgebendes Regel- und Nachschlagewerk hierfür ist der Duden) und betreffen im Wesentlichen sowohl die geschriebene als auch die gesprochene Sprache. (Siehe Gallmann 1985)

Darüber hinaus existiert Sprache nicht ungebunden in Raum und Zeit. Sprache ist in einer Form materialisiert, eben in schriftlicher oder mündlicher Form. (Spitzfindig könnten wir feststellen, dass auch der nicht geäußerte Gedanke im Gehirn durch gewisse messbare Gehirnaktivitäten visualisiert werden kann).

Primär ist Sprache akustisch materialisiert. Die akustischen Signale sind jedoch nicht dauerhaft verfügbar und erst seit der Entwicklung moderner technischer Konservierungsmethoden auch archivierbar. Darstellungen gesprochener Sprache aus vergangenen Zeiten (z.B. dem Mittelalter) sind daher nicht verfügbar bzw. nur darüber nachvollziehbar, was in schriftlicher Form festgehalten wurde und aufgrund dieser Niederschrift zur Verfügung steht. Das Überführen von gesprochener Sprache in schriftliche dank der Entwicklung der Schrift war jedoch von Anfang an keine mechanische Umsetzung lautlicher Zeichen in schriftliche. (Berücksichtigt man z.B. die anfänglich häufig ideographische Darstellung von Sprache, so gilt hier ganz besonders, dass sie sich nicht auf die lautliche Repräsentanz der Sprache bezieht, sondern vielmehr auf den Sinn, die Information).

Bei einer Großzahl der existierenden Sprachen, das Deutsche eingeschlossen, ist bei der Standardsprache eine Entfernung der Schriftsprache von der gesprochenen zu verzeichnen, was im Zusammenhang mit Sprachentwicklung einzuordnen ist, welche in der gesprochenen Sprache schneller Niederschlag findet als in der geschriebenen. Gallmann (1985) spricht von einer *partiellen Verselbständigung* der geschriebenen Sprache.

Knüpfen wir an Wilhelm von Humboldts Sprachtheorie an, so können wir formulieren, dass geistige Prozesse erst durch ihre Bindung an sprachliche Zeichen ermöglicht werden. Diese Bindung können wir auch als *Medialität*³ bezeichnen. Einige Medientheorien, insbesondere im technischen Bereich, gehen davon aus, dass Sprache nicht Medium, sondern Kommunikationsinstrument ist, d.h. Sprache wird so als eine neutrale Bedingung für das Zustandekommen der eigentlichen Medien betrachtet. Wir sind jedoch der Meinung, dass das Kommunikationsinstrument ein grundlegendes, allen gemeinsames, daher übergeordnetes Werkzeug darstellt, dessen Charakteristika

3 Medial kann bedeuten

- „mediengebunden“ in Kommunikation und Publizistik
- in der Linguistik – eine Handlung oder Zustandsänderung widerfährt dem Satzsubjekt ohne externes Agens, im Deutschen oft reflexiv ausgedrückt: „Das Seil reißt“, „Ich ärgere mich“. Im Altgriechischen wurde die mediale Diathese grammatisch als Medium kategorisiert
- „zur Mitte hin gelegen“ in der Medizin
- eine Eigenschaft in der Algebra (siehe Magma (Mathematik))
- einen Fernrohrtyp in der Astronomie (siehe Schupmann-Medial-Fernrohr)

Wir beziehen uns auf die an erster Stelle angeführte Bedeutung.

über die konkrete Erscheinungsform der Medien entscheidet. Neutral kann Sprache kaum sein: Schon im individuellen Lexikon ist sie subjektiv, im Standardlexikon gesellschaftspolitisch, sozial, historisch und anderweitig genormt und determiniert usw.

Sprache in Bezug auf Medialität in geschriebene und gesprochene zu unterteilen ist allgemein sprachgeschichtlich (und linguistisch) kein neuer Ansatz. Gehen wir zurück bis ins Mittelalter, so können wir dort durch das Aufblühen der städtischen Kultur ca. im 13. Jahrhundert auch einen Aufschwung der Schriftkultur im gemeinen Volk feststellen. Es waren nicht mehr nur privilegierte Bevölkerungsschichten, der Adel und der Klerus, welche Zugang zur geschriebenen Sprache hatten, sondern auch einfachere Bevölkerungsschichten. So kann man davon sprechen, dass allmählich die Signale von konzeptioneller Mündlichkeit durch das Erscheinen konzeptioneller Schriftlichkeit abgelöst wurden.

In der Linguistik wird Oralität und Literalität seit langem erforscht; insbesondere seit den 1980er Jahren werden Mündlichkeit und Schriftlichkeit, Oralität und Literalität, verstärkt in *vergleichenden* und *interdisziplinären* Untersuchungen gesprochener und geschriebener Sprache dargestellt. Neben Linguistik werden auch Rhetorik und Literaturwissenschaft, Anthropologie und Psychologie zu solchen Untersuchungen herangezogen.

Interessant unter den gegenwärtigen Bedingungen der Entwicklung der Kommunikationstechnik ist, dass derzeit von verschiedenen Fachleuten auf die Zunahme der Rolle der Oralität verwiesen wird. Dies lässt sich demonstrieren anhand des enorm großen und ständig wachsenden Einflusses der Telekommunikation (Telefon, Fernsehen, Radio), aber auch anhand der Oralisierung primär literaler Medien, wie z.B. des Computers: in frühen Entwicklungsstadien als Rechner und zur Textverarbeitung genutzt, heutzutage als Fernseher, Videorecorder, CD- und DVD- Player, Telefon (z.B. Skype) – den Möglichkeiten scheinen keine Grenzen gesetzt zu sein. Man spricht auch von einer Kultur *sekundärer Oralität*. Ob dies auch mit einer Schwächung der Literalität einhergeht, muss gesondert untersucht werden, denn es lassen sich z.T. auch gegenläufige Tendenzen beobachten: ein primär orales Kommunikationsmittel, das Telefon, wird z.B. zunehmend literalisiert, durch Bevorzugen des Simsens vor dem Telefongespräch in der mobilen Telefonie.

Gesprochene und geschriebene Sprache können in höchst unterschiedlichen Ausformungen in kommunikativen Praktiken vorkommen. Jede dieser beiden Sprachformen verfügt in verschiedenen Kommunikationssituationen über eine Reihe von Merkmalen. Diese Merkmale lassen eine Abgrenzung von Mündlichkeit und Schriftlichkeit zu. Wir sprechen hier auch von prototypischen Merkmalen. Prototypische Merkmale stellen in jedem Fall eine Vereinfachung des Sachverhaltes dar, diese Vereinfachung jedoch erleichtert den Vergleich von geschriebener und gesprochener Sprache (Dürscheid 2004: 27). Natürlich gehen wir nicht davon aus, dass es die typische gesprochene oder geschriebene Sprache gibt, sondern schließen uns Fiehler (2004) an, indem wir die Erscheinungsform einer konkreten Praktik annehmen (Fiehler 2004: 158). Auch hier gibt es Grenzfälle, deren Untersuchung zu einem besseren Verständnis der Problematik beitragen kann.

Prototypisierung kann nach Fiehler, Barden, Elstermann und Kraft (2004) vorgenommen werden infolge:

1. der Häufigkeit einer kommunikativen Praktik in einer Gesellschaft und im individuellen Gebrauch
2. der Vorstellung von der Ursprünglichkeit einer Praktik
3. der Vorstellung der Elementarität einer Praktik.

Dieses Postulat schließt eine objektive Formulierung prototypischer Merkmale aus, da diese Merkmale immer an eine bestimmte Praktik in einer bestimmten Situation (und Sprachkultur) gebunden sind.

In Bezug auf die gesprochene Sprache liegt laut Dürscheid (2004) eine prototypische Situation vor bei einer face-to-face-Kommunikation, wie z.B. in einem Vorstellungsgespräch, beim Klönen mit Freunden, einem Elternabend etc. Als nicht prototypisch charakterisiert werden hingegen Gespräche über Telefon, auf das Speichermedium (z.B. Kassette) im Anrufbeantworter aufgesprochene Nachrichten etc.

In Bezug auf die geschriebene Sprache kann nach Dürscheid (2004) ein gründlich recherchierter und sinnvoll ausgearbeiteter Text als prototypisch angesehen werden, z.B. ein Beitrag für eine wissenschaftliche Zeitschrift oder ein literarisches Werk, aber auch eine technische Produktbeschreibung oder eine chemische Formel. Nichtprototypisch hingegen ist der Notizzettel an der Pinnwand oder auch ein flüchtiger touristischer Gruß evtl. auf einer Ansichtskarte.

Folgende prototypische Merkmale der Oralität und Literalität der Sprache nach Dürscheid (2004), Fiehler, Barden, Elstermann und Kraft (2004) sowie Metzler (2000) seien hier genannt:

1. Das Merkmal der *Dauerhaftigkeit*: gesprochene Sprache ist nicht dauerhaft und nur bedingt wiederholbar. Geschriebene Sprache kann archiviert werden und ist bis auf mechanische Zerstörung immer in der gleichen Form rückholbar. Das lässt sich veranschaulichen durch den Vergleich eines der ältesten Denkmäler der Translation, des Steins von Rosette (196 v.u.Z.), mit einem Gerücht, z.B. aus der Skandalpresse. Während ersteres auch heute noch nahezu unverändert mit immer demselben Inhalt nachvollzogen werden kann, wird das Gerücht in verschiedenen Blättern und Internet-Seiten unterschiedlich interpretiert und dargestellt, erfährt so Änderungen. Als Ausnahmen, nicht prototypische Formen also, können hier Tonbandaufzeichnungen und wortwörtlich vorgelesene Referate angesehen werden.
2. Das Merkmal der *Situativität*. Gesprochene Sprache wird von den Bedingungen von Zeit und Raum direkt und unmittelbar beeinflusst (face-to-face-Kommunikationssituation). Geschriebene Sprache ist nicht unmittelbar an eine gemeinsame Äußerungssituation gebunden. Bei der prototypischen gesprochenen Sprache verläuft das Senden (Sprechen) und das Empfangen (Hören) synchron; es liegt eine zeitliche Koppelung vor. Der Hörer hat zudem die Möglichkeit einer Rückfrage, Entgegnung, eines Einwurfs, Erwiderung etc. Als Ausnahmen verstehen sich akustische Aufzeichnungen oder z.B. Radiobeiträge, bei denen zwar eine zeitliche Koppelung vorliegt, jedoch keine räumliche und die Möglichkeit des Rezipienteneingriffs stark eingeschränkt ist (z.B. Anruf beim Sender). Bei der prototypischen geschriebenen Sprache

- verläuft die Kommunikation asynchron, sie ist zeitlich entkoppelt und eine Intervention ist damit nicht möglich. Als Ausnahme können Chats angeführt werden.
3. Das Merkmal der *Deixis*. Die gesprochene Sprache verwendet deiktische Ausdrücke. Textproduzent und Rezipient verfügen hier nach Bühler über ein gemeinsames Zeigfeld, was erst durch die zeitliche und räumliche Kopplung beider ermöglicht wird. Es geht um deiktische Ausdrücke wie: *du, ich, hier, morgen, links*, welche nur bei zeitlicher und räumlicher Koppelung von Produzent und Rezipient eine für den Rezipienten verständliche Bedeutung haben. Die geschriebene Sprache muss hingegen konkretisieren, z.B. anstelle von: „*Morgen fahre ich in den Urlaub.*“ müsste die geschriebene Aussage lauten: „*Am soundsovielten fährt Herr/Frau X in den Urlaub.*“ Weitere verbale (Intonation) und nonverbale Informationsträger (Mimik und Gestik) kommen bei der gesprochenen Sprache zum Einsatz. Diese Mittel können in der geschriebenen Sprache nur durch Umschreibung wiedergegeben werden, z.B. Lautmalerei, explizit formulierte Leseanweisungen des Autors etc.
 4. Das Merkmal der sprachlichen Korrektheit. Die gesprochenen Sprache weicht oft von den im Standard vorgeschriebenen Normen auf phonetischer, morphologischer, syntaktischer und lexikalischer Ebene ab, indem z.B. Sätze nicht beendet werden, die Wortstellung nicht der neutralen grammatisch korrekten entspricht, fehlerhaft flektiert wird usw.
 5. Das Merkmal der phonetischen *Reduktion*: in der gesprochenen Sprache liegen häufig Verschleifungen, Elisionen (Apokope und Synkope), Reduktionen (Schwa-Laut) und Assimilationen vor.
 6. Das Merkmal des unterschiedlichen *Lexikons*. Im Allgemeinen wird in der gesprochenen Sprache ein anderes Lexikon als in der geschriebenen verwendet, z.B. wenig differenzierende Wörter gebraucht, Dialekte, umgangssprachliche Formen, Verschleifungen und Aussparungen.
 7. Das Merkmal der syntaktischen *Vereinfachung*. In der gesprochenen Sprache haben wir es meist mit weniger komplexen syntaktischen Einheiten (z.B. kaum Schachtelsätze) zu tun, Ellipsen treten häufig auf, Konnektoren sind weniger abwechslungsreich.
 8. Merkmal der *Geplantheit*. Bei der Herstellung eines geschriebenen Textes wird in der Regel anders vorgegangen als in der gesprochenen Sprache, Planung, Mittel und Kontinuität sind genau bestimmt und abgegrenzt, es können Korrekturen vorgenommen werden. Für die gesprochenen Sprache gilt das Sprichwort, dass man zwar ein entlaufenes Schaf wieder einfangen, ein entschlüpftes Wort jedoch kaum zurückholen kann. Ausnahmen lassen sich auch hier nennen: z.B. das Simsen und Chatten.
 9. Das Merkmal der *Dimensionalität*, der Ausdehnung in Raum und Zeit: während die gesprochenen Sprache ein Lautkontinuum darstellt und sich in der Zeit erstreckt, verfügt prototypisch geschriebene Sprache über eine räumliche Ausdehnung. Das an den Anfang gestellte Zitat aus Goethes „Faust“ beispielsweise hat eine zeitliche Ausdehnung von ca. einer Minute, im Buch, dem das Zitat entnommen wurde, nimmt es einen Raum von 6,5 x 2 cm ein.

10. Das Merkmal der *Sprachrichtung*: prototypisch ist gesprochene Sprache eher dialogisch, geschriebene monologisch, wobei hier besonders deutlich wird, dass es sich nur um eine Vereinfachung handelt, denn es gibt natürlich auch monologische gesprochene Sprache (z.B. eine klassische nicht interaktive Vorlesung) und dialogische geschriebene Texte, wie die viel zitierten Chats oder die eher aus der Mode gekommenen Briefwechsel.

Aus diesen unterschiedlichen prototypischen Merkmalen lässt sich ersehen, dass zwischen gesprochener und geschriebener Sprache in jedem Fall eine enge wechselseitige Verbindung besteht. Das Verhältnis von gesprochener und geschriebener Sprache wird in der Literatur unterschiedlich behandelt. Es lassen sich im Wesentlichen drei theoretische Ansätze feststellen, in denen die Abhängigkeit der geschriebenen Sprache zur gesprochenen Sprache untersucht und gewertet wird und welche im Zusammenhang mit der geschichtlichen Entwicklung betrachtet werden müssen.

1. DEPENDENZHYPOTHESE ODER ABHÄNGIGKEITSTHEORETISCHER ANSATZ

Hier wird die gesprochene Sprache als primär und die geschriebene als sekundär und von ihr abhängig angesehen. Die geschriebene Sprache ist hier nur ein Instrument zur Aufzeichnung von gesprochener Sprache, welche die ursprüngliche Form darstellt. Real existent ist hier nur die gesprochene Sprache, geschriebene wird als fiktional angesehen, da sie sich anderer Werkzeuge (Stift, Papier etc.) bedient. Diese Auffassung bestand vor allem im 19. Jahrhundert. Gleichzeitig wurde die gesprochene Sprache abgewertet und als fehlerhaft bezeichnet. Die geschriebene Sprache sei deshalb von der gesprochenen dependent, da diese von ihr abgeleitet ist (Metzler 2000: 249). Ferdinand de Saussure (1916) vertrat die Ansicht, dass Schrift ein sekundäres Zeichensystem sei und führt hierzu folgende Begründung an:

1. Linguistisches Argument: Die Schrift als eine Visualisierung (Sichtbarmachung) von Sprache; ein in Buchstaben umgesetzter Schall. Somit wäre die Graphemebene (Buchstaben) <g> der Phonemebene (Laute) /g/ nachgeordnet. Damit stellen die Grapheme für die Dependenztheoretiker keine autonome Untersuchungseinheit dar (Unterschied von Phonetik und Phonologie).
2. Entwicklungspsychologisches Argument (wie bereits erwähnt, wird Schrift phylo- und ontogenetisch später erworben als Sprache, es gibt Kulturen ohne Schrift, aber nicht ohne Sprache, Schrift entstand erst vor ca. 5000 Jahren, Schrift muss relativ mühsam erlernt werden und erfolgt erst nach dem Erlernen von gesprochener Sprache). Eine Ausnahme stellt das Erlernen von Fremdsprachen dar, hier kann man die Schrift auch ohne die gesprochene Sprache erlernen. Insbesondere ist das der Fall bei Latein.
3. Logisches Argument: Sprache kann ohne Schrift existieren, Schrift jedoch nicht ohne Sprache. Hierfür sprechen auch die vor allem in der Mündlichkeit vorhandenen Varietäten, Dialekte, Soziolekte, Akzente, individuelle Betonungen etc.

4. Argument: Gesprochene Sprache verfügt über breitere Anwendungsmöglichkeiten als geschriebene Sprache, sie hat funktionale Priorität. Die geschriebene Sprache wird dort benutzt, wo gesprochene Sprache nicht ausreicht (Dürscheid 2004: 38ff).

2. AUTONOMIEHYPOTHESE ODER AUTONOMIEHYPOTHETISCHER ANSATZ

Bei dieser Hypothese werden die gesprochene und die geschriebene Sprache gleichgesetzt, die geschriebene somit nicht mehr als von der gesprochenen abhängig betrachtet. Sie ist somit nicht sekundär, sondern nur eine andere Form von Sprache. Darüber hinaus sind die Vertreter dieser Auffassung der Ansicht, dass erst durch die Auseinandersetzung des Individuums mit Literalität auch seine Erkenntnisfähigkeit entfaltet werden kann. Dies wiederum beeinflusst auch die Fähigkeiten im Bereich der Oralität. Vertreter dieser Hypothese gehen teilweise soweit, eigene Grammatiken für beide Sprachformen zu fordern. In den etwa seit den 1970er Jahren durchgeführten Untersuchungen der gesprochenen und geschriebenen Sprache arbeiten Autonomiehypothesevertreter funktionale, mediale und strukturelle Unterschiede zwischen Oralität und Literalität heraus, mit dem Ziel, die Eigenständigkeit des jeweiligen Forschungsgegenstandes nachzuweisen. Es werden methodisch und theoretisch differente Herangehensweisen erarbeitet (Metzler 2000: 87). Folgende Argumente werden nach Dürscheid 2004 im Allgemeinen für die Autonomiehypothese angeführt:

1. Strukturelles Argument. Da die Schrift aus diskreten Einheiten besteht, gesprochene Sprache hingegen ein Lautkontinuum darstellt, sind kontinuierliche Elemente nicht mit den gleichen Methoden beschreibbar wie diskrete Segmente.
2. Referenzielles Argument: Lesen und Schreiben müssen sich nicht notwendigerweise auf die gesprochene Sprache beziehen, der Sprecher muss nicht unbedingt auf das geschriebene Schriftbild Bezug nehmen, da das geschriebene Wort unabhängig ist davon, ob und wie es ausgesprochen wird. Als Beispiel werden hier gehörlose Kinder angeführt, welche durchaus die geschriebene Sprachform erlernen können ohne die gesprochene Sprache zu beherrschen. Derartige Annahmen werden auch bestätigt durch Beispiele wie Latein oder das ausgestorbene Altägyptisch, welche nur noch in geschriebener Form existieren.
3. Distanzielles Argument: Betrachtet man die Literalität unabhängig von der Oralität, ermögele dies die notwendige Distanz zum Untersuchungsgegenstand als Voraussetzung für eine genauere Beschreibung der sprachlichen Strukturen.
4. Historisches Argument: Hier argumentiert Köller (1988: 157), dass Schrift eine dokumentarische Funktion hat und kulturelles Gedächtnis ist.
5. Ausdrucksargument: Die Schrift wirkt mit verschiedenen Eigenschaften auf die gesprochene Sprache zurück, zum Beispiel wenn X- oder O-Beine so heißen, weil sich deren Aussehen auf die Buchstaben X und O zurückführen

lassen (ikonische Qualität) oder wenn paraverbale Äußerungen wie *Äh, Hm* Wortcharakter annehmen (z.B. durch Verwendung im Text: *die vielen Ähs und Hms...*) und dies auf die gesprochene Sprache zurückwirkt (Dürscheid 2004: 41ff) oder durch Entwicklung eigener Mechanismen zum Veranschaulichen, z.B. Tabellen u.ä., die schriftlich effektiv und übersichtlich darstellen können, was mündlich nur mühsam zu beschreiben ist.

6. Die Ausdrucksseite größerer Bereiche des Sprachsystems wird in vielen Schriftsprachen dominant in einer der beiden Sprachformen realisiert, beispielsweise verfügt die geschriebene Sprache über Interpunktionszeichen (Metzler 2000: 87).

3. INTERDEPENDENZHYPOTHESE ODER RELATIVIERENDER ANSATZ

Die Interdependenzhypothese oder der relativierende Ansatz trägt Elemente beider Positionen, wiegt sie gegeneinander auf, geht von der relativen Eigenständigkeit beider Sprachformen aus und zeigt auch die Verbindungen auf, die zwischen ihnen bestehen. Vertreter der Interdependenzhypothese befürworten daher durchaus einige Argumente der Autonomietheoretiker. Sie fordern z.B. ebenfalls, dass die Literalität einen eigenen Forschungsgegenstand bilden sollte und gehen auch davon aus, dass Literalität nicht als sekundäre Ausdrucksform der Oralität anzusehen ist. In Abgrenzung zur Autonomiehypothese wird jedoch auch bei der Interdependenzhypothese wie bei der Dependenzhypothese festgestellt, dass Oralität stets das Modell für Literalität bildet. Sprachwandel müsse darum auch in der geschriebenen Sprache nachvollzogen werden (Metzler 2004: 305).

Gerade Letzteres ist ein zukunftsträchtiges Projekt. Sprachewandelt sich permanent. Dies bietet gerade aufgrund der Medialität von Sprache vielfältige Möglichkeiten für Untersuchungen, gewiss in der gesprochenen Sprache leichter feststellbar als in der Schriftsprache, dort jedoch eher belegbar, da dauerhafter manifestiert. Raum für neuere Forschungsansätze bieten z.B. die o.a. Bedingungen der sekundären Oralität der Gegenwart und ihre Auswirkungen. Medialität bleibt also aktuell, in der Linguistik wie in benachbarten Wissenschaftsgebieten wie z.B. Translationswissenschaft, Rhetorik, Literaturwissenschaft, Anthropologie und Psychologie.

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ZUSAMMENFASSUNG

MEDIALITÄT ALS LINGUISTISCHES DIFFERENZIERUNGSKRITERIUM

Die Sprache an sich ist das wichtigste und für die Art Mensch spezifische Kommunikationsmittel zum Austausch von Informationen, zur Organisation des Denkens und Erfüllung jeglicher kognitiver und affektiver Funktionen. Sie hat in Bezug auf ihre Medialität im Wesentlichen zwei Ausprägungsformen – die schriftliche und die mündliche. In der Linguistik wird Oralität und Literalität seit langem erforscht; insbesondere seit den 1980er Jahren werden Mündlichkeit und Schriftlichkeit verstärkt in *vergleichenden* und *interdisziplinären* Untersuchungen gesprochener und geschriebener

Sprache dargestellt. Anhand verschiedener prototypischer Merkmale können Unterscheidungskriterien festgemacht werden, wobei es sich hier um eine Vereinfachung handelt. Sprachgeschichtlich und linguistisch lassen sich drei Herangehensweisen ausmachen: Dependenz-, Autonomie- und Interdependenzhypothese. Interessant für Untersuchungen der Gegenwart ist insbesondere die Tatsache, dass sich derzeit in der Sprache eine sekundäre Oralität feststellen lässt. Deren Folgen für die Sprache und deren Erforschung, nicht nur in der Linguistik, sondern auch in der Translationswissenschaft, Literaturwissenschaft und anderen Wissenschaftsdisziplinen gilt es zu untersuchen.

SCHLÜSSELWÖRTER: Medialität, gesprochene Sprache, geschriebene Sprache, Oralität, Literalität, Gebärdensprache, Somatizität, partielle Verselbständigung, sekundäre Oralität, Dependenzhypothese, Autonomiehypothese, Interdependenzhypothese.

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■ ON SOME COMPOUND PREPOSITIONS DENOTING SPACE IN MODERN GREEK

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Predložko-padežne konstrukcije u savremenom grčkom jeziku su po svom značenju polivalentne, posebno one koje se formiraju od jednog priloga za mesto i jednog akuzativnog predloga. Autori ovog rada su nastojali da ukažu na neka od mogućih prostornih i mesnih značenja, koja se iskazuju putem složenih konstrukcijskih fraza πάνω από/σε te κάτω από/σε. Ove konstrukcije nisu izabrane nasumično, budući da ih savremeni grčki gramatičari i sintaktičari ubrajaju u grupu visoko frekventnih. Iz tog razloga su autori nastojali da u radu obuhvate u najosnovnijim crtama, koliko je to bilo moguće, njihova lokativna značenja, tj. značenje prostora i mesta, kako na semantičkom tako i na logičkom planu. Na osnovu svih analiziranih primera, proističu dva osnovna zaključka: semantičko-logičko poimanja lokativnosti putem navedenih konstrukcija u savremenom grčkom jeziku dijametralno se razlikuju, te da je poimanje lokativnosti neposredno zavisno od samog ugla posmatranja.

KLJUČNE REČI: predlozi, grčke složene predložke konstrukcije, adverbijal, apsolutna lokacija, relativna lokacija.

One of the most complex characteristics of Modern Greek, sometimes very difficult to comprehend, are the so-called compound expressions (or phrases) denoting space. These particular spatial expressions are formed by means of combining two different morphological elements: the first element, a spatial adverb, which is obligatory, followed by the second one, a preposition:

- 1) Στο δωμάτιό της υπάρχει μια τσάντα πάνω στο τραπέζι.
In her room there is a bag on the table.
- 2) Το μικρό της αγόρι κάθεται κάτω από την καρέκλα.
Her little son is sitting under the chair.

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In these sentences the position of the located objects (*bag, son*) in space is strictly determined in relation to the reference points (*table, chair*) by means of the syntagmatic unit of two morphemes which are known in Greek as **προθετικό σύνολο** (Prepositional Group; Μπαμπινιώτης/Κλαίρης 2005: 738). We would like to stress that these syntagmatic structures do not imply that all spatial adverbs can be collocated with both of the accusative prepositions (σε, από) or that all spatial adverbs could be used in the formation of such syntagmatic structures. Greek grammarians emphasize that some adverbs can take either σε or από, while others can take both.

The main purpose of our paper is to examine the possible combinations of adverbs denoting space with the prepositions σε and από and to analyze the semantic differences when they are used with both prepositions. Our examinations have been confined to two most common concepts of space: α) superior – (ε)πάνω, and β) inferior – κάτω.

In the works of Mackridge (1985), Joseph and Philippaki-Warburton (1987) and Fries (1988), parts or entire pages are devoted to this problem. Mackridge and Fries developed their arguments focusing on prepositions, while Joseph and Philippaki-Warburton provided a systematic description of the expressions denoting space following the questionnaire arranged by Comrie and Smith (1977). In our paper, following Joseph and Philippaki-Warburton's approach, we shall try to analyse each complex preposition which collocates with a verb of location, motion to a goal, motion from a source and passage. An attempt will be made to add some corrections and alternatives to the traditionally proposed semantic criteria.

I) SUPERIOR: (Ε)ΠΑΝΩ ('ABOVE', 'OVER', 'ON', 'UP', 'UPON', 'UPPER')

This adverb of place collocates with both accusative prepositions σε and από, whose semantic difference is pointed out in Mackridge (1985: 210):

(ε)πάνω σε → 'above' + 'with';

(ε)πάνω από → 'above' + 'up'.

The semantic criterion presented above, with or without any contact between the located object and the reference point, could explain many examples²:

3) Η Μαρίνα άπλωσε ένα μαντήλι πάνω στο πρόσωπό της.
Marina spread a handkerchief over her face.

4) Η κυρία Αγγέλου πρέπει να είναι πάνω από 50 χρονών.
Mrs. Angelou must be over 50 years old.

It can be interpreted that the third sentence extralinguistically includes a certain contact between the located object (face) and the reference point (*handkerchief*), while in the next sentence, the located object (*Mrs. Angelou*) has no contact with the reference point (*50 years old*). Although according to the examples different distribution of

2 The same semantic condition is described in Joseph & Philippaki-Warburton (1987: 142-3).

prepositions can be accounted for by the criterion contact, there are cases which could not be properly explained by contact.

Although Fries suggested in his paper the following gloss to the examples (1988: 138)

- a. είναι **πάνω στο** τραπέζι
 es ist oben + NÄHE Tisch (= auf dem Tisch)
- b. είναι **πάνω από** το τραπέζι
 es ist oben + NÄHE Tisch (= über dem Tisch)

he makes a remark in a footnote (1988: 141) in which he does not define his semantic concept of +/-NÄHE (proximity):

[+/-KONTAKT] kann auch im Deutschen nicht als relevantes semantisches merkmal angesehen werden (z.B. ist ein Buch auch dann noch auf einem Tisch, wenn zwischen ihm und dem Tisch etwas anderes liegt, usw.).

Even though this note pertains to the German example, Fries seemed to regard +/-NÄHE as quite applicable to Modern Greek. Qvonje, on the other hand, believes that "so heisst 'um...herum' γύρω σε oder γύρω από, wobei σε Berührung oder unmittelbare Nähe bedeutet (γύρω στο τραπέζι), während από einen relativ grösseren Abstand (γύρω από την πόλη) andeuten kann. Dem entsprechen, mit vielleicht noch geringerem Unterschied μπροστά σε/από." (Qvonje 1983/1984: 17). Tachibana (1993: 527) slightly modifies Fries' suggestion by adopting a new term, REGION, to NÄHE (proximity), because the former is well-defined by psycholinguistics:

We will say that object X is in the region of object Y when X is spatially close enough to Y to have the sort of interactions with it that normally occurs between X's and Y's. This definition of region is deliberately vague, because the perceptual attributes of a region are correspondingly vague. (Miller & Johnson-Laird 1976: 59)

At first sight it could be said that the main problem here concerns a paraphrase of the same terminology since the condition of contact is evident in both cases. On the other hand, the semantic meaning of the term region is neither so strict nor limited as that of the term contact and therefore can be widely applied covering many examples. As far as Modern Greek language is concerned, we are of the opinion that the term region is a more appropriate and useful linguistic expression than contact, bearing in mind the following three reasons:

- A) firstly, this criterion could be applied to the simple accusative preposition σε, e.g. in the next sentence the subject must be placed within the region of the window, but not necessarily in (a direct) contact with it:
- 5) Η Άννα απολησμονήθηκε κοιτώντας τις φωτογραφίες **κοντά στο** παράθυρο.
 Anna drifted away looking at the photos near the window.

B) secondly, region is more convenient than contact and for this reason it can explain such pairs as (6–7), whose difference is, no doubt, based on subjective way of perception rather than an objective factor:

6) Μου φάνηκε χαμένος με το κεφάλι του σκυμμένο **πάνω σ'** ένα βιβλίο.
He seemed lost to me with his head bent over a book.

7) **Πάνω από** το πρόσωπό του φάνηκε μια αχτίδα ελπίδας.
Just above his face appeared a ray of hope.

C) thirdly, region provides a possibility to explain in a parallel way the difference between *σε/από* which co-occurs with other adverbs of space.

Other examples also illustrate why the criterion contact is not (or cannot be) compatible:

8) Φέρνει το παλτό του **πάνω από** το πουκάμισο.
He is wearing his coat over the shirt.

9) Τα σεντόνια σας είναι **πάνω από** το στρώμα του κρεβατιού.
Your sheets are above the mattress of the bed.

10) Ο Γιάννης έβαλε το δεξί του χέρι **πάνω από** το αριστερό.
George placed his right hand over his left one.

It is obvious that in all constructions given above a sort of contact between two objects (*coat-shirt; sheets-mattress; right-left leg*) can be noticed. In the extralinguistic situation the phrase *πάνω από* is selected. It seems that region cannot be applied to these cases, because the speaker in sentences (8–10) is not simply concerned with the location of an object in space, but his attention is devoted to the comparison between two objects, whose position is interchangeable in theory. Therefore, in cases (8–10) there is a perceptually equal focus on both objects, which are compared with each other, while in cases (3–4) it is only the located object that is highlighted in perception and the reference point is nothing but a mere background. We shall call the cases of (3–4) absolute location and those in (8–10) relative location: all the cases with absolute location admit both *σε* and *από* according to the semantic criterion +/-REGION, whereas the cases with relative location always require the preposition *από*.

We are of the opinion that the following cases can be explained only in this manner:

11) Τα αεροσκάφη πετάνε **πάνω στο** ουρανό.
Airplanes fly in the sky.

12) Τα αεροσκάφη πετάνε **πάνω από** το ουρανό.
Airplanes fly over the sky.

- 13) Το λεξικό μου είναι **πάνω σ'** αυτό το κίτρινο βιβλίο.
My dictionary is above that yellow book.
- 14) Το λεξικό μου είναι **πάνω από** αυτό το κίτρινο βιβλίο.
My dictionary is on the top of that yellow book.

Although in sentences (11-12) location is clearly described, it is done in a quite different manner: since the position of objects cannot be considered interchangeable, their location is considered absolute. On the other hand, in sentence (13) the meaning of location is relative (in comparison to the sentences 8-10), since logically and semantically the object is placed in the middle (or somewhere in the middle) of the pile of books. In contrast, sentence (14) shows the absolute position (location).

This so-called idiosyncratic role of the compound prepositional phrase **πάνω από** could be easily recognized if we have in mind the ablative meaning of accusative preposition **από**. When the preposition **από** is used in noun phrases to express its clear ablative function, it always functions in them as the second (and obligatory) element of the comparison denoting the semantic meaning of relative location:

- 15) Η φίλη μου είναι **ομορφότερη από** μένα.
My (girl)friend is more beautiful than me.

So far the analysis has covered Greek verbs of location or action within a certain place. However, Greek verbs of motion show some slightly different features:

- 16) Ο ιππότης **πήδηξε πάνω στο** άλογό του.
The knight mounted his horse.
- 17) Έπεσα **πάνω σ'** έναν παλιό μου φίλο στο δρόμο.
I ran into my old friend in the street.
- 18) Το ελικόπτερο έφτασε **πάνω από** το σημείο του αεροπορικού δυστυχήματος.
The helicopter arrived above the place of airplane accident.

The motion from a source with +REGION has at least three possibilities of direction:

- 19) Το πήρα **πάνω από** το τραπέζι.
I took it from the table.
- 20) Πέρασε **κάτω από** το δέντρο.
He passed under the tree.
- 21) Σήκωσαν τα παιδιά τους **πάνω από** έναν ψηλό τοίχο.
They lifted their children over a high wall.

In sentence (19) motion is not related to an imaginary vertical axis, in sentence (20) there is a downward motion along the vertical axis and in sentence (21) there is an upward motion along the axis. In other words, in these sentences the motion from the upper part is selected by *πάνω από* regardless of the vertical axis, while the motion directed towards under is represented by the compound prepositional phrase *κάτω από*.

The motion from above –REGION could be exemplified by the following sentence:

- 22) Το νέφος μαζεύεται **πάνω από** τα κεφάλια μας.
Smog gathers above our heads.

II) INFERIOR: ΚΑΤΩ ('UNDER', 'BENEATH', 'DOWN', 'BELOW', 'LOW')

Even though this concept of space forms two poles of the imaginary vertical axis with superior, it does not select the accusative preposition in the same and parallel way to *πάνω*:

- 23) Ο σκύλος μου μαζεύτηκε **κάτω από** το τραπέζι.
My dog cowered under the table.

- 24) Δεν κρατάω το τηλέφωνο **κάτω από** τη μασκάλη μου.
I am not holding the phone under my arm(pit).

In sentence (23) the located object (*dog*) and the reference point (*table*) are in –REGION, so the compound prepositional phrase *κάτω από* seems to be semantically parallel to the compound prepositional phrase *πάνω από*. However, the accusative preposition *από* is also selected in the cases of +REGION, as in our example (24). Therefore, contrary to *πάνω*, *κάτω* is not concerned with +/-REGION.

The motion from under the reference point could be illustrated in the following example:

- 25) Ο σκύλος μου βγήκε **κάτω από** το τραπέζι.
My dog came out under the table.

In this sentence the preposition *από* has its basic meaning – ablative, while the adverb of place *κάτω* is used to indicate both logically and semantically the precise position from which the motion starts. The same ablative situation is evident in the following sentence in which only the accusative preposition *από* is used:

- 26) Οι δεινόσαυροι χάθηκαν **από** τη Γη.
The dinosaurs vanished from the Earth.

In the above sentence the compound prepositional phrase *κάτω από* is avoided because of the key role of the adverb *κάτω*. In other words, this adverb completely modifies both semantic and logical meanings of our statement, moving them even further, beyond the reference point:

26b) * Οι δεινόσαυροι χάθηκαν **κάτω από** τη Γη.
 * The dinosaurs vanished **under** the Earth.

However, if the basic structure of sentence (26) is slightly modified and if the adverb *κάτω* is added, it may be noticed that the compound prepositional phrase *κάτω από* has its basic logical and semantic meaning – denoting a position (place) under the reference point:

26c) Οι δεινόσαυροι χάθηκαν για πάντα **κάτω από** τις ακτίδες του ηλίου.
 The dinosaurs vanished for good **under** the sun rays.

But in some cases the motion towards a place under the reference point also requires usage of the compound prepositional phrase *κάτω από*, as shown in the following examples:

27) Η Άννα χάθηκε **κάτω από** τα πυκνά δέντρα του δάσους.
 Ann vanished **under** dense trees of the forest.

28) Άφησα τα κλειδιά μου **κάτω από** το πορτοφόλι της.
 I left my keys **under** her wallet.

CONCLUSION

As we can see from the examples given above, in Modern Greek the categorisation of space made by using compound prepositions *superior* is much more complicated than when using the *inferior*. The distinction of accusative prepositions *σε/από* in locations and motion-to is not directly determined by directionality of verbs, whereas it may be the case of motion-from and passage.

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SUMMARY

ON SOME COMPOUND PREPOSITIONS DENOTING SPACE IN MODERN GREEK

This paper aims to explore the meaning of space expressed by adverbials of place πάνω and κάτω in compound constructions formed with accusative prepositions από and σε. With a view to the obtained results, we noticed that there was a considerable difference within the very system for denoting space (and place), which entirely depended on the optical point of view and on the idea of space. Also, various morphological and syntactic modes of space representation in Modern Greek were directly reflected within the same optical point of view.

KEYWORDS: preposition, Greek compound prepositional phrase, adverb, absolute location, relative location.

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■ BREAKS IN THEMATIC PROGRESSION

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Tematizacija, organizacija informacione strukture po klauzama oko ose dato/novine jesu pojmovi koji pripadaju teoriji funkcionalne gramatike. Tematski progres se ostvaruje tako što se individualne klauze povezuju sa susednim klauzama, stvarajući teksturu. Model tematskog progresa koji se i danas koristi kao standard dao je Daneš (1974), a on obuhvata tri modela progresa: *konstantni, prosti linearni i izvedeni* progres. Međutim, Danešova teorija je primenjiva samo na *nemarkirane* teme. Stoga mi u ovom radu želimo da predložimo novu kategoriju „podela“, ne bi li se videlo šta se dešava sa *markiranim* temama. Za analizu smo uzeli poznate britanske novine „Tajms“ i „San“. U radu se primeri analiziraju u kontekstu retorike i predlažu se izvesni zaključci.

KLJUČNE REČI: tematski progres, funkcionalna gramatika, jezik i mediji.

1. INTRODUCTION

Thematisation is central to the information structure of English. It relates to the way clauses are organised by speakers or writers and the way hearers or readers process that information in their turn. Those engaged in structuring clauses and those engaged in their decoding may be equally unaware of any rules of thematisation. Nevertheless, these rules do exist, albeit unwritten. They were first systematically researched by Mathesius (1929) and subsequent linguists of the Prague School, such as Firbas (1966), and they have since become integral to the theory of functional grammar as propounded by M.A.K. Halliday and others.

Thematic progression is the linking up of individual clauses with their neighbouring clauses to move a text forward and create discourse. Daneš (1974), also of the Prague School, outlined three types of thematic progression, involving differing methods of

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linking, which he labelled *constant*, *simple linear*, and *derived* progression, respectively. These remain standard even for the most recent publications in the field (eg Li 2009; Dubois 2009; Guijarro & Zamorano 2009), though extra subcategories such as *gapped* or *split rheme* progression have been proposed.

However, the central problem with Daneš' progression theory, with or without the extra subcategories, is arguably that it is only applicable to clauses thematising the subject, ie *unmarked* themes. This present paper will propose a new category of 'breaks' to cover what happens when a theme is *marked*, has no referent and comprises an element grammatically incapable of functioning as subject of a clause. Examples are provided, along with discussion of their rhetorical implications, and suggestions are made for further research. The data employed for the analysis are taken from *The Times* and *The Sun*, two of the best known British newspapers.

2. THEMATISATION AND THEMATIC PROGRESSION

Thematisation is the structuring of a clause into two parts: the theme, or leftmost part, which usually situates the various elements in the context as 'given' information, and the rheme, or rightmost part, which typically contains comment, or 'new' information. A speaker/writer must make appropriate decisions about how to present information, correctly discerning what is given or new for a particular hearer/reader so that they are neither bored nor confused. At the same time, the speaker/writer may choose to present propositions in theme (as taken-for-granted) or in rheme (as something to be analysed and perhaps questioned) whether or not they actually believe their hearer/reader is familiar or unfamiliar with the propositions.

The chosen themes and rhemes then link up with each other across clauses by the repetition or transformation of some or all of their elements, through thematic progression. Daneš (1974) provides the classic typology: in his first type, *constant progression*, successive clauses retain their theme/referent, which may be represented as Th1-Th2, Th2-Th3, Th3-Th4, etc (where Th denotes theme). In other words the theme of clause 1 links up with the theme of clause 2, the theme of clause 2 with the theme of clause 3, and so on. In the example below, *This faraway country* in clause 1 links up to *It* in clause 2, a slash denoting the boundary between theme and rheme.

This faraway country / has fewer people than Newcastle. It / used to be known only for coconuts and bananas (The Sun, 17.10.1991).

In Daneš' second progression type, *simple linear*, a clause's theme repeats or transforms the rheme of its preceding clause, which may be depicted as Rh1-Th2, Rh2-Th3, Rh3-Th4, etc (Rh denoting rheme). In other words, the rheme of one clause links to the theme of the following one and that clause's rheme then links to the theme of the next. This is exemplified by the progression from *a US company* in the rheme of the first clause below to *American Airlines*, the theme of the second:

England's footballers / will be sponsored by a US company for the next World Cup. American Airlines / have done a £100,000 deal with the F.A. (The Sun, 11.10.1991).

Daneš' final progression type, *derived*, operates through the linking of themes not to other clauses but to an implicit umbrella superordinate functioning as 'hypertheme' of the whole text. This could be shown as Th(D1), Th(D2), Th(D3), etc, where there is no cohesive local link, only an implied link to the hypertheme, hence the 'D' for derived is in brackets. *Inflation*, *industry*, *wage settlements* and *sterling* are, in context, all derived from the hypertheme 'the economy and the coming general elections':

Inflation / is expected to tumble further today. Industry / is virtually strike-free and wage settlements / are the lowest in years. Yet sterling / hangs on the ropes like a battered boxer because opinion polls suggest Labour might win the next election (The Sun, 11.10.1991).

Variations on – or additions to – Daneš' types have been proposed. Hawes (2001), for instance, suggested three: *constant gap* (like Daneš' constant but missing out one or more clauses in between those carrying the progression), *constant type* (progression not through similar referents in successive clauses but through elements of similar grammatical types, eg both themes being WH-question words) and *constant rheme* progression (where material is repeated in the rhemes of successive clauses, as in Shakespeare's 'Brutus / is an honourable man').

Another type frequently mentioned as an addition to Daneš' categories is *split rheme* progression. Li refers to this by the alternative name of *multiple-theme pattern*, explaining that "the rheme of one clause introduces a number of different pieces of information, each of which is then picked up and made theme in subsequent clauses" (2009: 26). It has however been argued that split rheme progression is in fact a combination of constant and simple linear progression (eg Maruthai 2009: 50). On the other hand, certain linguists have subtracted from Daneš' categories instead of adding to them. By way of example, Dubois and others discount Daneš' 'derived' as a progression type on the grounds that it involves no local cohesive devices (eg Dubois 2009).

Finally, in preparation for a discussion of marked thematisation, below, Leech & Short (1981) build on the work of the Prague School, particularly in the treatment of foregrounding and prominence. They claim that the dominant style of a text forms the backdrop, or norm, against which a secondary style may be created by deviating from that norm. Having established a pattern, when a writer breaks that pattern it is likely to be noticeable to the reader. Such deviation has prominence, or psychological salience, precisely by virtue of its standing out when compared with the norm.

In thematisation, the norm is to select subject participants as theme and there must be a "good reason for choosing something else" (Halliday 1985: 45). Within the theory on thematic progression, however, the choice of a non-subject incapable of playing the role of participant in the text appears to have been passed over as if it were of no importance. Therefore it is appropriate that we look more closely at the rhetorical effect of such a choice rather than simply ignoring it because it does not fit

any of Daneš' or others' progression types. This paper argues that such marked choices not only progress the text in a different manner to the unmarked norm, but also tend to co-occur with, or even be vehicles for, evaluative rhetorical moves.

3. DATA

The choice of editorial articles as the data for this study should be uncontroversial as newspapers are probably still the most read of all text types (either in hard copy or online) if we judge on the basis of volume as opposed to frequency of encounter, though in terms of the latter the most read text type might now be emails. As for the specific papers from which the editorials are taken, The Sun is Britain's best-selling daily, while The Times continues to be the most respected 'quality' paper, its law reports, for instance, cited as the most authoritative after the courts' own reports.

The data comprise 121 editorial articles from two distinct historical moments when, one political party having been in government for an extended period but visibly weakening in popularity, ideology could be assumed to be paramount. These are: 60 articles – 31 from The Sun and 29 from The Times – all taken from ten consecutive days' editorial columns in October 1991 (when the Conservatives had been in power for 12 years), and a further 61 articles – 32 from The Sun and 29 from The Times – from ten consecutive days' editorial columns in September 2008 (when Labour had been in power for 11 years). Although the number of Sun and Times articles is similar, the volume of text in The Times is almost tenfold that in The Sun. This disproportion in favour of The Times is actually helpful in so far as rhetorical uses are less readily identifiable in The Times than they are in The Sun.

4. DEFINITIONS & METHODOLOGY

Halliday's seminal definition of theme may be glossed as: 1. the start of the clause, 2. everything up to and including the first ideational element, and 3. what the message will be about (Halliday 1985: 39-54). In Halliday & Matthiessen, an updated version, the theoretical link between theme and aboutness is loosened and theme is redefined as: "that which locates and orients the clause within its context" (2004: 64). Taking this into consideration, the present study employs the original definition but, where this would produce a theme that fails to show 'where the passage is going', I extend it to include the grammatical subject, following Thomas' (1991: 253), claim that "in unmarked sentences, [aboutness] is generally conveyed through the grammatical subject." Therefore, for instance, where Halliday accepts as theme simple adjuncts (italicised) such as "*once* I was a real turtle" or "*very carefully* she put him back on his feet" (1985: 39), I would include 'I' in the first and 'she' in the second.

The analytical procedure was as follows:

1. locate and number each independent clause;
2. identify a theme for each;

3. determine the category of Daneš progression, and any others that may be present, for each inter-clause boundary, which I refer to as a 'link' (following Hoey 1991);
4. analyse similarities and differences in the Times and Sun subcorpora of 1991 and 2008 regarding the use of thematic progression;
5. formulate hypotheses as to the rhetorical motivation behind the use of these progression types.

5. MARKEDNESS AND BREAKS

"Marked choices of theme are often interesting in what they show, not only about commonsense assumptions but also about rhetorical strategies" (Fairclough 1994: 183).

'Marked' in linguistics refers to an option that is not the first choice or 'norm', as opposed to 'unmarked', which is the typical choice in the given situation. In the interest of clarity the definition of marked employed for this study is: *one which thematises something incapable of being the subject referent of a clause*. This is different from *one which thematises something other than the subject*, proposed in Halliday (1985: 45), which could conceivably render all passives 'marked', even in text types where they are commonplace, such as scientific research articles. Having already discounted adjunct-only structures above, my own definition therefore equates marked themes specifically with *non-participant themes*.

The great majority of themes in the data of both newspapers are either human participants (individuals and groups) or non-human participants (animals, things and ideas). Relatively more themes in The Sun involve humans; relatively more in The Times involve abstract concepts, though from 1991 to 2008 the gap between them has narrowed. At any rate, most themes include participants and it is the repetition of these in some form that permits Daneš' progression. Those themes that do not include participants are likely to create a *break* – instead of a link – between clauses because there is no referent susceptible to be repeated. An exception occurs where two or more successive clauses thematise the same grammatical item, eg an *it* or *there* predicate, thereby providing a potential, if semantically hollow, repetition element.

Despite occurring less frequently than human participants or non-human participants, breaks lend themselves readily to exploitation in evaluative rhetoric and present a particularly interesting category. They are often used to change the direction of the discourse and typically occur at the beginning or end of a rhetorical segment, breaking the flow of thematic progression and thereby revealing the seams of a writer's ideological message. This is why I refer to them as 'breaks' (Hawes 2001). In his more recent work (eg Daneš 1995) Daneš himself begins to see progression not exclusively in terms of linking, but also of boundaries. When he refers to progression as "the skeleton of the plot" (1995: 32) this implies not only continuity but also delimitation. He echoes Hoey (1991) on paragraph boundaries, stating that "...there cannot be right and wrong places to break but only more appropriate or less so, depending on the rhetorical needs

of the writer" (Daneš 1995: 30), and comes close to connecting thematic progression, discourse boundaries and rhetorical purpose. It was the analysis of these three that first led me to switch focus from linking progression to its boundaries. A finding that the final clauses of editorial articles are exceptionally dense in non-participant themes further suggested a boundary-creating function. Hypothesising a marked variety of progression, the data then produced evidence of extra-progression elements operating in ways other than Daneš' types.

6. PROMINENT BREAKS AND EXAMPLES

While breaks are functionally the opposite of links, this does not mean that they are merely stretches of text without any links. They occur at the points where sequences of links begin, end or change and they even seem to cause these changes. Breaks are dynamic agents in their own right. In fact, because they act both forwards and backwards, they have double pull. Whereas Daneš' links combine to form progression sequences, breaks are themes used by a writer to end a sequence, begin a new one, or otherwise divert the course of the rhetoric. The real situation is more complex than this because breaks may also accumulate to form their own sequences if repeated in successive clauses. The following exemplifies a break (underlined) in action:

THE BBC / will not be bullied by any political party. That / is the arrogant reply from deputy Director General, John Birt, to complaints of bias in its news coverage of the Tory conference debate on the Health Service. He / says 'any reasonable observer' can see the BBC presents the news with integrity and impartiality. Does Mr Birt / own a different dictionary to the rest of us? (The Sun, 21.10.1991).

This passage initially progresses by means of simple linear links. *Will not be bullied by any political party*, in the rheme of the first clause, is summarised by *That* in the theme of the second. *He*, the theme of clause three, then refers back to *John Birt* in the rheme of clause 2. It is the theme of the final clause, *Does Mr Birt*, which breaks the progression. From Mr Birt's opinion, the focus is diverted to The Sun's attack upon the BBC. For, although this final theme contains a repetition of Mr Birt and therefore involves constant progression, the sense of a continuing progression sequence is not as strong as the contrary effect produced by the polar interrogative and the mood switch. In other words the rhetorical force of the grammatical change in mood overrides the effect of the lexical repetition and the reader need go no further for it to be immediately clear that the rhetorical emphasis is changing.

Although there is some overlap between the concepts of links and breaks, the basic difference is clear: while links involve repetition and, thus, given information, breaks ring in the new by virtue of challenging or at least diverting away from, the given. This distinction may go further than Daneš has explicitly in explaining why theme and given are not the same thing. Whilst grammatically speaking breaks are themes, semantically they straddle both given and new. A writer could divert the flow of the discourse either

by a) introducing new data or b) a different – perhaps contradictory – perspective on given data. This may already be implicit in Daneš' point that it is the speaker's intention, not the data per se, that counts when distinguishing given from new. For whereas Mathesius (1929) and Firbas (1966) had described given and new in terms of whether these were recoverable from the preceding discourse, Daneš argues that the new is what the speaker *presents* as non-recoverable (whether or not it is actually known or retrievable from the context), newness being primarily a matter of communicative relevance.

Relatively more of The Times' themes than The Sun's act as links in these data. Therefore the reverse is true of breaks. More than a quarter of all Sun themes function as breaks, as against less than a sixth in The Times. Halliday's (1985: 45) statement, mentioned above, that 'the Subject is the element that is chosen as Theme unless there is good reason for choosing something else', suggests at the very least that a writer is more conscious of what s/he is doing when employing a marked theme. Therefore I propose as one measure of evaluative ideology the equation *breaks divided by links*: the more breaks a text has relative to its links, the more likely it is to be overtly evaluative. Applying this equation, it emerges that The Sun's rating (0.5) is two and a half times as high as that of The Times (0.2). In the following I analyse the use of breaks in the two newspapers. The two tables below depict some of their preferences in this respect.

Table 1. Breaks in The Sun (% of all themes)

	1991	2008
Annexes:	10%	8%
Interrogatives:	7%	6%
It & there predicates:	4%	3%
Exclamatives:	3%	2%
Bound clauses:	3%	3%
Verb themes:	0%	5%

Table 2. Breaks in The Times (% of all themes)

	1991	2008
Bound clauses:	5%	5%
There predicates:	3%	3%
Interrogatives:	2%	3%
It predicates:	1%	5%
Annexes:	1%	5%
Verb themes:	1%	4%

6.1 BOUND CLAUSE BREAKS

Bound clause themes, to begin with, take the whole of an initial relative (or 'bound') clause as theme to a succeeding main clause, as rheme. They are transitional between unmarked and marked themes as figures for their co-occurrence with verbs in both papers show no real departure from those of participant themes and a majority of bound clause themes employ actional verbs. In The Times' editorials of 1991 they represent the largest and least marked category of breaks, accounting for at least one in twenty of all themes. An instance (underlined) from the pre-election campaign of late-1991 is:

Were Labour to be in power today, / its leaders would be wrestling with identical problems of allocating roughly similar resources (The Times, 11.10.91).

In The Sun, bound clause breaks occur only half as frequently, but they are more marked and function as typical breaks. An example comes from an article in which it advises the singer Tom Jones he should not complain about an infatuated fan:

If you don't like it Tom, / go back to the valleys and stop moaning (The Sun, 19.10.91).

6.2 INTERROGATIVE BREAKS

Before examining interrogative breaks it is necessary to consider briefly the notion of rhetorical questions. I define these as questions that do not require an answer. They can be of two kinds: RQ1 (rhetorical question 1), signals 'this is what I'm going to tell you about', often occurring at the start of an article. This initiates an overt question-answer sequence, with the preferred answer soon following the question, as in:

WHY / has the pound sunk on world money markets? ... because opinion polls suggest Labour might win the next election (The Sun, 11.10.91).

RQ2, the second kind, is less transparent. Bearing the 'answer' within itself, it is unanswerable and presumes that the reader agrees or, if s/he does not, that any objections are not worth hearing. RQ2 is unanswerable both because it is presented as irrefutable and because its typical text-final position ends all discussion. This places the writer in a position of strength, even of authority, vis-a-vis the reader. An example comes from an article in The Sun attacking teachers' 1991 pay demands:

Where / is the lolly to come from if they take the largest slice of the cake? (The Sun, 18.10.91).

For WH-interrogative breaks I count solely the WH-element, eg 'what', 'where', 'how long', following Halliday (1985), but for polar interrogatives I include both the auxiliary AND the subject to its right. This is because I consider that the WH-element tells a reader far more about where the discourse is going than could a finite (auxiliary)

by itself. In *The Sun*, WH-interrogatives alone represent one in twenty of all themes and reveal a surprising divergence between form and function. Instead of expressing uncertainty or seeking missing information as traditionally expected, *The Sun*'s WH-interrogatives are exclusively rhetorical questions. They are also common enough to sometimes accumulate in a sequence of successive clauses in the manner of links, joined not by a common referent but by repetition of the grammatical category. An example of this can be found by extending the excerpt on Mr Birt and the BBC cited above (capital letters were present in the original):

...[Mr Birt] / says 'any reasonable observer' can see the BBC presents the news with integrity and impartiality. Does Mr Birt / own a different dictionary to the rest of us? WHERE / is the integrity in interviewing three people in the bar of a hospital social club? WHERE / is the impartiality in broadcasting disparaging remarks in the middle of a report on the Health Secretary's speech at Blackpool? (The Sun, 21.10.1991).

Having dwelt on Mr Birt and the BBC through several simple linear progressions, the polar interrogative *Does Mr Birt* signals a break in progression and a new rhetorical direction, with *The Sun* going onto the offensive. The two WH-interrogative breaks then reinforce and broaden the attack into a hard-hitting triple rhetorical sequence. In 1991 *The Times* rarely employed such strategies. However by 2008 it had doubled its proportion of these themes and even used sequences of up to four WH-interrogatives in a row. An instance from an article on Iraqi interpreters shows that *The Times* now uses such themes offensively and in ways reminiscent of *The Sun*'s:

Where / are compassion, decency and humanity? (The Times, 11.9.08).

In 1991 Polar interrogatives were far less common in *The Times* than *The Sun*. As with WH-interrogatives, this choice is now becoming scarcer in *The Sun* but more common in *The Times*, again suggesting a gradual convergence of the two papers. If used at the start of an article, *The Times*' polar interrogatives may be 'dummy' questions to which the rest of the text provides an answer, or 'loaded' questions implying a clear 'yes' or 'no' answer. In the following, the word 'really' makes it plain that the answer in this case is no:

Is Germany / really willing for decisions on Yugoslavia to be taken by majority vote? (The Times, 17.10.91).

Another strategy in *The Times* is the text-initial or text-final polar interrogative as a vehicle for a call to act in a particular way. The next example is text-final and exhorts British institutions to follow the USA's lead in intervening in the finance market to alleviate the 2008 credit crisis:

The Bank of England, the FSA and the Government / will now have questions to answer. Are they / similarly prepared to rescue finance from the financiers? (The Times, 9.9.08).

6.3 EXCLAMATIVE AND ANNEX BREAKS

Exclamatives and annexes are two breaks closely related in function. Both are overtly evaluative. Both typically elide the theme of a clause and are therefore exceptionally marked choices. Neither is used to bring up new points, though they may encapsulate the argument and strengthen it in different ways. While exclamatives make a writer's attitude explicit, annexes provide additional back-up to complete a statement or give some final reasons for it. The important difference between the two is that, whereas exclamatives are grammatically independent, annexes are only appendages to other clauses without which they would make no sense. Both exclamatives and annexes occurred far more frequently in *The Sun* than in *The Times* in 1991.

Exclamative breaks occur in the body of a *Sun* text or as its final theme, where they typically introduce a forceful summing-up of the main argument. A minor category, they were used less often in both papers in 2008 than they had been in 1991, perhaps because they signal the writer's rhetorical moves too obviously and therefore provoke resistance in the reader. Classic exclamatives thematise a WH-element, as in the excerpt below from an article discussing the nomination of Judge Clarence Thomas to the US Supreme Court:

How ironic / that America's equally hypersensitive sexual politics should now have put his choice at risk (*The Times*, 12.10.91).

Exclamative breaks are often reinforced in *The Sun* by slang, colloquialism or discourse participation, in *The Times* by modal verbs and evaluative adjectives. An example from *The Sun*, employing slang (*twits*) and discourse participation (*us*), is:

...GOD help / Britain while twits are allowed to tell us what to do (*The Sun*, 17.10.91).

Annex breaks are the most common breaks of all in *The Sun* and possibly the fastest growing category in *The Times*. They present a special category because they perform anaphorically as links but cataphorically as breaks. Often consisting of a single word, at least some part of their clause being elided, they are unable to stand alone and must be 'annexed' to their lead-clause. They are therefore dependent on that previous clause but have the effect of strengthening it by adding extra comment. One could deny annexes the status of theme by virtue of their having no rheme. Or one might argue that they are themeless rhemes, being both additions to and adjacent to their foregoing rhemes. Alternatively, one could categorise them as altogether outside theme-rheme structure. However, since annex breaks occur after the end of the preceding clause, they occur in clause-initial (ie theme) position for a reader who is processing text from left to right. Thus I count them as theme/breaks with the proviso that they are dependent on their lead-clause, hence mere 'annexes'.

Annexes are amongst the most evaluative of breaks and have long been an important rhetorical device in *The Sun*, accounting for fully 10% of all its themes in 1991. The following excerpt is typical of *The Sun's* stance on business. The annex is to be found in the final two words, which are also the very last words of the article:

...All Britain needs / is a single law to allow businesses to open when they want. This / is not revolution. Just freedom (The Sun, 16.10.91).

By 2008 The Sun had muted its annex themes and also employed them slightly less often (8%). The Times, on the contrary, used fivefold the number of annexes that it had done in 1991 (5% of all Times themes in 2008) and appeared to be cultivating a style until recently reserved for tabloids. An example of an annex in The Times, reacting to a particular view of grammar, consists of just a single word:

"Spelling / is a triviality, and grammar / is of no importance so long as we make our meaning plain." Heresy! (The Times, 15.9.08).

In The Sun, meanwhile, annexes may be found in conjunction with other overtly rhetorical elements, such as interrogative breaks, forming a composite strategy, as in:

Were [British Rail, who had destroyed uniforms] / really afraid that anyone would dress up as a bogus BR porter? And risk the anger of commuters! (The Sun, 19.10.91).

6.4 VERB BREAKS

Thematising a verb in or near clause-initial position, these breaks were rare in 1991 and exclusively subject-verb inversions suggestive of quaintly poetic language or emphatic rhetoric. An instance from a 1991 article on assorted Japanese robots, is:

Next came / dancing beer cans and crisp packets (The Times, 10.10.91).

By 2008 these had developed into one of the leading break types in both papers. They took various forms, including that of imperatives, as in a Times article arguing against the teaching of creationism in science lessons:

Children / should be taught about faith... But in science classes? Please teach / science (The Times, 12.9.08).

Verb breaks, unsurprisingly for a choice so marked as to place verb before subject, tend to be overtly evaluative, even in The Times. The following is an example:

The failure to secure convictions on the main charge [of plotting terrorist attacks] / is disappointing. But in no way should / this be taken as a reflection of the dedication of the police (The Times, 10.09.08).

6.5 *IT* AND *THERE* PREDICATE BREAKS

Halliday (1985: 60) sets out two ways of analysing *it* and *there* themes. I adopt the simpler alternative of counting solely the actual words 'it' or 'there' as theme. Both

breaks enjoy a special status in terms of their potential for changing the rhetorical direction of a text because material normally found in the rheme may be included in theme or, alternatively, the whole clause may become a vehicle for new information, following *there* in the role of dummy subject. Both breaks share an exclusivity of focus in common with thematic equatives (eg 'what this means is...'), but *it* breaks especially can be used to stress one thing instead of – or to the detriment of – another.

Daneš (1995) follows Firbas in equating theme with the lowest communicative dynamism, but he insists this need not necessarily come at the beginning of a sentence, leaving open the possibility that comment may occur where a reader expects to find 'given', conceivably leading the reader to mistake the one for the other. *It* and *there* breaks exemplify this eventuality. By thematising 'dummy' elements, they permit the reversal of given and new, potentially mystifying the reader. *There* predicates may be used to obscure aspects of transitivity relations, especially the actor's identity. In the following, for example, a *there* break helps to obscure the fact that it is the Government that is responsible for scrapping a planned rail link:

There / is to be no high-speed rail link from France to London in the foreseeable future (The Times, 10.10.1991).

An example of a *there* break in The Sun provides a particularly jingoistic instance of that paper's peculiarly outdated rhetorical strategy on Europe:

GERMANY and France / are planning their own private army... For the sake of world peace, there / is only one thing worse than having the Herrenvolk and the Messieurs at each others' throats. That / is having them on the same side (The Sun, 19.10.91).

An example of existential *there* used less as a typical rhetorical break than as a means to build a triple sequence on the future of pubs is to be found in The Times,

Now we / are in the middle of a third and more diffuse revolution. There / is the pub as entertainment centre, with live music, alternative comedy or televised sport. There / is the pub as mid-market restaurant, with an international menu of microwaved dishes. There / are the new village pubs... (The Times, 11.10.91).

From 1991 to 2008 the use of *it* and *there* breaks generally diminished and the rhetorically more powerful interrogative and annex breaks were chosen increasingly in their place. However, there is a surprising exception: a fivefold increase in The Times' *it* predicates over the same period. In the following example *it* combines with a polar interrogative in an assessment of whether the new Pakistani president is capable of dealing with the threats facing his country. The judgement initiated by the *it* break is all the weightier as it comes in the article's final clause:

Can President Zardari / deliver? ... It / is, alas, a very tall order (The Times, 9.9.08).

7. CONCLUSION

This paper has looked at thematic progression in newspaper editorials and suggested that its manipulation may be an important vehicle for affecting changes in readers' attitudes. This applies most especially to 'breaks', which I have posited as a necessary addition to Daneš' original progression types, functioning as a marked or anti-progression device. Breaks are functionally the opposite of links, dynamic agents in their own right used by a writer to end a sequence, begin a new one, or otherwise divert the course of the rhetoric. Occasionally they may accumulate to form their own sequences if repeated in successive clauses, creating powerful rhetorical devices. One measure of evaluative ideology, it was proposed, is: *breaks divided by links*.

One linguistic sub-branch for which a study of breaks may hold significance is genre. This paper has exemplified the most frequently occurring breaks in the editorials of two newspapers. But what is the consistent relationship, more generally, between different types of breaks and different genres? Interestingly, Guijarro & Zamorano's claim that the appropriateness of constant and simple linear thematic progression decreases with the rising level of readers' literacy (2009: 771) appears to be in conflict with the finding that The Times has recently been using more, rather than less, of the most marked breaks. Future research might therefore examine whether this is explicable in terms of genre development or whether it lends credence to the popular notion of falling literacy rates among even relatively literate sections of the British population, such as Times readers.

Another intriguing area for further research might be a comparative investigation of specific thematic progression and break types in spoken versus written language. What, if any, are the major differences in usage? Do breaks, as demonstrated here, feature as commonly in spoken discourse as they do in written or is their function performed in other ways?

Perhaps the most important area for which the theories of progression and breaks hold relevance is the teaching of academic writing to non-native students. Which aspects of thematic progression – and of breaks in particular – are worth teaching? What level of English and/or literacy in students would be necessary for this to be viable? Should such teaching be theoretically explicit or merely practical? In other words, ought it to deal with the theory or, rather, to raise consciousness of it indirectly, for instance through exercises in which students are asked to pick the best of several possible endings to a sentence or paragraph, each with differing thematic structures? Since coherence in academic writing is probably the greatest challenge facing overseas students, and since this is primarily a matter of information structuring, thematic progression and breaks surely have an important role to play.

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SUMMARY

BREAKS IN THEMATIC PROGRESSION

This article examines Daneš' (1974) thematic progression in editorial articles from the British newspapers *The Sun* and *The Times*. It outlines the need for a different type of progression category in cases where the choice of theme precludes the functioning of any of Daneš' types. Whilst his threefold model (sometimes expanded to a four or five-fold model) is recognised as the normal or 'unmarked' means of progressing a written text, there appears to be a major theoretical lacuna, namely what happens when theme is not only something other than the subject, but something grammatically incapable of functioning as subject of a clause or sentence.

To remedy this situation a category of 'breaks' (in thematic progression) is proposed. Breaks are thematised elements that cannot be subjects or participants in a text and may include elements functioning as exclamatives, WH- and polar interrogatives, verb groups, *it* and *there* predicates and bound clauses, as well as elliptical 'annex' themes. Breaks appear to lend themselves well to changes in the rhetorical direction of a text and are typically employed for evaluative purposes. Examples from *The Sun* and *The Times* are discussed and tentative conclusions regarding the rhetorical strategies behind them are offered.

KEYWORDS: thematic progression, functional grammar, language and the media.

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■ DUALIZAM REKLAMA U (DRUŠTVENOJ) KOMUNIKACIJI

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Reklame, specifičan oblik medijske komunikacije, predstavljaju posebnu vrstu teksta. Kao takve, omogućavaju uspostavljanje simboličkih odnosa između društva i pojedinca na više nivoa. U složenom odnosu prema društvenoj stvarnosti, reklame traže ravnotežu između prikazivanja prosečnog i idealnog, kako bi što većem broju recipijenata pružile mogućnost za podražavanje modela – putem projekcije ili identifikacije. Kroz ovakvu simboličku kompenzaciju reklame utiču na osećaj vrednosti pojedinca, na njegove stavove i shvatanja, kao i na poimanje pripadnosti određenoj društvenoj grupaciji. Društvenu angažovanost podvlači i ambivalentan karakter reklama, jer se one, sa jedne strane, pokazuju kao pokretači progresivnih ideja, a, sa druge, kao konzervativni segmenti zajednice. Ovaj dualizam se ostvaruje i kroz simbiotičko delovanje tekstualne i slikovne komponente, odnosno kroz kombinovanje racionalnog i emotivnog u reklamnoj poruci.

Ključne reči: reklama, komunikacija, poruka, projekcija, identifikacija, diskurs.

1. POJAM REKLAME

Pojam reklame kao verbalne, vizuelne ili verbalno-vizuelne poruke može da se posmatra u ekonomskom, komunikološkom ili jezičkom smislu, ali i na druge načine. Reklame se najčešće smatraju tvorevinom novog doba, a u stvari je to prafenomen životinjske i ljudske egzistencije, pri čemu se kod životinja radi o urođenim mehanizmima ponašanja, a kod ljudi o naknadno usvojenoj socijalnoj tehnici. To saznanje potvrđuje i suštinsku razliku između ljudi i životinja – sposobnost za učenje i usvajanje novih oblika ponašanja kojima privlačimo okolinu.

Sama reč *reklama* izvedena je od francuskog *réclamer* 'dozivati' i latinskog *clamare* 'zvati, uzvikivati,' *reclamare* 'vikati protiv nečega'. Definiciju termina možemo

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da pronađemo u Rečniku srpskohrvatskog književnog jezika Matice srpske (1973): „Reklama – razni načini na koje se proizvođači obraćaju potrošačima (oglas, plakati, film, radio i dr.) da bi ih zainteresovali za svoju robu; rasprostranjivanje podataka, vesti i sl. o nekome, nečemu radi osiguravanja popularnosti.” U Leksikonu stranih reči i izraza stoji da je reklama: „preporuka, javno isticanje, rečju ili putem štampe (objava, oglasa) dobrih svojstava svoje robe i povoljnih cena u cilju zadobijanja kupaca (mušterija); trgovačko hvalisanje, vašarsko hvalisanje” (Vujaklija 1961).

Budući da smo u današnje vreme neprestano okruženi sredstvima masovne komunikacije, reklame su u svakom trenutku prisutne oko nas. Od druge polovine 50-ih godina 20. veka fenomen reklama ubraja se u teme koje podstiču najveći broj diskusija, a iza njih se u suštini kriju principijelne rasprave o pozitivnim i negativnim vrednostima, moralu i nemoralu u društvu. „Reklame su odraz društva” (Nickel 1993: 14) ili „(...) izraz unutrašnjeg nemira našeg doba” (Dovifat i Wilke 1976: 185). Interakcija društva i reklama obavlja se dvosmerno – reklame vrše uticaj na društvo, ali i društvo utiče na izgled i pojavni oblik reklame. „Reklame su stoga prinuđene da oponašaju razvojne tendencije društva, ako žele da budu prihvaćene” (Nickel 1993: 15). B. Sovinski (Sovinski 1998: 4), na osnovu biblijskih navoda, smatra da se prvo ‘reklamiranje’ dogodilo u poznatoj priči o zmiiji, jabuci i Evi, te, uopšteno, da je ceo ovaj razvojni proces povezan sa razvojem trgovine.

Reklame se ubrajaju u širu kategoriju oglasa (u vezi je sa glasom u značenju ‘vest, obaveštenje’), čije prve tragove pronalazimo još oko 3200 godina pre n.e. u Egiptu i kasnije kod feničanskih i vavilonskih trgovaca, te u staroj Grčkoj i Rimu – pre svega na zidovima, tablama, natpisima, kao i u slikarstvu (Vasić 1995). Prvobitni pojavni oblik reklama je usmeni, ali je vrlo brzo nakon razvoja pisma bio dopunjen slikom. U početku su štampani mediji sadržali gotovo samo vesti, a reklame u današnjem (komercijalnom) obliku nalazimo krajem 19. i početkom 20. veka. Na ubrzan razvoj reklame uticao je intenzivan razvoj industrijske proizvodnje, širenje masovnih medija i preorijentacija na probleme tržišta.

2. OSNOVNI PRINCIPI I CILJEVI REKLAMA

Istraživanja komercijalnih reklama kao osnovni princip funkcionisanja ove diskursne forme navode tzv. AIDA pravilo (Attention, Interest, Desire, Action). ‘Attention’ se odnosi na pažnju koja se putem slike ili teksta usmerava na reklamu, ‘Interest’ je zainteresovanost koju reklama pobuđuje ili jača, ‘Desire’ je želja za proizvodom, a ‘Action’ označava delovanje recipijenta.

Reklame nastaju iz različitih razloga. Kao zajednički cilj svih, obično se navodi stvaranje ili održavanje imidža (proizvoda ili proizvođača), kao i pobuđivanje interesovanja i podsticanje na kupovinu. Osim toga, reklame mogu da oblikuju mišljenje recipijenata, da imaju informativnu, zabavnu, socijalnu ili neku drugu funkciju. Kod današnjih reklama primećuju se dve tendencije: prikazuje se prosečno socijalno okruženje sa kojim većina ljudi može da se identifikuje ili se prikazuju ljudi iz viših socijalnih krugova koji bi trebalo da podstaknu recipijente na dostizanje uzora. Reklame su ‘krivo ogledalo’ vrednosti i obrazaca društvenog ponašanja, koji se ciljano

preuveličavaju i tako stvaraju 'idealnog čoveka' reklama. Čak i kad se predstavlja prosečan čovek, on je uvek nešto pametniji nego recipijent kome je reklama namenjena, jer je npr. prepoznao dobre karakteristike dotičnog proizvoda. H. Speri (Spörri 1993: 155-156) naglašava dvostruku funkciju reklama: one podstiču odnosno ubeđuju konzumenta da nabavi proizvod, ali i prenose kulturne vrednosti na proizvode. Na taj način su one preuzele funkciju koja je ranije bila vezana za neke druge društvene pojave, kao što su umetnost ili religija.

Reklame se obraćaju ciljnoj grupi prosečnog socijalnog statusa i stoga imaju pedagoški karakter – podučavaju šta bi trebalo da se uradi. „Cilj je reklame, zato, da podstiče želje, da ih izvodi iz potrošnje proizvoda i da želje ukorenjuje u potrebe“ (Moren 1979: 459). Moglo bi da se kaže da reklame imaju za cilj poboljšanje društvenih prilika. Međutim, mehanizmi preterivanja, preuveličavanja i uopšte stilizovanja stvarnosti udaljavaju ih od realnosti.

3. REKLAME I DRUŠTVO

Činjenica je da se u današnje vreme proces gubitka identiteta pojedinca odvija mnogo brže, a tradicije koje su ranije imale ulogu očuvanja identiteta sve više gube tu moć ili i same nestaju. Reklame se služe upravo ovim tradicionalnim vrednostima i na taj način pokušavaju da stvore alternativni model. Kupovinom ili korišćenjem dotičnog proizvoda recipijent jača svoj osećaj vrednosti, stvara određenu sliku o sebi i društvu u kojem živi. Potrošač uz proizvod, u stvari, pokušava da kupi samopouzdanje, vrednosti, način razmišljanja, te da postane deo određene društvene grupe. Reklame stvaraju i podržavaju kolektivno osećanje sigurnosti. Prema V. Pakardu (Packard 1958), reklame uz pomoć psiholoških i jezičkih sredstava 'prodaju' primarne ljudske potrebe, kao što su potvrđivanje sopstvene vrednosti, emocionalna sigurnost, moć i sl.

Reklame funkcionišu po principu projekcije ili po principu identifikacije. U oba slučaja radi se o procesima kompenzacije: osećaj manje vrednosti i neispunjena želja za samopotvrđivanjem na simbolički način kompenzuju se projekcijom na dati proizvod ili identifikacijom sa slikom koja je stvorena o proizvodu ili njegovom korisniku. To se, naravno, odvija simbolički – putem nabavke nekog od tipičnih atributa datog proizvoda, jer na taj način recipijent dobija i opipljiv dokaz za svoju identifikaciju sa zamišljenom slikom. Čolović i Vuković (1979: 452) navode da reklame funkcionišu tako što nas prvo ubede u važnost načina života koji vodimo, da bi nas zatim ubedile da je konkretan proizvod potvrda toga i na taj način uspostavljaju asocijativni odnos između proizvoda i načina života. „Pravi predmet komunikacije jeste ponuđeni način života i subjektivne vrednosti, a sam proizvod tu postaje podrška, simbol i racionalno opravdanje“ (Katela i Kade 1979: 554). Sa jedne strane, reklame nam laskaju kao inteligentnom potrošaču koji je prepoznao prave vrednosti i podstiču nas da u svakom pogledu napredujemo, dok, sa druge strane, specifičan način obraćanja potcenjuje intelektualne sposobnosti potrošača. Dominantan utisak je da je potrošač u ulozi objekta, a iz te pasivne uloge u aktivnu prelazi samo u trenutku kupovine i ispunjavanja svoje želje. Komunikacija sa recipijentom „zasniva se na nastojanju da se potajno ostvari realan uticaj na način razmišljanja ili ponašanja korisnika, tako da u ponuđenom sadržaju dominira naizgled

drugačija funkcija, na primer: estetska, sazajna, emocionalna i sl." (Lebda 1997: 153). Prikiveni cilj postiže veću efikasnost.

Zbog svoje povezanosti sa društvenim prilikama i stilom života pojedinaca i društva, reklame predstavljaju odličnu podlogu za istraživanje simboličkih modifikacija kroz istoriju. „Reklama kao činilac kulturne evolucije ima dvostruku novatorsko-konzervativnu ulogu, a kao činilac društvenog života, ona je, takođe, dvoznačna: deluje u smeru društvene integracije i podstiče razorne nagone" (Čolović i Vuković 1979: 452). Dakle, reklame su po svom odnosu prema društvu ambivalentne. Progresivne su, jer su pokazatelj društvenog napretka i prikazuju potencijalnu sliku budućnosti, a konzervativne, jer podupiru određene društvene stereotipe i na taj način otežavaju njihovo razgrađivanje. Šmit i Curštige (Schmidt i Zurstiege 1999) posmatraju reklame, sa jedne strane, kao ogledalo društva, a, sa druge strane, kao (inter)aktivnog činioca koji učestvuje u oblikovanju kolektivnog osećaja i mentaliteta društva. One su istovremeno odraz jedne sredine i njen uzor.

4. FENOMEN KOMUNIKACIJE U REKLAMI

Poruku koju nam reklama prosleđuje veoma je teško, gotovo nemoguće, jednoznačno odrediti i tumačiti. Budući da je naše shvatanje okoline zasnovano na mnoštvu varijabilnih činilaca, za producenta reklamne poruke neophodan je čitav proces konstruisanja smisla i punjenja semiotičkih jedinica. Takav postupak omogućava da se na ograničenom broju znakova formira neograničen broj značenja, ali on istovremeno sprečava ili otežava invarijantno razumevanje. Svaki čovek na iskustvenoj osnovi stvara svoju sliku sveta i spoljne nadražaje uklapa u svoj sistem vrednosti, svoje poglede i svoje projekcije. Na prijem poruke osim ličnog iskustva utiču i mnogi drugi faktori, kao što je društveni okvir u kojem pojedinac živi, stereotipi, kulturno nasleđe, stepen razvoja društvene zajednice i sl.

Primanje, razumevanje i reakcije na reklamu deo su komunikativnog procesa, koji je kod ove diskursne forme nešto izmenjen. B. Sovinski (Sovinski 1998: 23) navodi 5 specifičnosti vezanih za komunikaciju u reklamama:

1. između producenta i samog proizvoda nalazi se institucija marketinške agencije koja određuje koncepciju reklame i kod koji će biti korišćen;
2. dekodiranje poruke odvija se najmanje preko dva koda (slike i teksta);
3. sve poruke ne stižu do svih primalaca, već između postoji mehanizam selekcije;
4. potencijalni primaoci poruke primaju neposredno, posredno (preko lica koje je eng. *opinion-leader*) ili na oba načina i
5. komunikativna reakcija koja bi mogla da dovede do promene strategije ili komunikacije, u principu, moguća je samo na osnovu reakcije korisnika.

Ovde se, dakle, radi o javnoj komunikaciji koja se odvija preko nekog medijuma i pre svega indirektno, a osim toga, uloge pošiljaoca i primaoca su asimetrične, jer producent u toku formiranja poruke određuje i njen cilj na koji recipijent nema uticaja.

Poruka se dekodira uz pomoć teksta i slike, a to su dva potpuno različita znakovna sistema. Pitanje dominacije jednog ili drugog segmenta i danas izaziva žestoke diskusije. Sa jedne strane, naglašava se uloga jezika kao osnovnog medijuma, dok se sa druge ističe značaj neverbalnog koda, uz obrazloženje da se naša komunikacija prvenstveno odvija pomoću simboličkih znakovnih sistema. P. Martino (Martino 1979: 491) kod reklama ističe dve ravni u komunikaciji: ravan racionalnosti (argumenata, jezika) i ravan intuicije i osećanja (slike, simboli). Tek u sadejstvu verbalnog i neverbalnog koda, u simbiozi teksta i slike reklame stiču potencijal da postignu potpuni učinak.

5. ULOGA JEZIKA I SLIKE

„Reklama nije (...) proces koji je unapred određen i koji se odvija prema određenim pravilima, već višeslojna (...) pojava“ (Feldes 1976: 72). Jezik je posrednik pri doživljavanju stvarnosti i ima svoju ulogu u organizovanju iskustva i doživljavanju svakodnevne realnosti. Kao osnovna karakteristika reklamnog diskursa obično se navodi sklonost ka preterivanju i iskrivljavanju istine, ali se takvi postupci smatraju bezopasnim, jer je njihova namera gotovo svakome očigledna, a svesno odstupanje od normi na različitim nivoima posebno pogoduje izazivanju efekta.

Način prijema poruke u velikoj meri određuje strukturu reklame, jer se u obzir uzima ograničena sposobnost dekodiranja (polu)zainteresovane publike. Eliptičan stil odgovara zahtevima za kratkoćom, zanimljivošću i atraktivnošću, ali istovremeno omogućava izostavljanje spojeva koji obezbeđuju logičnu sistematizaciju i povezivanje semantičkih elemenata. Sintaksička struktura reklama pokazuje tipične karakteristike modernog doba čiji su predstavnici površni, nepažljivi i ne mogu dosledno da prate komplikovane misli.

Psihološki pristup reklamama sliku posmatra kao tzv. eng. *eye-catcher*, jer se prilikom površnog listanja štampanih medija slika najpre primeti. „Vizuelna slika se lakše percipira i duže pamti od logičkog pojma izraženog samo u tekstu“ (Tarabukin 1979: 479). To je veoma važno kad se ima u vidu da je prosečno vreme kontakta sa reklamom samo 1,7 sekundi (Marschik i Dorer 2002: 38). Neverbalni deo se u reklamama kao dodatno stimulatívno sredstvo pojavio veoma rano. U početku je vizuelno izražavanje ideje bilo ograničeno tehničkim mogućnostima, pa je razvoj tekao od skromnih grafički istaknutih reklama, preko korišćenja više boja do čitavih strana u časopisima. Udeo slike povećavao se, a i dalje se povećava kvantitativno, ali i kvalitativno dobija na značaju. Njena delotvornost počiva na prikazivanju u različitim veličinama, bojama i pozicijama, u zavisnosti od proizvoda koji se reklamira i od strategije koja se pritom koristi.

Za istraživanje poruke koju prenosi slika od velikog značaja je metodološki aparat koji pruža semiotika. Jedan od takvih pristupa zastupa U. Eko (Eko 1973, Eco 2002), koji u slikama razlikuje tri osnovna sloja vizuelnog enkodiranja: ikonički, ikonografski i tropološki nivo, a osim njih, navodi i topološki i entimematički nivo.

- Ikonički nivo zasnovan je na znakovima koji imaju određenu sličnost sa predmetom na koji se odnose. U toku same percepcije, koja se odvija kao čin komunikacije, mi primamo vizuelne stimulanse i obrađujemo ih na osnovu prethodnog iskustva.

- Ikonografski nivo izrasta na nivou ikoničkog i značenja ikoničkog koda uzima kao označeno, stvarajući na taj način složenije seme. Na ovom nivou razlikujemo dva tipa enkodiranja: konvencionalno (npr. oreol koji označava svetost) i reklamno (npr. za zanimanje manekena vezuje se stajanje prekrštenih nogu).
- Tropološki nivo podrazumeva slikovne kombinacije koje odgovaraju verbalnim tropima. Određeni slikovni sklopovi dovode do izmene značenja, kao što je to slučaj kod određenih sklopova reči i značenjskih kompleksa u verbalnim izrazima. Vizuelni tropi su višeznačni, pa nije uvek jednostavno na taj način postići željeni perlokucionni efekat.
- Topološki nivo odnosi se na sadržinu slike, gde mogu da se pronađu određeni klišeji, opšta mesta ili ustaljene kombinacije motiva (npr. topos majke).
- Entimematički nivo odnosi se na opšte zaključke koje recipijent donosi na osnovu određene slike ili na uticaj na ponašanje recipijenta preko dotične slike.

Posmatrajući celinu poruke, V. Vasić (Vasić 1995: 28) smatra da verbalni kod po pravilu ostvaruje referencijalnu, informativnu funkciju, dok neverbalni kod može da ima referencijalnu (na ikoničkom nivou) i ekspresivnu odnosno estetsku funkciju (na ikonografskom i tropološkom nivou). Ovi kodovi ne deluju zasebno, već sinkretički učestvuju u oblikovanju reklamne poruke.

Na efekat koji postiže reklama utiče i grafičko oblikovanje. Poznato je da najveću pažnju privlači gornji desni ugao, a zatim gornji levi, donji desni itd. Međutim, osim same pozicije važnu ulogu igra i kvantitativni odnos slike i teksta, odabir boja i motiva, kao i praktične činjenice leve i desne strane u časopisima, načina čitanja i sl. Iako su slika i izgled reklame doduše ekstralingvistički aspekti, ne treba ih zanemariti, jer oni ulaze u kompleksnu strukturu reklame i daju veoma važan doprinos ukupnom efektu. Vizuelni segment je posebno efikasan kad treba da se apeluje na emocionalnu stranu recipijenta, odnosno da se dopre ispod nivoa jezičke komunikacije, ali ipak verbalni i neverbalni kod zajednički učestvuju u složenom formiranju poruke. Komunikacija u reklamama odvija se na racionalnoj i na simboličkoj ravni, jer usaglašeno delovanje pogoduje izazivanju usmerenih asocijacija i dvojakom podsticanju recipijenta – putem razuma i mašte.

6. ZAKLJUČAK

Reklame su veoma brzo prešle put od pukog prenosa informacija preko podsticanja želje za novinama do magijskog delovanja na recipijenta, a danas su nezaobilazni deo naše svakodnevice i aktivni učesnik u oblikovanju svesti potrošača. Duboko su utkane u samo društvo, kako na jezičkom, tako i na sociopsihološkom nivou, tako da, sa jedne strane, fiktivni svet reklama daje sliku samog društva, dok se, sa druge strane, kroz njih prikazuje sama društvena realnost.

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ZUSAMMENFASSUNG

DUALISMUS DER WERBUNG IN DER (GESELLSCHAFTLICHEN) KOMMUNIKATION

Als eine Art der modernen Kommunikationsform begleitet uns die Werbung durch den Alltag, modifiziert unsere Meinungen und Aktivitäten und gehört gleichzeitig zu den Themen, über die in der heutigen Gesellschaft täglich diskutiert wird. In ihrer gesellschaftlichen Funktion kann die Werbung als ambivalent bezeichnet werden – einerseits progressiv, weil sie den gesellschaftlichen Fortschritt und zukünftige

Situation darstellt, andererseits konservativ, weil sie bestimmte Stereotype und Vorurteile unterstützt und damit ihr Abbauen beeinträchtigt. Die Kommunikation in der Werbung betont den Dualismus dieser Diskursform, indem sie Nachrichten mithilfe zwei völlig verschiedener Zeichensysteme (Text und Bild) übermittelt.

SCHLÜSSELWÖRTER: Werbung, Kommunikation, Nachricht, Projektion, Identifikation, Diskurs.

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■ VISUELLE MEDIEN IM FREMDSPRACHENUNTERRICHT ALS EINES DER ENTWICKLUNGSMITTEL ZUR SPONTANEN SPRACHPRODUKTION

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U radu se govori o upotrebi vizuelnih medija kao o načinu unapređivanja spontane produkcije na stranom jeziku. Zapažanja su proistekla iz našeg iskustva, budući da smo vizuelne medije primenjivali u nastavi nemačkog jezika (nemački jezik kao studijski predmet), sa studentima četvrte godine na Fakultetu za strane jezike. Kao zaključak nameće se sledeće: realizacija spontane produkcije na stranom jeziku može da se izvodi na tri načina, i mi o njima posebno govorimo. U radu su, pored njih, nabrojana i govorna sredstva za spontanu produkciju na stranom jeziku u okviru nastave nemačkog jezika i opisani su izvori vizuelnih informacija.

Ključne reči: didaktika, nastava stranog jezika, vizuelni mediji, posmatranje slike, opažanje, opisivanje fotografije, interpretacija fotografije, kreativna fotografija, formulisanje hipoteza.

Eines der Hauptziele im Fremdsprachenunterricht mit den Studenten des IV. Studienjahres, die Deutsch als Hauptfach an der Fakultät für Fremdsprachen studieren, stellt – neben anderen Sprechfertigkeiten wie Hörverstehen, Schreiben und Lesen – spontane Fremdsprachenproduktion zu einem breiten Themenspektrum dar. Unvorbereitete komplexere Textsorten – Stellungnahme, Beschreibung, Argumentation etc. – sollen folgerichtig, syntaktisch komplex und wirkungsvoll sein, eine hohe Überzeugungskraft und einen reichen Wortschatz aufweisen. Der Lerner soll in seinem spontanen Bericht den Hauptgedanken erschließen, das Thema entfalten und eine Schlussfolgerung ziehen können.

Spontanem Kommunizieren- Lernen wird aber nicht so viel Platz im Fremdsprachenunterricht eingeräumt, oft beschränkt sich der Lehrende aus unserer Erfahrung auf das Überprüfen der als Hausaufgabe vorbereiteten dialogischen und monologischen Texte, auf die Besprechung lexikalisch-grammatischer Besonderheiten der Zielsprache und auf die

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Fehlerkorrektur. Als einen der Wege zur Förderung des spontanen kommunikativen Verhaltens sehen wir den Umgang mit visuellen Medien in der Fremdsprachendidaktik an.

Unter visuellen Medien verstehen wir unterschiedliche Quellen der visuellen Information: Kunstwerke, kreative Fotos – Porträtfotos, Reporterfotos, Szenenfotos, – Zeichnungen, Bilder, Cartoons (Milrud 1987: 8-13; Kalinina 1991: 22-26).

In der Anwendung der visuellen Mittel für die Entfaltung der spontanen Sprachproduktion sind unserer Ansicht nach drei Verfahren zu unterscheiden: das **beschreibende** Verfahren für eindeutig zu interpretierende, „geschlossene“ Bilder, das **problemstellende** Verfahren für die Bilder, die Vermutungen und Hypothesen provozieren und eine **Mischform**, die beide ersten Herangehen in sich vereinigt. Das erste Verfahren setzt die Anwendung von Kunstwerken oder deren Abbildungen voraus, sowie das Vorhandensein kulturhistorischer und landeskundlicher Vorkenntnisse bei den Lernern. Zur Bildbeschreibung werden entsprechende Redemittel und Routineformeln bewusst gemacht und in variablen Kontexten eingeübt. Bei dieser Methode soll man sich laut Forschungen der modernen Sprachwissenschaft (darunter auch V. N. Dolgalova) an bestimmte Textaufbauprinzipien halten. V. N. Dolgalova spricht über zwei alternative Beschreibungsverläufe: von den Details zum Ganzen oder umgekehrt – von dem Ganzen zu den Einzelheiten, d.h. von der Beschreibung des geschlossenen Ganzen zu seinen Bestandteilen mit der Analyse deren Platzierung im Bildraum (Dolgalova 1977: 116-119). Die Bildbeschreibung kann auch von Anfängern erfolgreich durchgeführt werden. P. K. Makarov und S. V. Ravinskaja bieten in ihrem Beitrag als Ausgang einige Informationen zum Leben und Schaffen berühmter deutscher Maler verschiedener Epochen, Abbildungen einiger ihrer Gemälde, Aufgaben und Übungen, welche die Schüler zu elementaren spontanen Texten stimulieren sollen. Den Lernenden wird dabei zuerst das Leichteste beigebracht – die Beschreibung und Auswertung des Dargestellten (Makarov/Ravinskaja 2000: 47-52).

Bei der Bildbeschreibung in der Oberstufe können den Sprechenden folgende Redemittel behilflich sein (Korabljeva *et al.* 1988: 72-76; Malamajkina 2000: 65-67).

DIE KÜNSTLER-WIRKLICHKEITS-BEZIEHUNGEN

- *die Wirklichkeit verzerren, entstellen, beschönigen*
- *die Wirklichkeit ohne Beschönigung, wahrhaft, wahrheitsgetreu, lebensnah, meisterhaft, mit großer Lebendigkeit und Überzeugungskraft, mit großer Meisterschaft wiedergeben, darstellen, schildern, widerspiegeln*
- *die Einzelheiten erfassen*
- *etwas im Bild festhalten*
- *Motive aus dem Leben schöpfen, dem Leben entnehmen*
- *nach der Natur, aus dem Gedächtnis, unter dem frischen Eindruck malen, zeichnen*
- *die Empfindungen und Gedanken finden ihre Widerspiegelung im Bild*
- *der Künstler hat seine Erlebnisse ... hineingemalt*
- *das Werk spiegelt das pulsierende Leben der Umgebung des Malers mit ungeschminkter Wahrheit wider*
- *j-s Werke sind eine schonungslose Gesellschaftskritik*

DAS GENRE

- *die Landschaft*
- *das Genrebild*
- *das Porträt*
- *das Selbstbildnis*
- *das Stilleben*
- *die Marine*
- *das Historiengemälde*

DIE BILD-BETRACHTER-BEZIEHUNGEN

- *das Gemälde, das Bild betrachten, sich ansehen, sich anschauen, flüchtig zu etwas hinsehen, mit einem Blick streifen*
- *der Betrachter, der Beschauer, der Kunstfreund, der Kunstkenner*
- *das Bild packt, ergreift, verwundert, bleibt im Gedächtnis haften, hinterlässt einen tiefen / unauslöschlichen Eindruck*
- *das Bild ist zauberhaft, reizvoll, unübertroffen, monumental, ideenreich, farbig, farbenbunt, farbenprächtig*
- *die Aufmerksamkeit des Beschauers auf etwas lenken*
- *der Blick des Beschauers heftet auf etwas (A)*
- *den Blick des Betrachters sofort fesseln ...*
- *der Blick gleitet von ... zu ...*
- *eine nachhaltige Faszination ausüben*
- *das Bild strömt etwas (z. B. Hoffnung Freude usw.) aus*
- *eine der eindrucksvollsten Gestalten der ganzen Gruppe ist ...*
- *man spürt in j-s Werken die große Liebe zu einfachen Menschen*
- *der Maler regt den Betrachter zum Mitdenken an*
- *man findet in seinen Werken eine ungeheuere Spannung*
- *von j-s Werken geht eine lebendige eindringliche Wirkung aus*

DIE KOMPOSITION UND DIE FARBENGEBUG

- *im Vordergrund, im Mittelgrund, im Hintergrund*
- *das Zentrum des Bildes bildet die Gestalt ...*
- *das Kolorit (die Farbengebung)*
- *sich durch die Farbengebung auszeichnen*
- *der Farbenkontrast*
- *die Farbenpracht*
- *die Farbenshattierung*
- *Töne und Halbtöne*
- *die Farben leuchten, funkeln*
- *Farben sind lebhaft, grell, hell, leuchtend, kräftig, frisch, licht, düster, matt, fahl, gedämpft*

- *die Licht- und Schattenverteilung*
- *in Schatten getaucht*
- *helle Farben dominieren, herrschen im Bild vor*
- *Schöpfung aus Licht und Farbe*
- *die Farbigkeit*
- *vom Licht überflutet, überspielt sein*
- *in wärmeren Tönen modelliert, ausgeführt sein*
- *die Farben scheinen von innen zu glühen*

ENTWICKLUNG DER RICHTUNGEN IN DER BILDENDEN KUNST

- *Schöpfer einer neuen Bildgattung*
- *sich mit den Problemen der Freilichtmalerei auseinandersetzen*
- *sich nachhaltig inspirieren lassen von etwas*
- *die eigene Suche nach neuen ursprünglichen Ausdrucks- und Lebensformen und ihrer Verwirklichung in der Kunst*
- *die Suche nach Neuem, neuen Bildformen, nach einer neuen Ausdrucksweise*
- *Mischtechniken aufweisen*
- *Mit etwas Aufmerksamkeit erregen*
- *Gegenstand des Interesses und der Auseinandersetzung sein*
- *der Maler ist vorwiegend als Interpret ... bekannt, hat Wesentliches in der Darstellung ... geleistet*
- *in seine Kunst bringt der Maler ... hinein*
- *j-d ist trotz präzisester Wiedergabe der Natur kein Naturalist, sondern ein Gestalter*
- *j-s Landschaftsdarstellungen sind eine richtige Neuentdeckung*
- *j-s Kunst ist von Anfang an streitbar*
- *j-s Schaffen ist ein eigenwilliges Umwerten von Traditionen*
- *j-d weist in seinem Schaffen weit in die Zukunft*
- *seine Kunst hebt den Maler über seine Zeitgenossen hinaus*

Das problemstellende Verfahren bei dem Einsatz der visuellen Medien eignet sich eher für Fortgeschrittene. Hier sollten solche Anstöße ausgewählt werden, die gegensätzliche Einstellung hervorzurufen imstande sind, Gegner- und Befürwortergruppe zu gestalten ermöglichen (Milrud 1987: 8-13). Problemstellende Aufgabe (Vergleich ziehen, Kommentar abgeben, Hypothese bilden) kann man beim Umgang mit kreativen Fotos anwenden. Kreative Fotos setzen aktives Sehen und aktives Lesen bzw. Verstehen voraus. Einerseits sind sie subjektiv gefärbt, andererseits geben sie eine verallgemeinerte Einschätzung der dargestellten Geschehnisse. Das Hauptanliegen des kreativen Fotografierens ist es, Erlebnisse, Gedanken, Assoziationen des Zuschauers zu wecken. Die wichtigste Beschaffenheit der kreativen Fotos und zugleich das Hauptkriterium für Auswahl und Zuordnung der Fotos der Gruppe von kreativen Werken ist Diskussionspotenzial, ein relativ weiter Diskussionshorizont.

N. R. Maksimova arbeitet ein Konzept des Fremdsprachenunterrichts mit dem Einsatz von kreativen Fotos in dreistufiger Struktur aus (Maksimova 1987: 67-78). Zunächst werden die kreativen Fotos vom Lektor und Studierenden für Einzel-, Partner- und Gruppenarbeit ausgewählt. Die optimale Größe eines Fotos ist 18 x 24 cm. Anschließend recherchieren die Lerner zu den Besonderheiten des kreativen Fotografierens – dessen Entwicklungsphasen, Hauptgenres und darstellenden Mitteln. Des Weiteren wird der nötige Wortschatz eingeübt. Das zu gebrauchende Vokabular fördert Fremdsprachenproduktion über den ersten emotionalen Eindruck und über künstlerische Vor- und Nachteile eines bestimmten Fotos. Die oben aufgezählten Arbeitsphasen sind vor der Sprachproduktion durchzuführen. Die Lernenden sammeln dabei aktiv theorie- und praxisbezogene Informationen. An diese Vorbereitungen können sich unterschiedliche Aufgaben anschließen. Das kreative Foto kann weiter **ästhetisch** behandelt werden: der erste emotionale Eindruck und die Fotostimmung können besprochen werden; zwei oder mehrere Fotos zu einem Thema können verglichen werden; die Lernenden können aufgefordert werden, nach einem passenden Fototitel zu suchen, was auch Argumentationskompetenz stärken hilft. Hier sind auch einige Hinweise von J. Zimmermann zu erwähnen, man könnte z. B. an die Lerner folgende Fragen stellen (Zimmermann 1998: 55):

Was war die Absicht des Fotografen, gefällt Ihnen das Bild oder welche Teile gefallen Ihnen, wie beurteilen Sie die Gesamtwirkung, welche Perspektive und was für einen Moment hätten anders gemacht werden sollen, könnten Sie dieses Foto immer um sich haben, würden Sie es bei sich zu Hause aufhängen oder wo wäre vielleicht ein geeigneter Platz für dieses Bild, wem würden Sie es schenken?

Das kreative Foto kann nach J. Zimmermann auch **pädagogisch** ausgelotet werden, über die Wahrnehmung des Bildes wird das „Lesen“ des Fotos entwickelt. Nach Gesten, Haltung, Gesichtsausdruck lernt der Unterrichtsteilnehmer – was besonders wichtig für zukünftige Lehrer ist – den seelischen Zustand der dargestellten Person und dessen Ursachen zu verstehen, sowie Alter, Beschäftigung, soziale Umgebung und mögliche Lebensweise des Menschen zu vermuten. Auf solche Weise wird perzeptive Sensibilität vermittelt. Ein Porträt kann weiter nach J. Zimmermann wie folgt befragt werden:

Woher könnte die Person kommen, wie beurteile ich den Gesichtsausdruck, warum wählte der Fotograf diesen Gesichtsausdruck, weiß der/die Abgebildete vom Fotografen, ist/wäre der Abgebildete einverstanden mit seinem Bild, würde ich diese Person gerne kennen lernen und warum? (Zimmermann 1998: 55).

Das kreative Foto kann nach N. R. Maksimova (1987: 70) einen **Anlass für Diskussionen** geben: bei der Fotobeschreibung und Fotointerpretation ist der Austausch von Erfahrungen möglich, der weit über „den Rahmen“ des Fotos hinausgeht.

G. Storch (2001: 276-277) schreibt in seiner „Didaktik“ über „geschlossene“, eindeutige Bilder und „offene“ Bilder, die unterschiedliche Deutungen provozieren. H. Eichheim und W. Heinz (Storch 2001: 277) halten solche offenen Bilder für didaktisch fruchtbar, denn sie enthalten bestimmte Offenheiten, bei denen die Lerner „Teilwirklichkeiten vervollständigen“ können. H. Eichheim und W. Heinz unterscheiden vier grundlegende Arten der Offenheit:

- räumliche Offenheit: *Was befindet sich außerhalb des Bildes?*
- zeitliche Offenheit: *Was ist zuvor passiert, was passiert danach?*
- soziale Offenheit: *Welche soziale Beziehung besteht zwischen den dargestellten Personen?*
- kommunikative Offenheit: *Was sprechen die Personen miteinander?* (nach Storch 2001: 277-279).

Unserer Ansicht nach könnte man hier auch über emotionale Offenheit sprechen: *Was fühlen die dargestellten Personen? Wie kommunizieren Sie miteinander und warum?*

Zu einem offenen Foto werden von den Lernenden Vermutungen und Hypothesen formuliert, Ideen geäußert, Geschichten ausgedacht.

Offenheiten brauchen in einem Bild nicht unbedingt vorgegeben zu sein, sie können nach G. Storch (2001: 278) vom Lehrenden durch spezielle Techniken auch geschaffen werden: das Foto wird z. B. in vier Schritten nach und nach, „vom Teil zum Ganzen“ aufgedeckt. Im Verlauf der Bildrekonstruktion kann die Bildinterpretation präzisiert werden oder sich total ändern. Sprachlich können die Lerneräußerungen unterschiedlich gesteuert werden. Um Vermutungen zu äußern, eignen sich bspw. folgende Redemittel:

Das könnte ...

Das kann ...

Das dürfte ...

Das muss ...

Ich vermute ...

Ich glaube ...

Es ist möglich ...

Möglicherweise ...

Bestimmt ...

Wahrscheinlich ...

Vielleicht ...

Offene, problemstellende Bilder und Fotos ermöglichen es also, spontane Sprachproduktion zu aktivieren. Aber nicht nur offene Bilder eignen sich nach G. Storch als Äußerungsanlass. Wenn zwei und mehrere geschlossene Bilder verschiedene Lösungen eines Problems vorschlagen, bzw. eine inhaltliche Gegenüberstellung bilden, können sie auch Interesse wecken und Diskussion provozieren (Storch 2001: 279).

Als weiteres Verfahren in der Anwendung der visuellen Medien – eine **Mischform** – könnte man den Ansatz von C. Marx ansehen. Sie schlägt vor, Kunstwerke im Original, in den Museen zu erleben, zu erfahren und zu interpretieren (Marx 2005: 490). Offenheit, Rätselhaftigkeit und erzählerischer Charakter der Gemälde motivieren nach C. Marx zu mündlicher Fremdsprachenproduktion. Wichtig ist es dabei, die Werke selbst, d. h. formale und inhaltliche Aspekte, mehr in den Mittelpunkt zu rücken, und die Darstellungen nicht ausschließlich als Anlass für Diskussionen zu betrachten. Entsprechend der Aufgabenstellung werden die Übungen entwickelt. Im aktiven Umgang mit Kunstwerken ist ein Auswahlkriterium nach Meinung der Autorin von immenser Bedeutung. Das Bild soll für Lernende interessant sein und ihnen ermöglichen, eigene Erfahrungen in die Auseinandersetzung einzubringen. Darum ist es auch möglich, dass solche Bilder im Unterricht eingesetzt werden dürfen, deren

Maler nicht aus dem Zielsprachenland stammen. Die Autorin erarbeitet eine Reihe von interessanten Übungen für vor und nach der Bildbetrachtung:

- spontan einige Begriffe, die mit dem Thema des Bildes angeknüpft sind, zu notieren (vor der Bildbetrachtung). Nach dem Bekanntmachen mit dem Bild werden die Lernenden aufgefordert, zu überprüfen, inwiefern die genannten Begriffe im Gemälde eine Rolle spielen. Oder die Unterrichtsteilnehmer werden aufgefordert, alle Wörter aufzuschreiben, die ihnen spontan bei der Bildbetrachtung einfallen. So kann man sich seiner Wahrnehmungen bewusst werden und sie formulieren;
- nach der Bildbetrachtung kann man auch spielerisch, in Form eines Wettbewerbs, überprüfen, wie viele Details auf dem Bild sich die Unterrichtsteilnehmer gemerkt haben. Alle stehen dabei mit dem Rücken zum Bild;
- nach der Bildbetrachtung kann man auch kreativ vorgehen: den Lernenden wird angeboten, sich einen Platz in diesem Bild auszusuchen und ihre Wahl zu begründen. Auf diese Weise wird der Teilnehmer in die Atmosphäre des Bildes versetzt. Oder man soll sich vorstellen, dass man für eine Zeitung arbeitet. Hier soll jeder eine Person auf dem Bild als Interviewpartner auswählen und ihr drei Fragen stellen. Dann soll man die Fragen mit dem Nachbarn austauschen und seine Fragen im Namen der befragten Person beantworten. Solches gegenseitige Beantworten spornt einen Meinungsaustausch an, dabei bleibt der Bezug zum Bild erhalten.

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ZUSAMMENFASSUNG

VISUELLE MEDIEN IM FREMDSPRACHENUNTERRICHT ALS EINES DER ENTWICKLUNGSMITTEL ZUR SPONTANEN SPRACHPRODUKTION

Alle drei Verfahren des Einsatzes visueller Medien (das beschreibende und das problemstellende Verfahren, die Mischform, die beide erstgenannten kombiniert) können erfolgreich eingesetzt werden. Die Entscheidung für eine der angeführten Ansätze ist vom Sprachniveau der Unterrichtsteilnehmer, von der Zielsetzung des Lehrenden und der Themenbezogenheit abhängig. Für spontane Fremdsprachenproduktion der Studenten im IV. Studienjahr würde das problemstellende Verfahren eher passen.

SCHLÜSSELWÖRTER: Didaktik, Fremdsprachenunterricht, visuelle Medien, Bildbetrachtung, Wahrnehmung, Fotobeschreibung, Fotointerpretation, kreatives Foto, Hypothesen formulieren.

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■ ATTITUDINAL VARIABLES IN FOREIGN LANGUAGE LEARNING: ROLE OF ETHNOCENTRISM AND ANOMIE

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U ovom radu ispituju se veze između stavova koje učenici imaju prema kulturi i zajednici govornika izvornog, odnosno ciljnog jezika i uspeha koji postižu u učenju jezika. Teorijsku pozadinu rada čine socio-psihološke teorije etničkog identiteta, koje operišu konceptima etnocentrizma i anomije, kako bi objasnile mehanizme društvene identifikacije i kontraidentifikacije kod pojedinaca. Cilj istraživanja bila je provera održivosti sledećih hipoteza: (1) između etnocentrizma i uspeha u učenju postoji negativna povezanost, (2) veza između jezičkog etnocentrizma i uspeha u učenju je takođe negativna i (3) između anomije i uspeha u učenju postoji pozitivno orijentisana veza. Uzorak u istraživanju činilo je 112 studenata Filozofskog fakulteta u Novom Sadu koji su pohađali kurs iz engleskog jezika kao izbornog predmeta. Podaci su prikupljeni tokom redovnih časova nastave putem upitnika, koji je merio varijable etnocentrizma, jezičkog etnocentrizma i anomije. Rezultati su dali delimičnu potvrdu početnih hipoteza, te sugerišu da stavovi prema kulturi i društvu, posebno oni stavovi koje učenici imaju prema sopstvenoj kulturi, mogu da imaju uticaja na učenje jezika.

Ključne reči: stavovi, etnocentrizam, anomija, socio-kulturološki faktori, izvorna zajednica, ciljna zajednica, učenici.

INTRODUCTION

“Theory and research on second language acquisition (SLA) have long acknowledged the significant influence of learner identities – that is, how learners see themselves and are seen by others in relation to the target language and culture” (Harklau 2007: 639). The importance of social factors in language learning has been a matter of extensive

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research (Ellis 1994). An investigation into social context considers the relative size, status, and power of the learner's community and the target language community and the general domains of use of the mother tongue and target language. Learners are subject to pressures both from within, from their own language community and the socio-cultural reality they are a part of, and from without, from the target language input they receive.

1. BACKGROUND TO THE RESEARCH

The most obvious difference between the learners' community and the target language community which is affecting foreign language learning is the question of ethnic identity. It is an integral part of a learner identity, as defined by Harklau (2007), and as such, is an important variable in the outcome of learning. However, as Ellis (1994) points out, ethnicity is a slippery construct – there are contradictions in its objective and subjective definitions. While essentialist studies, on the one hand, emphasize external categories in the identification of ethnicity which can be inherited and which are, thus, biological, subjective definitions, on the other hand, take into account labels which individuals use to identify themselves in communication with others, and which are, thus, constructed, rather than biological. Even though subjective, constructivist definitions are now generally favoured in research, since ethnic demarcation lines are by no means primordial, Zagefka (2009) suggests that a myth of common descent is, nevertheless, an integral part of people's social realities. "[...] ethnic groups often – but not always – adhere to beliefs about a common culture and myth of common descent. There often – but not always – exists a geographic territory important for the group's self-definition, and there are often other characteristics that coincide with the same group delineations, e.g. language and/or religion. Ethnicity necessarily presupposes that members self-ascribe to the ethnic group, [...] and this self-ascription can – but need not always – instigate powerful behavioural consequences" (Zagefka 2008: 232). Harklau (2007) remarks that the formation of an ethnic identity is a dynamic process – it represents both what is given and what is achieved, and it changes over time. According to Phinney's (1990) acculturation model, which is based on psychoanalytic theories of identity, individuals begin adolescence with a given ethnic identity. They begin exploring it as a consequence of a significant experience with another ethnic group, which brings about a new examined or achieved ethnic identity (Harklau 2007).

Similarly to ethnicity, ethnocentrism is also analyzed with regards to individual's attitudes towards and relationship with the respective in-group and out-groups. In research studies (Campbell/Levine 1961; Adorno *et al.* 1982), there is an understanding that ethnocentrism implies an association between favourable attitudes towards the in-group and unfavourable attitudes towards the out-group. The unfavourable attitudes are evident in the stereotypical interpretations of the characteristics of out-groups. Levine and Campbell (1972) note that the characteristics of the out-group are always perceived stereotypically if there is a great cleavage in the standards and customs between the out-group and one's own group. If such cultural differences exist, they are

more likely to be noted the larger the difference and negatively evaluated by both of the groups in question – both groups will have reciprocal sets of mutual stereotypes. In this regard, Campbell and Levine (1961) propose the following evaluative matrix predicted by ethnocentrism:

Descriptions by	Descriptions of	
	Group A	Group B
Group A	Good	Bad
Group B	Bad	Good

Table 1: Ethnocentric inter-group perceptions (adapted from Campbell/Levine 1961: 86)

In order to account for the formation of stereotypical attitudes in individuals Scheepers, Felling and Peters (1990) use notions of social identification and social contra-identification. By means of social identification on the one hand, individuals will selectively perceive mainly favourable characteristics of their in-group, and, by means of social contra-identification on the other hand, they will selectively perceive mainly unfavourable characteristics of the out-groups in order to fulfill a permanent need for a positive social identity.

In the study of foreign language learning, much of the research on ethnicity and ethnocentrism is under the influence of socio-psychology and the extensive research done by Gardner and Lambert (for example, Gardner/Lambert 1972; Gardner/MacIntyre 1991). According to this view, generalized social attitudes towards the target language community and culture will exert a strong influence on the target language proficiency. This approach operates with the concepts of integrativeness and instrumentality to account for the learner's overall orientation towards learning the target language. The classic finding of the socio-psychological approach is that learners with positive attitudes towards the target language and culture, and a desire to integrate with the target language community (integrative orientation), as well as those learners who have practical reasons for studying the target language, such as a passing grade or a financial reward (instrumental orientation), will reach a higher level of proficiency. However, as Ellis (1994) points out, learners' perception of their own group's ethnolinguistic vitality might also influence their target language proficiency, since language learning takes place in the socio-cultural, political, economic etc. context of the learner's own community. Ethnolinguistic vitality refers to "that [which] makes a group likely to behave as a distinctive and active collective entity in intergroup relations" (Giles 1977: 308). It is demonstrated by individuals' perception of their own group's status (economic, socio-historical and language status), its demographics (number of group members and their distribution throughout the territory), and the institutional support (the extent to which a language group is formally and informally represented in education, religion, industry, government services, culture and mass media). Its influence on the learning outcome can be twofold – "in situations where people emphasize solidarity with their own in-group, linguistic divergence from the out-group is likely, whereas

in situations where they are more concerned with status and are person-centred, convergence is likely” (Ellis 1994: 210). Attempting to link the social environment with learning outcomes, Lambert (1974) similarly makes a distinction between subtractive and additive bilingualism (Table 2).

	Attitudes towards	
	Native culture	Target culture
Additive bilingualism	+	+
Subtractive bilingualism	-	+

Key: + = positive attitudes
- = negative attitudes

Table 2: Attitudes and target language learning (adapted from Ellis 1994: 208)

In the case of additive bilingualism, learners add the target language to their repertoire of skills at no cost to their source language proficiency. In the case of subtractive bilingualism, learners replace their source language with the target language; they do not reach full proficiency in their mother tongue, and can even, in some cases, lose already acquired competence. Scheepers, Felling and Peters (1990) use the concepts of status-frustration and status-anxiety to explain the mechanism of the creation of negative attitudes towards the in-group in individuals. Status-frustration arises when individuals fail to achieve means by which they subjectively derive a status, whereas status-anxiety arises from the uncertainty of future achievement of such means. Both status-frustration and status-anxiety cause a discrepancy between what is desired and the means of fulfilling that which is desired. This discrepancy can be associated with the concept of anomie (Stern 1990) – the loss of an unconscious acceptance of society as a result of which individuals feel unsatisfied with their role in society. “The anomic individual, because of his critical attitude to his own society, is open to the demands of a different language and culture; therefore, anomie is a positive predictor of language achievement” (Stern 1990: 380).

With regards to foreign language learning, it is possible to discern a subtype of ethnocentrism that is concerned with ethnocentric attitudes towards either mother tongue or target language and towards the use of those languages and with attitudes about individuals’ beliefs in their language learning abilities. This subtype of ethnocentrism, called language ethnocentrism (Hinenoya/Gatbonton 2000), is also likely to exert influence on the attainment of the mastery of a foreign language. It is believed that learners who have negative attitudes towards the target language and at the same time have strong positive attitudes towards their own language (for instance, a belief that a foreigner could never learn our language is considered a strong positive attitude towards one’s mother tongue) will have difficulty acquiring the target language.

The goal of the reported research was to test the following hypotheses:

- a. ethnocentrism is negatively correlated with successful language learning;
- b. language ethnocentrism is negatively correlated with successful language learning;
- c. anomie (status-frustration and status-anxiety) is positively correlated with successful language learning.

2. METHOD

2.1. PARTICIPANTS

A total of 112 university students ($n = 112$, mean age = 19.64) participated in the survey, 84 females and 28 males. They were all enrolled in an English course for the purpose of fulfilling faculty requirements. This sampling of students provided a more or less homogenous group which was exposed to the same input with regards to the course book, and which was studying within a relatively homogenous curricular and organizational framework.

2.2. INSTRUMENT

The questionnaire which was given to participants consisted of 36 items. Other than 5 open-ended items at the beginning of the questionnaire about the biographical data (age, place of birth, foreign language learning background, contact with target language speakers), all items used Likert scales (five-point rating scales). The items in the questionnaire represented an adapted version of items from two sources of established attitude and motivation questionnaires (Dörnyei 2001; Tennant/Gardner 2004). The main variable groups in the questionnaire were as follows:

- Items concerning attitudes towards the language communities
 - the in-group (8 items, which included statements such as: "Nowadays when so many different kinds of people move around and mix together so much, individuals have to protect themselves especially carefully against catching an infection or disease from them");
 - the out-group (7 items, with statements such as: "The Americans are very naive");
- Items concerning attitudes towards the language
 - the mother tongue (5 items, which included statements such as: "The Serbian language is so complex and intricate that no one but the Serbian people can truly learn it");
 - the target language (6 items, which included statements such as: "The English language is cold and harsh");
- Items concerning status-frustration and status-anxiety (5 items, which included statements such as: "The state of the world being what it is, it is very difficult for students to plan their career").

2.3. DATA ANALYSIS

In order to analyze the data, a bivariate correlational analysis was performed. In this analysis, five variables were examined: three predictor variables (the respondents' levels of general ethnocentrism, language ethnocentrism and anomie) and two dependent variables (the respondents' scores on the written test and on the oral presentation).

3. RESULTS AND DISCUSSION

	Written test	Oral presentation
General ethnocentrism	0.02	0.05
Language ethnocentrism	-.21*	-.24*
Anomie	.51**	.55**

*. Correlation is significant at the 0.05 level (2-tailed).

** . Correlation is significant at the 0.01 level (2-tailed).

Table 4: Results of the data analysis

Table 4 summarizes the correlational analysis performed in order to discover relations between social attitudes and language performance scores. The first prediction made in the research was that the higher the respondents' levels of general ethnocentrism, the lower the scores on the proficiency measures. The second hypothesis predicted that the higher the students' levels of language ethnocentrism, the lower the scores would be on both proficiency measures. Finally, it was hypothesized that the higher the respondents' score on anomie, the higher the scores would be on their proficiency measures.

From Table 4 it is clear that no significant correlations were found between the respondents' general ethnocentrism and their language performance scores. A weak negative correlation ($r > -.21$ and $r > -.24$) was obtained between the respondents' language ethnocentrism and their scores on proficiency measures, indicating that the lower the students' language ethnocentrism scores were, the higher their language performance scores. Finally, a strong correlation ($r > .51$ and $r > .55$) was obtained between the respondents' anomie and their scores on proficiency measures, which means that the higher the students' anomie scores were, the higher their language performance scores.

From theoretical ideas put forth by a number of socio-psychological researchers, the main expectation of this research was to find a link between the students' attitudes towards the target language community and their own community, on the one hand, and their success in language learning, on the other hand. This link was not found between general ethnocentrism and language mastery. This finding suggests that ethnocentrism perhaps does not affect proficiency in the target language, at least with regards to the sample of respondents who took part in this research, which exclusively included university students.

There was, however, a weak negative correlation between students' language ethnocentrism scores and their scores on both proficiency measures. The negative correlation in this case indicates that the students who had lower scores on language ethnocentrism variable had higher performance scores. Thus, the correlation was found between low language ethnocentrism and high language ability, and not between high language ethnocentrism and low language ability, as was predicted in the hypothesis. Again, it is possible that the correlation obtained was due to sampling, as ethnocentric attitudes are likely to be decreased by university education.

The only strong correlation in the research was found between high scores on anomie and high performance scores. The students who felt dissatisfied with the society in general and who expressed frustration and anxiety about their present and future roles in society overall had higher scores on proficiency measures. This finding substantiates the claim that anomie is a positive predictor of language achievement, as it is related to subtractive bilingualism and integrative orientation in learning.

CONCLUSION

In conclusion, the research yields interesting findings relating to assumptions about the learners' identity and attitudes. Foreign language learning in Serbia typically takes place in the context of a classroom which can never be isolated from socio-cultural, economic, political, religious and other factors affecting both the in-group and the out-group. The research shows that the most successful learners are those who, on the one hand, have high scores on the anomie variable and are, thus, open to new language norms and norms of social behaviour, and, on the other hand, who have low levels of language ethnocentrism, possibly mediated by effects of university education.

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SUMMARY

ATTITUDINAL VARIABLES IN FOREIGN LANGUAGE LEARNING: ROLE OF ETHNOCENTRISM AND ANOMIE

The paper gives a report on a research study conducted in an attempt to identify potential barriers in achieving higher target language proficiency. The research investigated learners' levels of ethnocentrism and anomie; for that purpose, 112 students studying at the Faculty of Philosophy in Novi Sad, enrolled in an English course for the purpose of fulfilling faculty requirements, were asked to rate the extent to which they agreed or disagreed with statements expressing views about Serbian and English/American cultures, societies and languages. The statements tested the students' levels of: general ethnocentrism, language ethnocentrism and anomie. The participants' responses to the statements were correlated with their levels of English proficiency as measured by a written test, which tested their knowledge of grammar and vocabulary, and by an interview, which tested their speaking skills. The hypothesis that there would be a significant correlation between the variables measured and the students' score on proficiency measures was investigated.

KEYWORDS: attitude, ethnocentrism, anomie, socio-cultural factors, in-group, out-group, learners.

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■ HERCULEAN AMBIVALENCE IN MARLOWE'S *TAMBURLAINE THE GREAT*

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Tamerlan Veliki (1587), prvi značajniji komad Kristofera Marloa, posvećen je legendi o zavojevaču iz XIV veka, Tamerlanu, kome se pripisuje osvajanje i uništavanje Persije. Tokom Marlovljevog života, kritička interpretacija *Tamerlana* počivala je na dvema suprotstavljenim vizijama: na ideji da svaki grešnik mora da bude kažnjen za svoja nedela, ili pak, na ideji o romantičnom heroju, otelotvorenju renesansnog slobodnog duha. U radu ne dominira nijedna od ovih interpretacija, već se *Tamerlan* tumači kao Marlovljevo upozorenje protiv dominacije herkulovskog rezonovanja, čija je posledica, kao i kod *Doktora Fausta*, gubitak duše.

Ključne reči: kolonijalizacija, gubitak duše, herkulovsko rezonovanje.

Tamburlaine the Great (1587), Marlowe's first major play, is devoted to the legend of the fourteenth century conqueror, Timur the Lame, who was accused of destroying Persia. The books that are generally accepted as the historical sources for the play are Petrus Perondinus' *Magni Tamerlanis Scytharum Imperatoris Vita* (1553) and Pedro Mexia's *Silva de Varia Lection* (1542). Marlowe probably read them in the English translation by Thomas Fortescue in *The Forest* (1571) or in George Whetstone's account in *The English Mirror* (1586).

In Marlowe's time, the critical appreciation of *Tamburlaine* was twofold: Perondinus presented Timur as a savage, violent barbarian dominated by the will to power, whereas, in Mexia's version, Timur is seen both as a brilliant soldier and remorseless tyrant, merciless, but noble at the same time. As a result, Marlowe's *Tamburlaine* was usually regarded either as a traditional transgressor, e.g. a stock figure of evil whose preordained fall is an edifying punishment for his sins, or a Romantic hero, the perfect symbol of the Renaissance spirit and the spokesman of the author's own aspirations.

J.W. Harper in his *Introduction to the New Mermaids Edition of Tamburlaine* finds both these views of the play insufficient. On the one hand, Marlowe adds to the

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historical crimes of Tamburlaine horrors that are his own invention, and thus paints his hero in even darker colours than his predecessors. On the other hand, which is more important, Marlowe attributes to his character the virtues that could not be found in historical sources – his loyalty to his followers, his contempt for wealth, his love for Zenocrate. Furthermore, Marlowe describes his hero's savage acts as if he wanted to justify them, e.g. his adversaries are presented as equally, if not more vicious and cruel than Tamburlaine was. Obviously, Harper concludes, we are being made to marvel at Tamburlaine rather than to condemn him.

A possible contribution to the ambivalent effect of Tamburlaine is his association with Hercules. Most critics agree that Tamburlaine can also be regarded as a Herculean figure, Hercules being the favourite Renaissance symbol for the hero of active life. Thus Eugene Waith in his influential study *The Herculean Hero in Marlowe, Chapman, Shakespeare and Dryden* (1962) claims that Hercules, as he appears in Seneca, is revitalized in Tamburlaine (Waith 1962: 69).

But the Renaissance identification of ideal life as Herculean is very problematic, and raises questions as soon as some of the myth's history is considered. Seneca's *Hercules Furens* is based on the latter, classical form of the myth, in which Hercules has changed from the Goddess's son and lover, and defender against patriarchal Greek invaders, into their God and hero. Thus the enmity between the Goddess (Hera, or Juno in Roman version) and Hercules is a later motif, invented by the Doric and Achean Greeks in whose version Hercules' quest ends in triumphant apotheosis; having undergone a ritual death at the stake he is resurrected as Zeus' son, all resemblance with his mother – all memory of his former function as the champion of the Goddess and her values obliterated (Graves 1977: 100). It is this patriarchal Hercules that in the later phase of the myth and in Seneca's play is made the target of the Goddess's jealous revenge. Hercules' arrogant and hubristic transgression of traditional customs (for example, he kills a messenger, hitherto considered sacrosanct), arouses the wrath of Hera, who brings madness upon him in which he kills his wife and children – a fit symbolic punishment for the one who has mentally already turned his back on the Goddess and her female values.² His hubris thus, like that of Faustus, involves a crime against the natural bonds once protected by the primeval Mother Earth and preventing a sin against another human being. Having rejected their earthly human destiny, both Marlowe's Faustus and Seneca's Hercules appeal to Heavens as the symbolic site of the Father and divinized masculine virtues: intelligence, power, conquest. While the scholarly Faustus, alluding to Icarus, another over-reacher flying towards the sun, strains to beget a deity from his brain, Seneca's Hercules demands from Jove the access to the Heavens, hinting that the god may be afraid of his physical strength:

2 Ibid. The rejection of the Goddess and her female values, claims Graves, is especially conspicuous at the moment of Hercules' death:

The thunderbolts had consumed Heracles's mortal part. He no longer bore any resemblance to Alcmena but, like a snake that has cast its slough, appeared in all the majesty of his divine father. A cloud received him from his companion's sight as, amid peals of thunder, Zeus bore him up to Heaven in his four-horse chariot; where Athene took him by the hand and solemnly introduced him to her fellow deities (Graves 1977: 100).

To the lofty regions of the universe on high let me make my way, let me seek the skies; the stars are my father's promise. And what if he should not keep his word? Earth has no room for Hercules, and at length restores him unto heaven. See, the whole company of the gods of their own will summon me, and open wide the door of heaven, with one alone forbidding. And wilt thou unbar the sky and let me in? Or shall I carry off the doors of stubborn heaven? Dost even doubt my power? (Seneca 1976: 958-965)³

I am not sure that Harper is fully aware of these mythic and moral implications when he associates Marlowe's Tamburlaine with Seneca's Hercules as a prototype of the Renaissance heroic ideal. Harper admits that they both display the assurance of a demigod rather than a piety of a good man. But when he admits that, or says that, like Hercules, Marlowe's Tamburlaine is both egoistic and altruistic, cruel and beneficent, illustrative of both human limitations and divine potentialities, these ambivalences are not an interpretative problem for him, nor do they qualify his admiration for both heroes:

Hercules, the eloquent patron of eloquence, the boaster who made his boasts good, the demi-god of divine appearance, the god's scourge against tyrants, was a man of wrath who in Seneca's treatment, rejoiced in his earthly deeds while never forgetting that he was destined to become a star... He was cruel to women because of his devotion to his *arete*, but Renaissance writers added a capacity for love. The Hercules of tradition finally accepted his agonizing death with calm fortitude, and the dirge with which the second part of *Tamburlaine* concludes could as well have been applied to the Greek hero as to the Scythian. In turning history into art Marlowe created one of the finest examples in one of the great Renaissance modes of art, the image of Heroic Man. (Harper 1971: 20)

However, I do not believe that Marlowe was interested in merely adding another example to the tradition of the Renaissance Heroic Man. His main interest was not to endorse but to explore and problematize that tradition: the play, for example, questions the concept of *arête* which Harper uses uncritically. Male *virtue* that depends on cruelty to women and even Tamburlaine's alleged "capacity to love" is critically examined in Marlowe's plays and, I will argue, found to be false.

3 It is not a coincidence then that T. S. Eliot used the words of Hercules as he returns to sanity, having in madness killed his wife and children as an epigraph for his poem *Marina*:

Quis hic locus, quae region, quae mundi plaga?

(What is this place, what country, what region of the world)

Marina is a daughter of Pericles in *Pericles, Prince of Tyre* by Shakespeare. In Shakespeare's play she is born at sea, then, as still a baby abandoned by her father, believed by him to be dead, and, in womanhood, restored to him miraculously. Apparently, there is a contrast between these two plays: *Pericles* seems concerned with truth and revelation as miraculously wonderful experiences. In *Hercules Furens* the hero, Hercules, has been driven mad as a punishment for his masculine arrogance, and instead of reconciliation, he emerges from his murderous insanity to a discovery of horror. The choice of the motto for Marina from *Hercules Furens* indicates that Eliot, despite the differences in the two plays, understood them as versions, one fatal, the other capable of correction, of the same archetypal error – the betrayal of the female – and wanted both to be actively present in his poem.

This can be seen in the way Marlowe's Tamburlaine is compared with Pheathon, which suggests an analogy not only with Icarus but also with Francis Bacon's favourite, Prometheus. Tamburlaine moves and lives in the element of fire, but fire, Marlowe demonstrates, is an element which not only aspires but consumes everything in its way. He is repeatedly compared to the sun in its glory, from whom the meaner planets take their light. This is the image of man Ficino has already warned the Renaissance audiences about: Tamburlaine, like Faustus, becomes the emanation of the Promethean myth as Ficino understood it, the hero, if not of scientific conquest of nature, than of the equally destructive ambition to conquer territories and nations. In fact their goals, like those of the contemporary scientific-industrialist-military alliance, often sound the same: Faustus desires infinite knowledge to create "new, stranger machines of war", Tamburlaine speaks of "engines never exercised" that he will use in order to:

Conquer, sack and utterly consume
 Your cities and your golden palaces,
 And with the flames that beat against the clouds
 Incense the heavens and make the stars to melt,
 As if they were the tears of Mahomet
 For hot consumption of his country's pride. (II, 4.2.190-196)

Marlowe, aware of the danger of this ideal, supplied Tamburlaine with the consort, Zenocrate. She is compared to the cold contemplative light of the moon; together she and Tamburlaine should form the active and passive principles of life in its balanced totality. But, this Promethean/Herculean hero does not use the opportunity given to him in Marlowe's play to prove that he can also become Orpheus, the artist and the lover, who, inspired by his love, subdued wild animals, not by any coercive power but by the power of his song. Zenocrate's love cannot inspire Tamburlaine to abandon a destructive warrior ideal as Shakespeare's Antony did upon discovering in the Egyptian Cleopatra his 'content absolute'.

In fact, Marlowe's treatment of Tamburlaine/Hercules is closer to another, modern version of the Herculean myth presented in the poem *Hercules and Antaeus*, by Shamus Heaney. Here, Heaney retells the struggle between two mythological traditions: patriarchy, represented by Hercules, a sky-born son of god Zeus and matriarchy, represented by Antaeus, the mould hugger, a child of the earth goddess Gaia and the protector of the people who till the soil. As opposed to the classical and Renaissance celebration of Hercules as a great hero slaying dangerous monsters, Heaney takes a much more critical view. His Hercules is an invader, a usurper who destroys without cause or right and does so in pursuit of his own personal glory. His greatest strength is his intellect, compared in the poem with lightning, whereas Antaeus' bond with the world is emotional: he draws his strength from the earth – the cradling dark of its caves, its river veins and secret gullies. Using his intelligence like a blue fiery prong, Hercules separates Antaeus from his protective maternal element and lifts him in the air, his arms shaping a remorseless V. Hercules' victory initiates a deep psychological change in the psyche of Western man. It is manifested as extreme rationalism, the repression of soul by reason. But also, as the poem makes clear, this inner psychological colonization has

its equivalent in the Western colonizing politics: Balor, Byrthnoth and Sitting Bull 'will die', prophesies the poem. However, there is an alternative to this destructive option, according to Heaney. Antaeus is not simply killed, he falls

Into a dream of loss
 And origins,
 the cradling dark
 the river-veins, the secret gullies
 of his strength,
 the hatching grounds
 of cave and souterrain,
 he has bequeathed it all
 to elegists. (Heaney 1990: 76)⁴

Antaeus' fall may lead thus to a rebirth: his dream about the mysterious sources of power that are completely opposed to Herculean power, bequeathed to elegists and artists in general, may arouse a conviction that a different world from ours is possible and a desire to create it.⁵

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4 For a further discussion of Heaney's *Hercules and Antaeus* and the struggle between two contrasted traditions (matriarchy and patriarchy) see Petrović (2004b).

5 Another modern author who believes that a different world from ours is possible and, as an artist, desires to create it, is Edward Bond. In *A Writer's story*, Bond says:

So at twenty I wrote a play
 The laws of plays must be cause - and - use
 To break necessity and show how there may be justice
 Like all who lived at the midpoint of this century or were born later
 I am a citizen of Aushwitz and a citizen of Hiroshima
 Of the place where evil did evil and the place where good did evil
 Till there is justice there are no other places on earth: there are only these two places
 But I am also the citizen of the just world still to be made.
 (Petrović 2004a: 390)

SUMMARY

HERCULEAN AMBIVALENCE IN MARLOWE'S *TAMBURLAINE THE GREAT*

Marlowe, the author of the *Tamburlaine Plays*, is hardly an elegist, but these plays can certainly be regarded as his critical examination of the Herculean mind, and a warning against the nascent colonialism. Although many critics observe that Tamburlaine dies a natural death, i.e. suffers no retribution, Marlowe makes it prophetically clear that the price to be paid for military omnipotence and colonial success is loss of the soul – the fate of Dr. Faustus, and of all Marlowe's tragic heroes. Marlowe's Tamburlaine, a prototype of the Renaissance heroic ideal, has been frequently identified with Seneca's Hercules. However, I do not believe that Marlowe was interested in merely adding another example to the tradition of the Renaissance Heroic Man. His main interest was not to endorse but to explore and problematize that tradition: male *virtue* that depends on cruelty towards the weak ones is critically examined here. Thus these plays can certainly be regarded as Marlowe's critical examination of the Herculean mind, and a warning against the nascent colonialism. Although many critics observe that Tamburlaine dies a natural death, i.e. suffers no retribution, Marlowe makes it prophetically clear that the price to be paid for military omnipotence and colonial success is loss of the soul – the fate of Dr. Faustus, and of all Marlowe's tragic heroes.

KEYWORDS: Herculean hero, Herculean ambivalence, military omnipotence, colonialism, loss of the soul.

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■ ŽENSKE PERSONE U KONTEKSTU DANOVE EROTOLOGIJE

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U radu se istražuje i analizira značaj ženskih persona u kontekstu Danove erotologije. Metodom interpretacije četiri relevantne Danove pesme, kao i iznalaženjem tipičnih elemenata pesnikove „androcentrične“ erotologije u istim, dolazi se do zaključaka o nekim erotološkim osobenostima ovih „ginocentričnih“ pesama, a koje proizilaze iz nešto nežnijeg tona i detalja isključivo vezanih za žensku perspektivu (posebno „nijansiran“ odnos prema opoziciji privatnog i javnog prostora, pitanje devojačke „časti“, problem „udovštine“ i sl.). Međutim, s obzirom na uočeno podudaranje erotoloških situacija, argumenata i postulata „androcentričnih“ i „ginocentričnih“ pesama, kao i s obzirom na svedenost potencijalno istinski posebnog na literarnu aluziju ili komično-visprenu „egzibiciju“, zaključuje se da ove četiri pesme nemaju dovoljno osobenosti da bi se na osnovu istih mogla značajnije revidirati Danova erotologija kao celina.

Ključne reči: žena, subjekt / persona, ljubav, eros, erotologija.

1. UVOD

Četiri pesme iz Danovog² opusa („Zasužnjena ljubav“ (*Confined Love*), „Osvit dana“ (*Break of Day*), „Sapfo Fileni“ (*Sappho to Philaenis*) i „Ljubav prema sebi“ (*Self-*

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2 Kod nas je ime ovog pesnika odomaćeno i u obliku Don; T. Prčić kao prvu varijantu preslovljavanja ovog imena daje *Dan*, a kao drugu *Don* (Prčić 1998: 38); zapravo, kako primećuje Dušan Puvačić, i sami Englezi su tek u novije vreme (uglavnom) napustili tradicionalniji izgovor ovog imena sa *o* u korist izgovora sa *a* (Puvačić 1981: 26). Razlog ove promene je otkriće činjenice da je pesnik najverovatnije sam sebe zvao *Dan*: to se da zaključiti iz načina na koji je on svoje ime rimovao (kao što je odavno primetio i Miloš Crnjanski, koji je pesnika zvao *Dan*, Crnjanski 1973: 435): tako je, na primer, u sada čuvenoj frazi kojom je potpisao pismo kojim je ženu obavestio o gubitku nameštenja (a što je bilo posledica njihovog braka) – „Džon Dan, En Dan, aman“ (*John Donne, Anne Donne, Un-done*); slično, u *Himni Bogu, ocu* (*Hymn to God the Father*) u stihovima 5–6, 11–12 i 17–18 pesnik aludira na svoje ime engleskim glagolom *done* (izgovor: *dan*), kao i na devojačko prezime svoje žene, koje je glasilo Mor (*More*). O Danovom imenu vidi i Bubanja (2007: 121, fusnota 1).

love)) osobene su po tome što su im subjekti ženskog pola.³ No, o njihovoj osobenosti može se govoriti samo u kontekstu Danove poezije, jer je fenomen poetskih monologa žena u pesmama čiji su autori muškarci bio svakako poznat u engleskoj renesansi, pa i ranije. Takve su, na primer, pesme „Tajna ljubav“ (*A Secret Love*) Tomasa Kempiona (*Thomas Campion*) i „U odbranu njihove nevernosti“ (*In Defence of their Inconstancy*) Bena Džonsona (*Ben Jonson*). Uostalom, fenomen pesama muških autora a ženskih subjekata, kako primećuje Pamela Koren, podrazumeva oblik literarne transformacije polova i uporediv je sa fenomenom ženskih likova koje su na sceni renesansnog teatra tumačili dečaci (Coren 2001: 225). Ova analogija Korenove jasnije ukazuje na problem „polne autentičnosti“ ženskih subjekata u pesama čiji su autori muškarci. Jer, o bilo kom monologu bilo kog ženskog lika iz bilo koje renesansne drame, može se govoriti kao o pesmi koja ima ženskog subjekta diskutabilne „polne autentičnosti“, ne samo zato što joj je autor muškarac, već i zato što ju je pisao imajući u vidu subjekta koji je muškarac prurušen u ženu. Naravno, isto pitanje autentičnosti ženskog glasa može se postaviti i u vezi sa Danovim pesmama (koje su često izrazito „dramskog karaktera“), u kojima žena govori u prvom licu. Ukoliko o ženskoj ljubavi u ovim pesmama govori prurušeni muškarac, onda se time delom urušava i gore pomenuta osobenost ovih pesama u užem kontekstu Danove ljubavne poezije. U tekstu koji sledi, nastojaćemo da otkrijemo odnos prisustva specifično ženske i maskirane muške perspektive. To ćemo učiniti 1) detaljnom interpretacijom ovih pesama i 2) iznalaženjem tipičnih segmenata Danove „androcentrične“ erotologije u ovim, po pretpostavci, „ginocentričnim“ tekstovima (iz čega će proisteci i sagledavanje načina na koji se ove pesme uklapaju u „erotološki kaleidoskop“ celokupne Danove ljubavne poezije).

2. „ZASUŽNJENA LJUBAV“

Prva od ove četiri pesme, „Zasužnjena ljubav“, uglavnom predstavlja žensku verziju Danovog ovidijevskog shvatanja erosa kao telesne strasti oslobođene bilo kakve „moralne norme“. Tu „moralnu normu“ da „jedna samo jednog može da zna“⁴, objašnjava se u pesmi, *uspostavio* je neki *muškarac* zbog vlastite sebičnosti, hipokrizije ili impotencije. Polni identitet „počinioca“, koji je i prva sugestija da je persona žena, ujedno je i prvi nagoveštaj da je ova pesma ipak nešto više od još jedne tipične danovske odbrane „slobodne“ ljubavi, jer joj je na ovaj način pridodat i ženski protest protiv stare krivde, po kojoj neverni muškarci pravo na tu istu nevernost uskraćuju ženama.

No, baš kao da ove osobenosti (pa ni svog pola, iz kojeg osobenost i proizilazi) nije svesna, persona nastavlja tipični protest protiv ograničenosti broja ljubavnih partnera. Razrađujući već sugerisanu „neprirodnost“ porobljavanja ljubavi, ona se, kao tipičan

3 Upravo zbog te njihove osobenosti neki istaknuti proučavaoci Danove poezije izneli su sumnje u pogledu Danovog autorstva dve od ovih pesama – „Sapfo Fileni“ i „Ljubav prema sebi“ (Gardner 1965: 223).

4 „One might but one man know“ (str. 23, stih 6); svi citati Danovih pesama dati su prema Booth (2002). Glagol „zna“ (*know*) ima seksualne konotacije i izvan konteksta pesme: on je u Danovo vreme imao dodatno značenje „seksualnog opštenja“; u tom značenju ga je koristio i Šekspir i drugi Danovi savremenici, dok ga je Dan u istom smislu koristio i u 15. stihu pesme „Nemaniša“ (*The Indifferent*).

Danov ovidijevski subjekt,⁵ okreće svetu oko sebe da bi u njemu našla potvrdu za svoje stavove, jer sva priroda se rukovodi principom slobode:

Je li Suncu, Mesecu, il' zvezdama zakonom zabranjeno
 Da se smeše il' svetlost zajme kome im volja?
 [...]
 Zveri udovštine ne gube
 Iako nove ljubavnike odaberu.⁶

„Planetarna metafora“ daje erosu karakterističnu danovsku dimenziju „astronomskog“ i „kosmološkog“, dok Danu svojstvena forma retorskih pitanja dodaje emotivni intenzitet subjektovoj tiradi. Činjenica da Sunce, Mesec i zvezde svetlost ne daju nego *zajme*, znači da je ta svetlost (to jest, ljubav) data na određeno vreme, *privremeno*, a ne jednom zauvek. Svega dva detalja možda donose specifično ženske tonove: 1) „smešenje“ — koje ima konotacije koketnosti kao specifično ženskog pristupa ljubavi i 2) upotreba pravnog termina „udovština“ (*jointure*), koji se odnosi na deo imovine koji muž prepisuje ženi, i koji joj predstavlja neku vrstu garancije da će imati od čega da se izdržava ako ostane udovica. Takvu vrstu garancije je žena gubila u slučaju da počini preljubu (Booth 2002: 295), pa se i uvođenjem termina „udovština“ ponovo *sugeriše* (ali još uvek ne eksplicira) ženska perspektiva.

Ova strategija, prepoznata kao „Danovo namerno odlaganje obznane pola“, rezultuje neizvesnošću čitaočevog prepoznavanja polne pripadnosti persone (Coren 2006: 236: „Donne's deliberate withholding of the declaration of gender“). Naravno, kako je već pokazano, u pesmi i pre ovog stiha ima naznaka da je persona žena, a to što Dan odlaže ili uskraćuje eksplicitno objašnjenje jeste i deo njegove poetske strategije uopšte. Ipak, činjenica da subjektov pol u ovoj pesmi lako promakne čitaocima,⁷ još jedan je znak da su i pesma i slika ljubavi koju pruža zapravo u velikoj meri tipični.

Preostali deo pesme potvrđuje ovaj utisak o njenoj tipičnosti. U poslednjoj strofi eros se poistovećuje sa putovanjem i otkrivanjem novih zemalja, čime se ilustruje Danovo karakteristično viđenje ljubavi kao stalnog otkrivanja novog: „ko je ikad opremio lep brod da u luci leži, / i ne traži nove zemlje ili trguje s njima“⁸, *pita persona*. Muška perspektiva provejava iz stihova u kojima se zatim tvrdi da „dobro nije dobro, sem ako ga / Hiljadu njih ne poseduje, / Već od pohlepe propada“⁹. Koren smatra da u ovim stihovima postoji naglašena semantička ambivalentnost reči „dobro“, kao

5 Istim argumentima „prirodnosti“ slobodne ljubavi služi se, na primer, muški subjekt Danove elegije „Raznovrsnost“ (*Variety*) u stihovima 1–14. Isto je i u elegiji „Promena“ (*Change*) u stihovima 11–14, 19–22 i 31–35; elementima iste argumentacije (doduše u izmenjenom, ali i dalje ovidijevskom kontekstu) služi se i (muški) subjekt pesme „Oproštaj s ljubavlju“ (*Farewell to Love*) u stihovima 21–23.

6 „Are sun, moon, or stars by law forbidden / To smile where they list, or lend away their light? [...] Beasts do no jointures lose / Though they new lovers choose“ (str. 23, stihovi 8–9 & 12–13).

7 Promakao je, čini se, i Endriassenovoj (Andreasen 1967: 86–87). Istu grešku u tumačenju pesme čini lik iz romana *Krasnopisac* Edvarda Doksa: „... „Zasužnjena ljubav“ je jedna od transparentnijih pesama Džona Dana: nekakav muškarac grdi sužanjstvo vernosti“ (“Confined Love” is one of John Donne's more transparent poems: a man railing against the confinement of fidelity“ (Docx 2003: 18)).

8 „Who e'r rigg'd fair ships to lie in harbours, / And not to seek lands, or not to deal with all?“ (str. 23, stihovi 15–16).

9 „Good is not good, unless/ A thousand it possess,/ But doth waste with greediness“ (str. 23, stihovi 19–21).

potencijalnog sinonima za „valjano“, ali i mogućeg ekvivalenta „dobra“, u smislu materijalnog poseda (Coren 2006: 235). Čak i ako se ova pretpostavka odbaci, termin „posedovati“ dovoljno je bogat konotacijama koje muškarca i ženu postavljaju u, za Danovu erotologiju, tipičan odnos posednik – posedovano, odnosno, u krajnjoj liniji, subjekat – objekat. Isto tako, praktična upotrebna vrednost kao merilo valjanosti ljubavi, još jedan je karakterističan element Danove filozofije promiskuiteta, koji najverovatnije vodi poreklo od Ovidija: „mjed se od upotrebe sja, odjeću treba dobro nositi, zapuštenu nastambu izjede ružna plijesan: lijepo tijelo, ako ga ne prepustiš i ako ga nitko ne vježba, ono ostari“ (Ovidije 1973: 34).

3. „OSVIT DANA“

Iako se generalno prihvata kao Danova, netipična „mekoća“ pesme „Osvit dana“ bila je povod da se i njena autentičnost dovede u sumnju (Grandsen 1954: 54), iako, kao što je to Gardnerova već primetila, i druge Danove pesme o ženskoj ljubavi imaju neobično umiren ritam i neuobičajeno su nežne (Gardner 1965: xlviii). U tom smislu, kao poetski monolog ženskog subjekta, pesma „Osvit dana“ otišla je za korak dalje od „Zasužnjene ljubavi“.

Ova pesma prikazuje nevoljni rastanak dvoje ljubavnika u zoru – situaciju koju su obrađivale provansalske albe. Smit tvrdi da su albe provansalskih pesnika iz 12. veka često imale žene za govornike (Smith 1971: 365), dok Grison navodi da je, uopšteno govoreći, u tradicionalnim narodnim pesmama elizabetinskog doba, za razliku od dvorskih, persona često bila žena (Grierson 1912: II, 22). Dan se već ranije okušao u ovoj formi, albama u kojima su subjekti muškog pola (na primer, „Dobro jutro“ (*Good Morrow*) i „Izlazak Sunca“ (*Sun Rising*). Kao i u „Izlasku Sunca“, i u pesmi „Osvit dana“, ljubav je prikazana u kontekstu sukoba intimnog i javnog, privatnog i poslovnog, premda je način na koji se taj sukob doživljava i izražava, ipak, donekle različit.

Sukob o kome je reč isprva je naznačen kontrastom noći i dana, gde se noć podrazumeva kao vreme za ljubav, a dan kao vreme za svakodnevne poslovne obaveze. U obe Danove albe, međutim, subjekti smatraju svoju ljubav dovoljno snažnom i za svetlost dana. I u jednoj i u drugoj pesmi govornici se služe logičkim argumentima u prilog ovoj tezi, ali je govornica „Osvita dana“ nežnija i manje ekstravagantna u svojoj argumentaciji, pa čak i manje uverena u njenu valjanost. Ne samo da se u njenom iskazu oseća nesigurnost, već i zebnja i ponešto očajanja, jer ona kao da podsvesno zna da vodi unapred izgubljenu bitku. U njenoj argumentaciji ima nežnih emocija (koje je Dan izgleda smatrao primerenijim ženskom viđenju erosa), pa čak i ispovednih elemenata, što nije naročito karakteristično za Danovu poeziju – makar ne onu koju nazivamo ovidijevskom: „...[ja] sam, pošto mi je dobro, rada da ostanem, / a srce svoje i čast volim tako / da ne bih od onog ko ih ima, da idem“¹⁰. Ovi stihovi doprinose i identifikaciji vrste ljubavi o kojoj pesma govori: srce koje zaljubljena daje voljenom prepoznatljiva

10 „...being well I fain would stay, / And that I loved my heart and honour so / That I would not from him, that had them, go“ (str. 13, stihovi 10–12).

je transpozicija petrarkističkog motiva, kojim se Dan i ranije služio.¹¹ S druge strane, pominjanje *časti* se može dovesti u vezu i sa seksualnom inicijacijom govornice, a mogućnost takvog tumačenja ponovo naglašava specifičnost ženske pozicije u ljubavi.

I završnica pesme sadrži neke specifičnosti ženskog pogleda na ljubav; najpre, žena iz 16. ili 17. veka je morala imati sasvim specifičan odnos prema zaposlenju, kao gotovo isključivo muškoj delatnosti. U tom smislu, sukob intimne ljubavi i javnog sveta dobija novu, žensku dimenziju i utoliko što se posebno usredsređuje upravo na sukob između poslovne dimenzije javnog života i ljubavi: „onaj ko posao ima, a ljubav vodi, isti / greh čini k'o kad se oženjen čovek udvara“¹².

Endriassenova tumači ove stihove u svetlu navodne svesti muškog ljubavnika o grešnosti ljubavi, te težnje da se od nje otrgne tako što će se posvetiti poslu (Andreasen 1967: 114). Muški ljubavnik se, smatra ona, jednostavno vodi ovidijevskim uputstvom za nalaženje *remedia amoris* (Andreasen 1967: 114):

...poslušaj moje savjete i prije svega izbjegavaj besposlicu. Ona te nagoni na ljubav; ona čuva ono što je učinila; ona je uzrok i hrana tomu zabavnu zlu. Ukloni besposlicu i propade Kupidonov luk [...] ti koji tražiš kraj ljubavi (jer ljubav se pred poslom povlači), posla se lati i bićeš siguran. (Ovidije 1973: 185)¹³

No, pesma ipak ništa eksplicitno ne kaže o ljubavnikovim skrivenim motivima: time se opet sugerše „primat“ ženske perspektive, usled koga muškarčevi stavovi i osećanja ostaju potisnuti ili tek nagovešteni, baš kao što je to slučaj sa ženom i njenim mišljenjima u pesmama u kojima su subjekti muškog pola.

4. „SAPFO FILENI“

Pesma „Sapfo Fileni“, kako se već iz naslova može naslutiti, govori o *ženskoj homoerotskoj ljubavi*, koja se definiše u kontekstu dve književne tradicije – jedne, koju je započeo Ovidije i druge, čiji je izvor Sapfo sa Lezbosa. Naime, smatra se da je ova pesma modelovana po ugledu na Ovidijeva *Pisma legendarnih ljubavnica*, pa se obično svrstava u žanr *herojske epistole* (Grierson 1912: 91), dok se istovremeno misli da u pesmi postoje verbalni odjeci Sapfine poezije (Stinger 2000: 973).¹⁴ U pogledu odnosa prema ljubavi, „Sapfo Fileni“ je ipak bliža Ovidijevoj „Safa Faonu“ (Ovidije 2006: XV), jer se, kao i Ovidijeva pesma, bavi preispitivanjem relativnih vrednosti heteroseksualne i homoerotske ljubavi. Iako se u Ovidijevoj pesmi prednost daje heteroseksualnoj ljubavi, u njoj se jasno stavlja do znanja da je Sapfo, pre nego što je upoznala legendarnog skeledžiju, bila opredeljena za homoerotsku ljubav. Štaviše, i lepota Faonova dovodi

11 Npr. u pesmama (muških subjekata) „Zaveštanje“ (*The Legacy*) i „Slomljeno srce“ (*Broken Heart*).

12 “Must business thee from hence remove? / O! that’s the worst disease of love, [...] He which hath business, and makes love, doth do / Such wrong, as when a married man doth woo” (str. 13, stihovi 17–18).

13 U engleskom prevodu gospodina Tejta (*Tate*), navedeni deo teksta predstavljaju stihovi 141–150 (Ovid 2003: 209).

14 Sapfina poezija je prevedena i kod nas, ali je u tom prevodu teško pronaći bilo kakve verbalne sličnosti sa Danovom pesmom; vidi Sapfo (1961).

se u vezu sa lepotom žene: „sam imaš, drski, svojstva mnogih žena“ (Ovidije 2006: XV-2). Međutim, Sapfina poezija ne govori otvoreno o *erotskoj* ljubavi dve žene, a optužbe da je ona sama bila *tribada*, to jest, „ženoložnica“, koje su promovisali atinski komediografi i pomenuta Ovidijeva pesma, verovatno su neistinite (Đurić 1972: 197-198). To što se u „Sapfo Fileni“ Sapfo uzima za ženoložnicu, ipak ukazuje na Ovidija kao pravi okvir za proučavanje erotoloških implikacija ove pesme. U prilog ovome ide i činjenica da je u renesansnoj Engleskoj Ovidijeva slika Sapfinog karaktera bila dominantna (Grise 1996: 41).

Kako je istakao Džon Keri (*John Carrey*), ovo je prva pesma na engleskom koja govori o ženskoj homoerotskoj ljubavi (Stinger 2000: 964), ali nije opšte prihvaćeno mišljenje da ona razbija ljubavne tabue. Holstan (*Holstan*) primećuje da se Dan koristi „represivnom patrijarhalnom periodizacijom“ („repressive patriarchal periodization“ Stinger 2000: 965) ženske homoerotske ljubavi. On smatra da je Dan, stavivši pesmu u usta Sapfe, sveo ovu vrstu ljubavi na puku literarnu aluziju (Stinger 2000: 965). U tom smislu, Holstan se s pravom pita koliko bi različit bio doživljaj ove pesme kad bi govorila o ljubavi „Džoan“ prema „Džuliji“ (Stinger 2000: 965), odnosno, kad bi bila lišena književno-istorijskog podteksta. Međutim, bez obzira na stepen liberalnosti koju ova Danova pesma pokazuje u odnosu na žensku homoerotsku ljubav, činjenica je da se u njoj vrši svojevrsna inverzija faza u razvoju sapfičke ljubavi koji je prikazao Ovidije: umesto da progresija vodi od sapfičke ljubavi kao prolazne i privremene ka heteroseksualnoj kao prirodnoj i zreloj, Danova Sapfo prelazi put od heteroseksualnosti do homoerotizma:

...Toliko si lepa
Da su bogovi, kad bogove s tobom uporedim,
Tim poređenjem počastvovani...
[...]
Takav beše mi Faon jedno vreme, ali nikad neće biti
K'o što ti beše, k'o što jesi, i, o, bićeš doveka.¹⁵

Tačnije bi bilo reći da argumenti koje Sapfo navodi predstavljaju izlaganje u odbranu superiornosti homoerotske ljubavi nad heteroseksualnom. Prvi argument u prilog te superiornosti je *jednakost*, odnosno *sličnost* učesnika ljubavnog odnosa. To odsustvo različitosti implicitno podrazumeva i odsustvo podređenosti položaja žene u odnosu na muškarca. Drugi argument stavlja *promenu*, kao značajan problem u Danovoj erotologiji, u novi kontekst: napominjući da dečaku sa kojim se njena ljubavnica možda „igra“ preta promena, Sapfo u stvari projektuje njegovu podložnost promeni na ljubav koja se sa njim ostvaruje. Kao i on, i ta ljubav će morati da prođe kroz period puberteta, adolescencije itd. (Stinger 2000: 976), i postajaće sve grublja. Sapfo posebno insistira na *grubosti* heteroseksualne ljubavi, te zato ona svoj argument i počinje sa *dečakom*, jer je on, budući sličan devojci, gotovo prihvatljiva alternativa. No, s obzirom na „privremeni“ karakter i ta alternativa je nezadovoljavajuća.

15 " ...thou art so fair, / As, gods, when gods to thee I do compare, / Are graced thereby... [...] Such was my Phao awhile, but shall be never, / As thou wast, art, and, oh, mayst thou be ever" (str. 89, stihovi 15-17 & 25-26).

Ovidijevskom „poljoprivrednom“ metaforom kojom određuje ženu kao Raj kome nije potrebno nikakvo „oranje“ (muškarca), Sapfo ponovo potencira problem položaja žene kao objekta, a ne subjekta ljubavi, ali istovremeno osporava tezu neoplatonske erotologije, po kojoj je žena nesavršeno biće, koje teži postizanju savršenstva u sjedinjenju sa muškarcem. Naime, izlišnost muškarca u ovom smislu postaje dokazom ženinog savršenstva. Za Dana karakteristično dovođenje tog savršenstva / samodovoljnosti žene do krajnosti, nužno vodi *autoerotizmu*:

Moje dvoje usana, očiju i butina se od tvojih dvoje razlikuju,
 Ali onako kako se tvoje jedne od drugih razlikuju,
 [...]
 Sličnost začinje tako neobičnu samolaskavost,
 Da kad sebe dodirujem čini mi se da to činim tebi.
 Sebe grlim, i sopstvene ruke ljubim
 I zaljubljeno se sebi za ovo zahvaljujem.¹⁶

Ljubav prema sebi može se smatrati i sporednim produktom renesansne teorije o jedinstvu, stapanju i identifikaciji ljubavnika.¹⁷ Danova erotologija je svakako i drugde zaokupljena ovim problemom: Keri smatra da je Dan težio da prikaže tako potpun spoj ljubavnika, da se njime dva identična identiteta stapaju u jedan, što je spoj koji je nemoguće ostvariti, osim sa dva potpuno ista tela (Stinger 2000: 964). U tom smislu, sugerije on, Sapfina homoerotska ljubav (a posebno autoerotizam koji iz nje proističe) mogla se Danu učiniti kao odgovarajuće rešenje tog problema (Stinger 2000: 964). Naravno, narcisoidnost i autoerotičnost kao krajnji dometi ženske homoerotske ljubavi mogu se tumačiti i kao način da se ukaže na izopačenost i apsurdnost takve ljubavi.

5. „SAMOLJUBLJE“

I u poslednjoj od četiri pesme o ženskoj ljubavi, naslovljenoj „Samoljublje“, Dan se dotiče koncepta ljubavi prema sebi. Uprkos ovom danas opšteprihvaćenom naslovu, koji joj je Ser Edmund Čejmbers (*Sir Edmund Chambers*) dao 1896. godine (Clements 1996: 47), ni ova pesma ne govori o ljubavi prema sebi kao o posebnom vidu ljubavi ili osnovi za svaku drugu vrstu ljubavi. Simptomatično, samoljublje se u pesmi pojavljuje tek na kraju, kao poenta.¹⁸ Zapravo, kao što subjekt pesme „Nemaniša“ (*The Indifferent*) iznalazi razloge da voli sve žene, govornica ove pesme iznalazi razloge da ne voli ni jednog muškarca (Booth 2002: 304). Zato se, u nedostatku muškarca kao odgovarajućeg objekta ljubavi, govornica okreće ljubavi prema sebi.

16 “My two lips, eyes, thighs, differ from thy two, / But so, as thine from one another do [...] Likeness begets such strange self flattery, / That touching myself, all seems done to thee. / Myself I embrace, and mine own hands I kiss, / And amorously thank myself for this” (str. 90, stihovi 45–46 & 56–59).

17 Motiv identifikacije dvoje ljubavnika je čest i u Šekspirovim sonetima: „To tebe – moje drugo ja – tad slavim / i svoj lik stari tvojim likom pravim“ (Šekspir 2002: 68). Istim ili sličnim motivom se Šekspir poslužio i u sonetima XX, XXXIX, XLII, CXXXIII i CXXXIV.

18 Štaviše, samoljublje je poslednja reč u pesmi. Pre toga se ne pominje.

Dakle, ljubav prema sebi se ponovo prikazuje kao poluozbiljna *alternativa* heteroseksualnoj ljubavi: ni u ovoj pesmi nema ozbiljnijeg razmatranja fenomena ljubavi prema sebi, već se ovaj pojam u njoj pojavljuje kao visprenom razrešenje problema koji proističu iz navodnih nedostataka heteroseksualne ljubavi.

6. ZAKLJUČAK

Sobzirom na 1) „provejavanje“ perspektive prurušenog muškarca (posebno u pesmi „Zasužnjena ljubav“), 2) podudaranje erotoloških situacija, argumenata i postulata sa onima iz Danovih „androcentričnih“ pesama (u pesmama „Zasužnjena ljubav“ i „Osvit dana“), 3) svedenost potencijalno istinski posebnog na literarnu aluziju ili vežbu („Sapfo Fileni“) i 4) preobličavanje u komično-visprenu „egzibiciju“ – svojevrsnu gimnastiku intelekta („Sapfo Fileni“ i posebno „Samoljublje“), nameće se zaključak da ove četiri pesme nemaju dovoljno samosvojnosti da bi se na osnovu istih mogla u značajnijoj meri revidirati Danova erotologija kao celina: one ili repliciraju ili blago modifikuju već ustanovljene erotološke norme, a onde gde poseduju više individualnosti pokazuju se kao postuliranja poluozbiljnih i ekstremnih alternativa istoj ustanovljenoj erotologiji. S druge strane, „posebnosti“ ovih pesama koje se ogledaju u 1) detaljima koji sugerišu specifičnost ženske pozicije u ljubavi, 2) nežnosti tona, osećanja i argumentacije, kao i 3) istraživanju novih mogućnosti interpretacije poznatih erotoloških postulata, ipak predstavljaju možda i logičan dodatak ili ekstenziju Danove „šarolike“ poetske erotologije. Vrednost ovih pesama treba tražiti u njihovom doprinosu raznovrsnom, živopisnom i visprenom načinu na koji je Dan pristupao temi ljubavi.

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SUMMARY

FEMALE PERSONAE IN THE CONTEXT OF DONNE'S EROTOLOGY

The paper examines four female persona poems by John Donne with a view to ascertaining the degree in which they conform to or differ from the patterns of Donne's erotology as established within the larger body of his (male persona) poetry. The analysis shows that erotological implications of these poems are mainly slightly modified attitudes of Donne's male persona poems, or extreme and half serious alternatives to the erotological positions of the male persona poems. Hence, their importance is by no means ground breaking inasmuch as they do not offer enough to justify a full-scale refocusing of Donne's erotology; their significance rather lies in the fact that they do add some special colour and variety to Donne's heterogeneous approach to the theme of love.

KEYWORDS: female, subject / persona, love, eros, erotology.

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■ GREJEM GRIN KAO „KATOLIČKI PISAC“ U SRPSKOJ KNJIŽEVNOJ KRITICI

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Ovaj rad bavi se recepcijom Grejema Grina kao „katoličkog pisca“ u srpskoj književnoj kritici i karakteristikama Grinovog dela, na koja je srpska kritika posebno obratila pažnju. Od ranog romana *Čovek iznutra* sve do *Gubavih duša* provlači se kroz sva njegova dela opsesivna tema po kojoj je čovek od rođenja osuđen na propast zbog greha, koji možda nije ni počinio. Ta tema je data obično u vidu hajke na glavnog protagonistu. Svi srpski kritičari ističu činjenicu da se preobratio u katoličku veru i da su religiozni elementi dominantni u nekim romanima. Po nekim kritičarima, glavni nedostatak njegovog stvaralačkog postupka jeste činjenica da pisac gubi nužno poštovanje prema ljudskom životu i to se dešava zato što pisac dopušta da katolička dogma dominira. To se, na sreću, ne dešava u njegovim najboljim delima. Grin je u svojim romanima uspeo da postane rečiti izvestilac o naravima svog vremena, pa su zbog toga njegova dela neprekidno objavljivana na srpskom govornom području od pedesetih do osamdesetih godina XX veka. Intenzivna kritička delatnost pratila je njegovo stvaralaštvo tokom šezdesetih i osamdesetih godina XX veka.

Ključne reči: preobraćenje u katoličku veru, hajka, greh, katolička dogma, žrtva, religiozno osećanje, ljudski postupak.

1. UVODNI DEO: GREJEM GRIN KAO KATOLIČKI PISAC

Prvih decenija XX veka grupa engleskih pisaca odlučila je da pređe u katoličku veru, jer su želeli da katolici budu više u centru pažnje intelektualnog života na Zapadu i jer su imali želju da u svojim delima zastupaju principe i učenja katoličke crkve. Ta grupa pisaca poznata je pod nazivom „katolički pisci“ i njeni najpoznatiji predstavnici su: Grejem Grin, Ivlin Vo i G. K. Česterton. Postoji više razloga zašto je Grejem Grin u svojoj

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dvadeset i drugoj godini prihvatio katoličku veru. Neposredan povod za preobraćenje u katoličanstvo bilo je poznanstvo sa Vivijen Dejrel Brauning, devojkom koja je i sama prešla u katoličku veru. Venčali su se, brak nije potrajao, rastali su se, ali se nikada nisu razveli zbog katoličke vere. Međutim, razlozi za prelazak u katoličanstvo mnogo su dublji i ozbiljniji. Neki kritičari razlog za ovaj Grinov čin nalaze još u njegovom detinjstvu. Odrastao je u neprijatnoj sredini, u domu upravitelja engleskog koledža, u kojoj se sputava mašta i zauzdavaju emocije. Sam Grin pominje te traume kao sudbonosne za svoj razvitak. U školi, u kojoj je njegov otac bio direktor, drugi učenici su ga maltretirali, kinjili i mučili. Proganjao ga je strah od nekog ko stoji iza vrata prekrivenih zelenom čojom, strah od sveta koji počinje iza tih vrata koja odvajaju roditeljski dom od škole. Kao protestant, on je vaspitan na prakticističkim principima zvanične engleske crkve, koja ima funkciju i oblik svetovne, a ne duhovne ustanove. Ne treba da čudi što je on u katoličkoj veri, njenim preciznim dogmama, mističnoj pompi, principu transupstancije našao nešto što ga je emocionalno privuklo, što mu je pružilo zaštitu od straha od nepoznatog što je vrebalo iza vrata, od čega ga protestantska vera nije umela odbraniti. Zbog toga je Grin, kao osnovnu koncepciju, usvojio premisu da je čovek osuđen od rođenja za greh koji možda i nije počinio, ali koji treba da ispašta. Drugi razlog se može pronaći u njegovoj mladosti, kada je reagovao spontano i nesvesno na atmosferu fašističko-nacističkih progona, hajki na čoveka i talas obespravljenosti, koji je polako, ali nezadrživo, preplavio čitavu Evropu i doveo do Drugog svetskog rata. Prihvatanje katoličke vere kao rešenja značilo je okretanje od gorućih društveno-političkih tema, a to je imalo za posledicu potenciranje osećanja krivice. Da je Grin osećao težinu situacije u zemlji i u svetu, pokazuju njegova rana dela u kojima istupa kao romantično nastrojeni humanista, a ne kao katolik. Godine 1931. završava se taj romantično-humanistički period, jer je pet godina ranije primio katoličanstvo, koje je sve više zaokupljalo njegov intelekt, pošto je Grin, po sopstvenim rečima, katoličanstvo prihvatio intelektom, a ne emocijama (Brkić 1981:120). Njegovo nesnalaženje u savremenom svetu, bekstvo od teških problema, prepuštanje emocijama da na njih reaguju, povlačili su Grina u sve dublji pesimizam, koji bi se mogao definisati Dekartovom konstatacijom koju je Grin karikirao: „Osećam se neprijatno, prema tome postojim“ (Marković 1961: 361). U njemu se polako formirala tako mračna predstava o čoveku i životu da je tek uključivanjem Boga mogao da u svom unutrašnjem mraku nađe smisao.

S obzirom da je Grin primio katoličku veru još 1926. godine, ne treba da čudi što je teološki dogmatizam i uticaj katoličke vere posebno uočljiv u delima nastalim do kraja Drugog svetskog rata, u romanima *Brajtonska stena* (*Brighton Rock*, 1938), *Moć i slava* (*The Power and the Glory*, 1940), *Sušтина stvari* (*The Heart of the Matter*, 1948). U delima kasnije faze, nastalim nakon Drugog svetskog rata, u romanima *Naš čovek u Havani* (*Our Man in Havana*, 1958), *Tihi Amerikanac* (*The Quiet American*, 1955) i *Ljudski faktor* (*The Human Factor*, 1978), uočljiv je piščev interes za pitanja međunarodne politike i špijunaže, i piščevo izražavanje levičarskih uverenja. U periodu koji je prethodio ratu u Vijetnamu, on objavljuje roman *Tihi Amerikanac*, u kojem proročki ukazuje na činjenicu da je naivan i kontraproduktivan američki stav i politika koju su SAD vodile u odnosu na Vijetnam. U godinama posle Drugog svetskog rata, Grin je oštro kritikovao američki imperijalizam i podržavao je kubanskog vođu Fidela Kastru, koga je i lično upoznao.

2. GREJEM GRIN U SRPSKOJ KNJIŽEVNOJ KRITICI

Prelazak pisca u katoličku veru u protestantskoj Engleskoj je događaj koji, sam po sebi, privlači veliku pažnju, a činjenica da je promena vere uticala i na književno stvaralaštvo tog pisca samo daje dodatnu težinu i povećava važnost tog događaja. Vida Marković i Aleksandar Stefanović isticali su Grinovo uverenje da su svi pisci modernizma, nakon Henrija Džejmsa, izgubili religiozno osećanje. Grinov umetnički razvoj otkriva njegov pokušaj da se u engleski roman vrati upravo to religiozno osećanje i osećanje važnosti ljudskih postupaka. Grin je verovao da svoju dramsku moć roman može da postigne ukoliko se ovom žanru vrati religijski element, svest o dramatičnoj borbi, koja se odvija u čovekovoju duši između dobra i zla, greha i milosti, spasenja i prokletstva (Stefanović 1966: 303). Svetozar Brkić ističe da Grin postupke svojih junaka, posebno u „katoličkim romanima“, *Brajtonska stena*, *Moć i slava*, *Sušтина stvari*, odmerava merilima koja diktiraju Deset zapovesti i da su ličnosti duboko prožete njima. Teološki dogmatizam, ponekad, oblikuje tok dela, na štetu umetničkog integriteta kao što se to može primetiti u romanu *Čovek iznutra* (*The Man Within*, 1929). U ovom romanu od realnog života pisca odvaja vera u Boga, jer on sve upornije pokušava da svoj doživljaj sveta i života uskladi sa svojom katoličkom koncepcijom. Grinovo versko osećanje umanjuje značaj ljudskog postojanja, jer realistički elementi, oštra društvena kritika ustupaju mesto melodramskom prikazivanju borbe koja se u romanu vodi, ne između ljudi, niti u realnom svetu, nego u duši čoveka (Brkić 1981: 121). Motiv hajke je i dalje dominantan, ali se odigrava u samom čoveku. Vida Marković smatra da sa ovakvih pozicija, Grin ne može u potpunosti da razvije ni svoje ličnosti, ni svoja shvatanja, što je glavna mana ovog romana. U romanu *Gubave duše*, Vida Marković smatra da vera u Boga, posebno vera u božje žrtvovanje za ljudski rod, sputava Grina da direktno i slobodno postavi pitanje koje nosi u sebi, gde i na kojem mestu smo u prošlosti krenuli krivim putem i stigli do ivice propasti, do situacije u kojoj sudbina sveta visi o koncu, sveta kojeg razdire trka za sticanjem materijalne koristi, sveta na ivici ekonomske bede, u kojem su kapitulirale moralne vrednosti. Međutim, u najboljim delima, religiozni motiv pridonosi dramatičnom predočavanju egzistencijalne problematike kojom se pisac u romanu bavi. Stoga, u romanima *Brajtonska stena* (1938), *Moć i slava* (1940) i *Sušтина stvari* (1948), umesto da katolički Bog izazove deformaciju likova i da ih iskrivi prema dogmi katoličke crkve, on sam doživljava transformaciju. U nesvesnoj dilemi koga da izneveri, umetnik izneverava Boga u korist punoće i verodostojnosti likova i stvarnosti koju rekreira. U romanu *Brajtonska stena*, pisac najmanje izneverava Boga, jer staje na stranu zločinca Pinkija i njegovog katoličkog Boga, nasuprot Idi, predstavniku racionalističke društvene pravde, koja zna šta je „dobro“, a šta je „zlo“. Međutim, Grin smatra da samo Bog može znati šta je zlo i pisac je dosledan tmurno shvaćenom katoličanstvu, prema kome i najveći zločinac može da izbegne paklene muke posle smrti, ako se pokaje i vrati Bogu. Zbog svega ovoga likovi se, na mahove, pretvaraju u simbole pomoću kojih umetnik prenosi svoje teze i upravo zbog nametnute teze ovo delo gubi. Glavni lik Pinki, ipak, iz simbola prerasta u živu ličnost, jer u romanu ipak umetnik pobeđuje. Grin je uspeo da to postigne izvanredno konstruisanom pripovešću i stvaranjem atmosfere koja daje punoću njegovim likovima, koji su samo nagovešteni. U drugom romanu *Moć i slava*, pisac u znatno većoj meri izneverava katoličkog Boga, jer dopušta da Bog

pretrpi neobičnu transformaciju, primivši na sebe sve dobro i sve zlo i postavši neka vrsta krivca za sve, za to što ljudi žive u bedi i neznanju jer se sveštenik trudi, kao božji predstavnik, da ljude zadrži u takvom stanju da bi ih vezao za Boga i religiju. U trećem romanu, *Sušтина stvari*, Bog je izneveren u potpunosti, jer postaje direktan neprijatelj i mučitelj čoveka. Ovde težnja za katoličkom dogmom doživljava poraz jer Bog nije milostiv ni sklon praštanju, već je neumoljiv i kažnjava čoveka za sve njegove slabosti, pa i za preteranu ljubav i sažaljenje. Pisac žrtvuje Boga, a ne glavnog lika Skobija, Bog postaje krivac, a Skobi preuzima ulogu Boga, preuzima na sebe sve grehe i žrtvuje svoj život. U romanima u kojima se pisac bavi pre etičkim nego religioznim problemima, i u kojima rešenje ne traži u veri već na društveno-političkom planu, kao u delu *Tihi Amerikanac*, likovi nisu uspeli tvorevine, jer postaju predstavnici određene ideologije, a pisac ne uspeva da nađe rešenje problema koje nameće situacija savremenog čoveka. Zapravo, kada se ne bavi religijom, pisac kao da oseća da nema dovoljno prostora da razvije svoju maštu i izrazi svoja ubeđenja, a njemu izgleda smešno da uopšte traži rešenje u okvirima ljudskih društvenih funkcija (Marković 1961: 363).

Svi kritičari isticali su da je u njegovim romanima dominantan motiv hajke, atmosfera potere i straha, kojima odgovara moralna razapetost i potreba da se čovek opredeli u odnosu prema Bogu. Kritičari su, takođe, isticali da je pozornica Grinovih romana najčešće predgrađe velegrada, zapuštene ulice, mračni sutereni, zadnja dvorišta, kuće sa kojih opada malter i boja i da se tim sumornim pejzažom kreću ljudi sa dna, društveni otpad, ispijeni, bledih lica, koji gamižu ulicama bežeći od drugih ljudi, ali i od samih sebe. Kritika je, takođe, isticala u prvi plan Grinovu sposobnost oštrog zapažanja, stil kojim uspeva da održi na visokom nivou intenzivnost radnje, osetljivost za atmosferu, naročito za različite vidove modernog života u Engleskoj, koji je Grin među prvima uspeo da uhvati i obradi i zbog čega se svrstava u prvi red jedne književne generacije, kojoj pripadaju Elizabeta Bouen, Henri Grin, Vilijam Golding, Ričard Hjuž, Lorens Darel. Bio je pisac koji je u svojim romanima našao instrument za ispitivanje naravi svoga vremena i onoga što je tragično i ukleto u njemu (Marcus 2004: 495). Smatra se da se on svojim romanima, *Brajtonska stena*, *Moć i slava* i *Sušтина stvari*, može porediti sa Kafkom, Odom i Foknerom.

3. SRPSKI KNJIŽEVNI KRITIČARI O GREJEMU GRINU TOKOM SEZDESETIH GODINA XX VEKA

Grinov roman *Gubave duše* objavljen je 1961. godine, a za ovaj roman Vida Marković napisala je pogovor „Dilema savremenog čoveka u delu Grejema Grina“ (Marković 1961: 361-370). Ona uočava niz nedoumica koje izviru iz ovog romana: šta Evropljane goni iz njihove sredine? Otkud želja da s njom zauvek prekinu, da se izgube u za njih stranom svetu i tamo završe svoje svesno postojanje? Da li mogu da pronađu lek koji traže, stvore neku harmoniju i prožive u teško stečenom miru ostatak svog veka? Glavni junak romana nosi simbolično ime Query, a reč 'query' na engleskom znači pitanje. On živi u nekoj vrsti stupora, verujući da je zauvek izgubio sposobnost da u bilo čemu učestvuje, da se za bilo šta zainteresuje, da se raduje i smeje. On je arhitekta, koji je porušio sve mostove iza sebe. Osetio je prazninu života u tolikoj meri da je i nekadašnju veru u

Boga, u čiju čast i slavu je podizao čuvene katedrale, doživeo kao najveću pretnju za sopstvenu ličnost. Stiže u Afriku, gde njegov život dobija smisao, učestvujući u gradnji bolnice za obolele od lepre. Elan lekara posvećenog svom pozivu, predanost sveštenika, koji s bolnicom saraduju, pružaju atmosferu potrebnu za njegovo ozdravljenje.

Potom kreće nova lavina pitanja: da li bi glavni junak ozdravio u tolikoj meri da bi mogao da se vrati u Evropu? Da se vratio, da li bi stekao dovoljno snage da se suoči sa sobom kakav je nekada bio, ili bi, kao slučajevi izlečeni od lepre, ostao unakažen i tako vezan za život oko bolnice, za svet koji ga prihvata i kome unakaženost ne pada u oči? Vida Marković smatra da su to pitanja na koja Grin ne odgovara, i na koja bi, sudeći po njegovim delima koja je objavio do 1961. godine, teško umeo da odgovori. Razlog za to je činjenica da Grinovi junaci obično stradaju i pre nego što im se ukaže prilika da se suoče sa samim sobom. Svet iz koga je Grinov junak pobegao prodire sve do bolnice u Africi, njegov identitet je utvrđen i njegov mir nestaje. Rasplet, bez dovoljno opravdanja, vodi ka tragičnom završetku. Umesto odgovora, roman se završava ubedljivim znakom pitanja.

Pitanje koje je posebno mučilo Grina glasi: zašto Evropljani koji su doživeli brodolom u svojoj civilizaciji traže leka na drugom kontinentu? Vida Marković smatra da je u romanu *Gubave duše (A Burnt-Out Case, 1960)* pisac tražio onu raskrnicu na kojoj je čovečanstvo krenulo krivim putem i stiglo do ivice propasti, do situacije u kojoj sudbina sveta visi o koncu. Ako je vrhunac civilizacije doveo do depersonalizovanog „hromiranog sveta“, ekonomskog prosperiteta, zar nije prirodno da će neki umetnik u suprotnom, prljavom svetu ekonomske bede, odnosno jedne primitivnije civilizacije tražiti leka. Ne zbog toga što smatra da je lek u bedi i zapuštenosti, nego zbog toga što se ta civilizacija nalazi u jednom ranijem stupnju razvoja i još možda nije došla do sudbonosne raskrsnice i do ruba propasti.

U nastavku eseja Vida Marković analizira teme i motive koji su zaokupljali Grina: tema Evropljanina koji u nekoj dalekoj zemlji, najčešće u Africi, traži smisao života koji ne može da nađe u Evropi. Ona podseća da je ova tema dobila klasičan oblik u delu Džozefa Konrada. Zatim, tema otuđenosti i motiv hajke, omiljeni su Grinu, jer je on bio pisac sklon religioznom shvatanju života tridesetih godina XX veka, kada je mrak obavijao srednju i južnu Evropu i počeo da prodire na Zapad, nagoveštavajući ratni vihor koji će protutnjati Evropom. Motiv velegrada je veoma čest u njegovim romanima, jer je velegrad za njega simbol ljudskog pakla na zemlji. To je pozornica kojom se kreće promašeni svet, ljudi sa dna, društveni talog, ljudi koji su kao progonjene zveri. On prikazuje banalnost, propadanje, prljavštinu i daje ne samo vizuelan doživljaj nego i zvučne asocijacije da bi kod čitaoca izazvao ono isto raspoloženje koje je on osetio. Grinova proza obiluje pesničkim slikama velegrada koje podsećaju na slike Eliotove *Puste zemlje (Waste Land, 1922)*. Mnogoljudni velegrad postaje simbol celokupne bezizlazne tragedije čoveka i simbol sveg zla. Grina je oduvek mučilo pitanje u čemu se sastoji smisao ljudskog postojanja, ako su propali bivši ljudi samo prestupnici, potencijalni prestupnici ili prostitutke, ljudi koji su gurnuti u zločin iz kojeg se ne mogu više iščupati. Grin, koji je odmalena bio naklonjen religioznom osećanju života, nije mogao da se zadovolji racionalnim postavkama i pronalazi smisao života i mogućnost spasenja u veri.

On jeste prikazivao ljudski život kao večnu hajku, progon i pad, ali intimno, čovek sa bujnom pesničkom maštom kakva je njegova nije mogao da se pomiri sa tim da je

takva egzistencija sve što je čoveku dato. Život dobija svoj smisao u odnosu na večnost, čiji je on samo deo. Tipično delo za tu fazu Grinovog razmišljanja je *Čovek iznutra*. Moto ovog dela je rečenica Tomasa Brauna (Thomas Brown), engleskog mislioca iz XVII veka: „U meni se nalazi jedan čovek koji se ljuti na mene.“ Grin je duboko verovao da se u svakom čoveku kriju dve ličnosti. Jedna je ona koja je slaba i nema dovoljno snage da se odupre zlu. Druga je ona koja je skrivena duboko u svakom čoveku, čak i u najokorelijem kriminalcu, ona je neokaljana, ona je glas savesti i onaj čovek iznutra. Vida Marković ponovo pominje Konrada, koji je takođe uočavao tu podvojenost u čoveku, ali on ju je shvatao figurativno. Grin tu podeljenost uzima kao apsolutnu. On u tome vidi glas Boga i da se u svakom čoveku, ma kakav on bio, krije lik božiji. Ovo viđenje samo učvršćuje Grinovo uverenje da postoji Bog i drugi život, koji ima više smisla nego ovaj. Vera ga tera da svoj doživljaj sveta uskladi sa katoličkom koncepcijom i, čineći to, on se odvaja od realnog života. Grin i u Bogu vidi podvojenost, jer je on taj koji čoveka progona zbog njegovih slabosti i grehova, ali Bog je ujedno i spasilac, koji će ga izmučenog, odbačenog, izneverenog i žrtvovanog na ovom svetu, primiti na onom boljem.

Markovićeve navodi često citirane Grinove reči da je sa gubitkom verskog osećanja engleski roman izgubio osećanje značaja ljudskih postupaka. Ona se sa tim ne slaže ako se versko osećanje shvati doslovno kako ga Grin shvata. Ona usmerava kritiku na to versko osećanje jer smatra da ono umanjuje značaj ljudskog postojanja. Kada je katoličko učenje dominantno u građenju likova, onda delo gubi jer piscu nedostaje poštovanje prema ljudskom životu i pada u ono što je najveća opasnost za umetničko delo, a to je negacija života. Srećom, spontana kreativnost često pobeđuje i tako spasava najznačajnija Grinova dela, kao što su romani *Brajtonska stena*, *Moć i slava*, *Sušтина stvari*.

U *Brajtonskoj steni*, prvom od tri Grinova „katolička romana“, pisac nas uvodi u polusvet gangstera, ubica, bivših ljudi, koji su u stalnom pokretu, kao da su u groznici. Glavni protagonist je Pinki, jadni propalica i zločinac još od detinjstva, žrtva prilika i društvene nepravde, koji stoji na strani katoličkog Boga. Na suprotnoj strani stoji Ida, koja se bori za pravdu, želeći da osveti smrt novinara koga je Pinkijeva banda likvidirala, pošto je prestao da saraduje sa njima. Ida stoji na principu one racionalističke društvene pravde, na kojoj počiva celokupna civilizacija koju Grin napada. Ona zna šta je „pravo“, a šta „krivo“, ali te kategorije su osnova na kojoj počiva društvo koje je postalo nalik na hromirani, higijenski čist, depersonalizovan moderni raj, odnosno pakao za čovečanstvo. Pisac staje na stranu Pinkija i njegovog katoličkog Boga, jer samo on zna šta je dobro, a šta zlo. Težnja da bude dosledan tmurno shvaćenom katoličanstvu, prema kome i najveći zločinac može da izbegne paklene muke posle smrti, ako se na vreme pokaje i vrati svom Bogu, kvvari ovo delo, čiji se likovi i pored piščeve težnje da ih potčini Bogu, otimaju i ostaju živi.

Pored iskripljavanja stvarnosti, koju pisac želi da po svaku cenu uskladi sa katoličkom tezom, roman *Moć i slava* ipak predstavlja visok domet. Motiv je već poznati arhetipski motiv hajke, progona i hvatanje begunca. Katolički sveštenik je begunac koga progona meksička policija. On je nedostojan sveštenik, jer ima nezakonito dete, plod svog greha, dopušta da nevine ljude streljaju kao taoce zbog njega. On zbog toga pati, on nosi svog Boga u sebi i nosiće ga dok ne pogine. Grešan je, a poginuće kao svetac. Piščeva preokupacija, koja se provlači kroz celo delo je odnos između greha i svetosti. U toj bednoj, prljavoj zemlji, gde je narod nezaštićen, gde je jedan društveni

prevrat bio nužan, ovaj nedostojni sveštenik prerasta u sveca i mučenika. Njega otkupljuje vera u nešto što prevazilazi ljudska shvatanja. Nasuprot njemu stoji policijski poručnik. On sam potekao je iz te bede i zakleo se da će spasti svoj narod od nje. Bori se protiv neznanja, nazadnosti, zaostalosti čiji stub predstavlja, po mišljenju Markovićeve, nazadno katoličko učenje primanja sveg zla bez otpora u nadi da će uživanje u raju posle smrti nadoknaditi sve. Poručnik je idealista i nesebični fanatik. On, sa piščevog stanovišta, želi da stvori onaj hromirani, depersonalizovani raj, i time izneverava čoveka za koga se bori. Isto to čini i sveštenik, jer se trudi da čoveka zadrži u neznanju i bedi da bi ga vezao za Boga. Grin izneverava katoličkog Boga jer dopušta da on pretrpi transformaciju i primivši na sebe sve dobro i sve zlo postane neka vrsta krivca za sve. Pod uticajem posleratne komunističke ideologije, Vida Marković zaključuje da je put koji vodi napretku, stvaranje boljih uslova za život, prosvećivanje, a ne širenje opskurantizma i držanje u neznanju, čime se bavi katolička crkva. U interesu katoličke crkve je da ljudi budu neobrazovani, neuki i pasivni, jer je lakše držati u pokornosti takvu pastvu. Za nju, poručnik je nosilac progresivne, društvene borbe.

U svom trećem „katoličkom romanu“ *Sušтина stvari*, prisutna je težnja za ortodoksnom katoličkom dogmom, ali ona doživljava poraz. Skobi dolazi u sukob sa neumoljivim katoličkim Bogom koga želi da voli iznad svega. On se zadužuje kod lihvara da bi omogućio ženi da putuje po Africi. S druge strane, on postaje preljubnik. Ovako grešan, on nema snage da se pokaje i ispovedi, jer bi ispovest značila odricanje od greha, to jest prekid sa mladom udovicom, a on nema snage da joj zada bol. Neumoljivi katolički Bog kažnjava čoveka za sve slabosti, pa i za preteranu ljubav i sažaljenje. U ovom delu Bog doživljava još jednu transformaciju. Pisac žrtvuje njega, a ne Skobija. Bog postaje neprijatelj i krivac, a Skobi, odnosno čovek, ovde preuzima njegovu funkciju, primivši na sebe sve grehe i podnosi sebe kao žrtvu. Vida Marković smatra da je lik Skobija, pored sveštenika i poručnika, najverodostojnija i najživlja ličnost koju je Grin dao.

Aleksandar Stefanović napisao je pogovor „Suština Grejema Grina“ za roman *Sušтина stvari* (Stefanović 1966: 299-306). Stefanović, najpre, odaje priznanje Grinu, rekavši da je ljubitelju romana prijatno kada uzme u ruke neki Grinov roman. To je posebno veliki kompliment u trenutku kada se smatra da je roman došao u tešku krizu, da se pretvara u jalovo tehničiranje. Stefanović, kao i Markovićeve, zapaža da Grin svojim delom pokreće niz pitanja: na koji smo način mi upali u ovaj košmar? Kojom smo prevarom izručeni na milost i nemilost kovitlacu istorije? Po Grinovom osećanju stvari, naše doba je ovaploćeni greh u kome svi učestvujemo. Prošlo je vreme kada smo mogli da zadržimo predstavu o sopstvenoj nevinosti, pretvarajući se da ne znamo šta se dešava oko nas, jer živimo u vremenu kada smo okruženi ustancima, pogromima, revolucijama, bombama, getima, kao nečim što nam se servira svakodnevno kao obrok.

Međutim, za slavu i mesto koje on zauzima u anglo-saksonskoj i svetskoj književnosti, on ima da zahvali romanima, *Brajtonska stena*, *Moć i slava*, *Sušтина stvari*, *Kraj jedne ljubavi* (*The End of the Affair*, 1951) i *Gubave duše*, u kojima se bavio religioznim i moralnim istraživanjima.

Stefanović kaže da je Grinov roman u mnogome savremeni oblik antičke tragedije. U toj savremenoj antičkoj tragediji za njega je samo jedna ličnost moguća, i on to mesto dodeljuje Sudbini. Grin ne vidi mogućnost da pojedinac može slobodno da izmeni

tok mistične igre snaga sudbine. Stefanović, takođe, ističe da je Grin mnogo važnosti poklanjao religioznom osećanju i važnosti ljudskih postupaka, i tumači ih kao slikanje čoveka na zadnjem planu jednog sveta u kojem je čovek viđen očima Boga. Posebno u ranim delima uočljiv je motiv hajke i progona u kojem Stefanović vidi simboličnu sliku proganjanja ljudske duše od strane Boga. On je postao progonitelj od koga nije bilo moguće pobeći, čak ni onda kada je beznadežnost situacije upućivala na izlaze jer su oni, sa katoličkog stanovišta, ličili na prokletstvo. Uklješteni između patnji, mučeni sažaljenjem i u strahu od prokletstva, Grinovi likovi su često žrtve isključivo svoje neoprostive ljubavi prema Bogu. Međutim, Grin je od one vrste katoličkih pisaca koji smatraju da katolički intelektualac mora u ovoj ili onoj prilici biti svestan nespojivosti svojih religioznih ubeđenja sa slikom sveta u svojoj spoznaji.

Jedan od ovakvih lucidnih intervala bio bi njegov roman *Sušтина stvari*. U tumačenju koju suštinu je hteo u svom romanu da prikaže Grin, kritika je išla iz krajnosti u krajnost — od tvrđenja da je ovo uzor katoličkog modernog romana do potpune negacije bilo kakvog katoličkog sadržaja u njemu. Stefanović se opredeljuje za tumačenje koje je Vida Marković dala u analizi romana *Gubave duše*, da, iako vidljiva težnja za ortodoksnom katoličkom dogmom, ona doživljava poraz. Grin žrtvuje Boga, a ne Skobija, jer Bog ovde postaje neprijatelj i krivac, a Skobi preuzima njegovu funkciju. Stefanović smatra da suštinu treba tražiti u jednoj davno izrečenoj sumnji čoveka u odnosu na Boga: „Oče, oče, zašto si me napustio!“

Grinov književni razvoj nije u potpunosti zadovoljavao ni njegove savernike, katolike, niti njegove čitaoce s druge strane verskih barikada. Mnogim katolicima se činilo da se u svojim delima isuviše približio onome što vuče u prokletstvo. S nedozvoljenom slobodom slikao je svu lepotu i užasputi, što se po dogmatskim učenjima rimokatoličke crkve smatra jereskim delom. Nekatolicima, s druge strane, njegovo osećanje greha je izgledalo neukusno, a njegova zaokupljenost zlom i „prljavštinom“ isuviše naglašena, dok je stalno isticanje patnje ocenjivano kao besmisleno i umetnički neumesno. Stefanović ocenjuje da Grin stoji na pragu velike proze, još nije kročio preko tog praga, ali tih šezdesetih godina bilo je još vremena za to. On se nada da će Grinov oštri smisao za istoriju i zamašni talenat poslužiti i dalje, i da će mu pomoći da se oslobodi nepovoljnih uticaja, koji ga ometaju iz dubine njegove intimne ličnosti. Može se naslutiti da Stefanović nepovoljnim uticajem smatra slepu odanost dogmatskim učenjima katoličke crkve.

Roman *Naš čovek u Havani* (*Our Man in Havana*, 1958) objavljen 1968. godine praćen je anonimnom beleškom o piscu. Autor beleške Grina naziva mađioničarem magičnog pera i smatra da Grin svojim sažetim stilom uspeva da saopšti tragediju svog doba. S obzirom na to da je u pitanju kratka beleška, autor ne pominje katoličanstvo i njegov uticaj na Grinovo stvaralaštvo.

4. SRPSKI KNJIŽEVNI KRITIČARI O GREJEMU GRINU TOKOM OSAMDESETIH GODINA XX VEKA

Svetozar Brkić napisao je pogovor za roman *Doktor Fišer od Ženeve ili zabava s bombom* (Brkić 1981: 119-125). Grin je mnogo putovao, prokrstario Afrikom nekoliko

hiljada kilometara. U Republici Liberiji bivao je tamo gde se pre njegovog dolaska nije nikad obreo nijedan belac. Išao je tamo jer se ponadao da će pobeći od života, koji ga je neizrecivo zamorio, života bez značenja, bez rizika i bez lepote. Grin je za sebe jednom rekao: „Ja sam ranije, pre dolaska u Liberiju, pretpostavljao, kao nešto što se samo po sebi razume, da je smrt poželjna“ (Brkić 1981: 123). U afričkim prašumama u njemu se probudilo sveže i snažno interesovanje za život i razvilo poštovanje prema njemu, prvenstveno kao prostoru u kome se vodi borba za ljudskost. Život sa svojim tamnim stranama: izdajstvom, ubistvom, prokazivanjem, pohlepom, čovekovom nesposobnošću da prodre u suštinu tajne, ali i mogućnošću spasenja, postaje neiscrpan predmet njegove umetničke radoznalosti. Bavljene novinarstvom mu je izoštrilo čulo za one značajne društvene, odnosno političke probleme koji su između 1930. i 1940. godine bili u začetku i koji su se svom silinom bolesnog društvenog stanja razbuknuli u Drugi svetski rat. Njegovo interesovanje za sve ono što je buržoasko društvo oštetilo ili unakazilo u pojedincu, približavalo ga je levo orijentisanim piscima i pesnicima između 1930. i 1940. godine. Samo razlika između njega i njih proizilazi iz razlike u stavu prema sredstvima kojima se posledice takvog društva mogu otkloniti. On, sam, najbolje je definisao svoj stav prema katoličkoj veri: „Ja sam katolik svojim intelektualnim ako ne svojim emotivnim verovanjem u katoličku dogmu“ (Brkić 1981: 123). Brkića nisu interesovali mogući dublji razlozi ovog preobraćenja, nego samo eventualne estetske posledice ovakvog čina, a on je postao značajan za Grinovo odabiranje problema, za izbor i izgradnju pripovesti i likova u romanima, i konačno za vrstu romana koju je pisao. Grin odmerava postupke svojih junaka merilima koja diktiraju Deset Božjih zapovesti, koje čine osnovu tradicionalnog morala mnogih hrišćanskih zemalja. Za Grina taj moral predstavlja okosnicu njegovih romana i meru postupaka njegovih ličnosti. Kada su one tim moralom dublje prožete, onda roman odražava jednu složeniju i dublju čovekovu situaciju i kao vrsta ostaje unutar utvrđenih tradicionalnih granica. Takve romane Brkić naziva „ozbiljnim romanima“: *Sušтина stvari*, *Moć i slava*. Međutim, za roman čija se sadržina izražava prvenstveno događanjem, koji takođe govori o čovekovoj situaciji, Grin je izmislio novi termin i nazvao ga „zabava“ (eng. entertainment). Brkić ga je nazvao „zabavni roman“, mada takav termin kod nas već postoji za nešto drugačiju i manje obaveznu vrstu romana. Takvi romani deluju pristupačnije, lakše i shvatljivije većem broju ljudi. U njima je, kao mera čovekovih postupaka, prihvaćen taj moral, koji je sa shvatanjima dobra i zla manje-više univerzalno usvojen i uniforman, naročito kod jedinstvenih civilizacija. Brkić navodi da su najpoznatiji „zabavni romani“: *Treći čovek* (*The Third Man*, 1949), *Poverljivi agent*, *Ministarstvo straha* (*The Ministry of Fear*, 1943), *Top na prodaju* (*A Gun for Sale*, 1936).

U svom poslednjem „zabavnom romanu“ *Doktor Fišer od Ženeve* (*Doctor Fisher of Geneva or The Bomb Party*, 1980), Brkić kaže da je Grin svoje već poznate osobine doveo do krajnje virtuoznosti. Da i u „zabavnim romanima“ ne odustaje od hrišćanskih načela i tradicije pokazuju dve činjenice. Prvo, za ovaj roman on pozajmljuje formu srednjevekovnog dramskog prikazivanja, odnosno moraliteta. Time je postigao rasterećenost od suvišnog, iznenađujuću napetost i znatnu čvrstinu i sažetost strukture. Drugo, on istražuje jedan od sedam smrtnih grehova, gramzivost bogatih. Glavna ličnost romana koristi svoje bogatstvo da na večere poziva bogataše nastanjene u Lozani i Ženevi, da bi ih posmatrao kako, uz velike pohvale njemu kao domaćinu,

halapljivo gutaju do ogavnosti neukusna jela, samo da bi što pre gramzivo šćepali istinski skupocene poklone koje im je dr Fišer pripremio pod uslovom da pojedu ono što je za svakog od njih predvideo. Sarkazam i ledena samoporuga i sadizam dolaze do vrhunca na poslednjoj večeri. Gramzivost gostiju suočena je sa krajnjim iskušenjem, jer uslov da se domognu skupih poklona nije kao do tada da pojedu veoma neukusnu hranu, nego da život dovedu u moguću opasnost. Prema takvom iskušenju ostaje ravnodušan samo Džons, skromni korespondent, koji radi u fabrici čokolade i koji je zaljubljen u doktorovu ćerku Lujzu. Ljubavna priča Džonsa i Lujze, njena smrt na skijanju i samoubistvo doktora Fišera samo ističu proždrljivost i gramzivost bogataša, koje je pohlepa privlačila kao magnet večerama dr Fišera i držala ih kao u nekom bratstvu oko stola i koji su se posle doktorove smrti razmiledi po svojim mermernim palatama. Mnogim svojim pojedinostima ova pripovest pruža mogućnost za brojna tumačenja, ali ono što je drevno i postoji od davnina, ali istovremeno i savremeno, jeste nezajažljivost i nezasićenost onih koji imaju mnogo. Da osmeh ne ublažava podsmeh, ova knjiga bi imala gorčinu Orvelovih satira, ali i ovako ona, kao i Orvelove satire, ima oštricu koja zaseca u određene izopačenosti savremenog društva.

Anonimna beleška o piscu objavljena je uz roman *Voz za Istambul (Stamboul Train, 1932)* objavljen 1984. godine. Autor beleške odlično sumira značaj Grinovog stvaralaštva, rekavši da za mnoge čitaoce širom sveta, koji se dive njegovoj tehnici pisanja i stilu, savremeni engleski roman znači Grejem Grin.

5. POPULARNOST GREJEMA GRINA NA SRPSKOM GOVORNOM PODRUČJU

Na srpskom govornom području, prvi kritički napis o Grinu objavljen je 1952. godine, a intenzivna kritička delatnost pratila je Grinovo stvaralaštvo tokom šezdesetih i osamdesetih godina XX veka. Sedamdesetih i devedesetih godina kritička delatnost bila je manjeg intenziteta. Kritika veoma malo pažnje obraća na Grinova dela u novom milenijumu, jer je izgledalo da su kritičari smatrali da je sve već rečeno o Grinu.

Grin je bio pisac koji nije zazirao od bestsellerske beletristike, takvi su romani *Ministarstvo straha*, *Top na prodaju*, *Treći čovek*, i time privlači širu čitalačku publiku. Ima više izgleda od drugih pisaca da i današnje čitaoce zainteresuje za probleme svog vremena, jer ih je neposredno dramatisovao u svojim romanima. Uvek je bio spreman da čitaoce obavesti o nekom gorućem problemu određenog društva i područja, kao u romanima, *Počasni konzul (The Honorary Consul, 1973)*, *Tih Amerikanac*, *Naš čovek u Havani*. Pošlo mu je za rukom, kao retko kojem piscu, da bude izvestilac o naravima svog vremena. Zbog svega toga njegova dela su neprekidno objavljivana od početka pedesetih do kraja osamdesetih godina XX veka. Tokom devedesetih godina, objavljivanje Grinovih dela naglo opada, da bi u prvoj deceniji XXI veka ponovo oživelo interesovanje za Grina. Prvi roman bio je *Treći čovek*, objavljen 1952. godine. Tokom šezdesetih godina, kada je Grinovo stvaralaštvo intenzivno objavljivano, najpopularniji su bili romani, *Ministarstvo straha*, koji je imao dva izdanja, jedno 1960. godine kada je roman objavila izdavačka kuća „Kosmos“ u Beogradu, a drugo izdanje objavila je izdavačka kuća „Bratstvo-jedinstvo“ u Novom Sadu 1968. godine. Drugi roman koji je

bio popularan u ovoj deceniji je *Naš čovek u Havani*, a prvo izdanje objavila je beogradska „Beletra“ 1961. godine, a drugo izdanje objavilo je novosadsko „Bratstvo-jedinstvo“ 1968. godine. Treći podjednako popularan roman u ovoj deceniji bio je *Upropastitelji*, prvo izdanje objavila je beogradska „Kultura“ 1961. godine, a drugo izdanje je objavilo „Bratstvo-jedinstvo“ u Novom Sadu 1968. godine. Tokom sedamdesetih, objavljen je samo roman *Počasní konzul* 1976. godine u izdanju novosadske izdavačke kuće „Bratstvo-jedinstvo“. Osamdesetih objavljena su dva romana, *Doktor Fišer od Ženeve ili Zabava s bombom*, koji objavljuje beogradski „BIGZ“ 1981. godine i *Voz za Istanbul*, koji je objavila subotička „Minerva“ 1984. godine. *Sušтина stvari* je roman objavljen u izdanju beogradske izdavačke kuće „BIGZ“ 1992. godine, a iste godine beogradski „Clio“ objavljuje roman *Osećanje stvarnosti*. U prvoj deceniji XXI veka ubedljivo najpopularniji roman bio je *Kraj jedne ljubavne priče*, koji je imao dva izdanja tokom 2000. godine, jedno izdanje objavljuje „Narodna knjiga“ 2000. godine, a drugo „Plato“. „Narodna knjiga“ objavljuje ovaj roman 2001. godine, a roman biva objavljen i 2008. godine u izdanju „IPS media“. Roman koji je tokom ove decenije takođe privukao pažnju, bio je *Treći čovek* koji je imao dva izdanja, jedno je objavila „Narodna knjiga“, a drugo objavljuje „Plato“ tokom 2002. godine.

6. ZAKLJUČAK

Što se tiče uticaja katoličke religije na Grinovo stvaralaštvo, opšti je zaključak da Grinovo delo gubi onda kada uticaj katoličkog učenja postane dominantan u njemu. Kritičari u posleratnoj komunističkoj Jugoslaviji verovatno su bili motivisani ne samo literarnim razlozima, već i ideološkim da kritikuju katoličanstvo u duhu ideje da je religija „opijum za narod“. Grin je govorio da stvarnost u XX veku nije nešto s čim se čovek može suočiti. Iako Grinu religija jeste poslužila kao opijum koji mu je pružio mnogo željeno bekstvo i zaborav u odnosu na tu stvarnost, ona mu očigledno nije bila dovoljna.²

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2 Interesantno je da je on bio istinski uživatelj opijuma i konzumirao je po pet-šest lula svake noći, tokom svojih putovanja po Vijetnamu i Kini.

SUMMARY

GRAHAM GREENE AS A “CATHOLIC WRITER” IN THE SERBIAN LITERARY CRITICISM

The paper deals with the reception of Graham Greene as a “Catholic writer” in the 20th century literary criticism in Serbia. The paper concentrates on Greene’s themes and motives which Serbian critics discussed: the motive of persecution, criminals being persecuted by the police, victims by their tormentors, human souls being persecuted by God, who is seen both as the persecutor from whom there is no escape and the Saviour who redeems people from sin. Some critics believed that the more dominant the Catholic teachings in his novels are, the less plausible his characters become. So, it is claimed that, to some extent, Greene sacrificed God to the plausibility and credibility of his characters.

KEYWORDS: Conversion to Catholicism, pursuit, Catholic dogma, sacrifice, religious feeling, human act.

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■ CROSSING THE BORDER BETWEEN REALITY AND FICTION IN MARTIN MCDONAGH'S *THE PILLOWMAN*

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Martin Makдона je savremeni britanski autor irskog porekla koji u svojim dramama istražuje odnos između autora, dela i čitalaca. Rad se bavi Makdoninom dramom *The Pillowman* u kojoj on pokušava da dokuči interakciju stvarnosti i fikcije u toku stvaranja umetničkog dela, kao i uticaj koji umetničko delo ima na čitaoca.

Ključne reči: stvarnost, fikcija, britanska savremena drama, stvaralački proces, fikcija transponovana u stvarnost, prelaženje granice.

Authorial awareness, having as a direct consequence self-reflexive and experimental works, has been contributing to the strengthening of the relationship between reality and fiction since the beginning of twentieth-century literature. The interest in outer reality has been gradually overtaken by the focus on inner reality, on the relativity of the apprehension of reality and on subjectivity, which eventually raised the question of how reliable reality is. In her work exploring "culture and the real", Catherine Belsey, by referring to Stephen Greenblatt, states that "reality is understood to be synonymous with cultural conception of reality, and this in turn is historically relative." (Belsey 2005: 4) By exploring the possibilities offered by psychological research, writers have discovered how outer facts and contexts determine their way of thinking, leading to identity alterity. Poststructuralist writings opened the gate toward uncontrollable works and authoritative language and texts, while smoothly smothering the voices of the authors claiming the authority over their works.

The writer writes *in* a language and *in* a logic whose proper systems, laws, and life his discourse by definition cannot dominate absolutely. He uses them by only letting himself, after a fashion and up to a point, be governed by the system. And the reading must always aim at a certain relationship, unperceived by the writer, between what he commands and what he does not command of the patterns of the

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language that he uses. This relationship is not a certain quantitative distribution of shadow and light, of weakness or of force but a signifying structure that critical reading should *produce*. (Derrida 1976: 158)

Writers themselves have eventually had to accept that any idea that was worded ceases to belong to its producer, and John Fowles extended this theory to a material deconstruction of his own body over which he could not claim ownership:

All parts of my body are objects external to me: my hands, my tongue, my digestive mechanism. The words I speak are counterpoles. There is no mental activity I cannot stand back from and be towards as to a counterpole. So I am a tissue of counterpoles. My body and my words are like the garden and the rooms and the furniture of my house. Certainly they seem to me more mine than your garden or the room you read in at this moment; but a moment's analysis tells me that they are not mine in any total or scientific sense. They are mine in the artificiality of the law, and in the illogicality (or biologicality) of emotion. My garden is this collection of grass, earth, plants, trees that I possess in law and can enjoy while I live; it is not mine. Nothing, not even what I call my self, is mine; individuality and counter-polarity separate me from all. (Fowles 1970: 85)

After having sipped at his predecessors' experience in relation with the cultural dissipation of the author's identity, Martin McDonagh, a contemporary British playwright with Irish roots, escaped the Irish space that hosted his previous plays to make his play *The Pillowman* unroll in an unidentified totalitarian country. Any attempt to force the action and/or the characters into a real context would fail, as the play intermingles glimpses of reality related to different geo-political and cultural spaces. The non-identifiable space implies a two-plane interpretation: on the one hand, the author aims at a generalization of the message conveyed; on the other hand, he may tackle the idea of globalization that threatens the individual with the loss of his /her cultural identity.

Challenging and playful, *The Pillowman* echoes more cultural spaces, eventually displaying a combination between a totalitarian regime suggesting eastern European countries through the characters' names, for example Tupolski which is a Polish name, and a multicultural area. Katurian and Michal are two brothers taken by the police as suspects for murder, Tupolski and Ariel are two detectives who try to make the criminal confess and who also mention the restrictions the totalitarian state imposes on them. The two detectives are too self-confident, ironic and authoritative, which refrains the reader from imagining a higher authority. The fact that they execute Katurian without a trial and without even finishing counting down reinforces the idea of dictatorship. The four characters form a nucleus that mirrors, in a simplified form, a society in which social cleaning has very clear rules meant to reestablish the required equilibrium: in this case the murderer has to die.

Tupolski and Ariel also enact the team of detectives echoing American films: the good cop and the bad one. They generally react by alternatively increasing and relaxing the pressure with amusing, ironic or absurd observations and opinions, and they manage to lead Katurian through his stories, by creating confusion or by challenging

him. Tupolski is the smarter cop, or the brain, that leads the operation and insists on being recognized as such, while Ariel is the aggressive cop, ready to torture the suspect:

ARIEL. Look why don't we just start torturing him and cut out all this shit?

KATURIAN. What...?

TUPOLSKI. Who's Number One in this case, Ariel, me or you? (*Pause*) Thank you. Don't listen to him. Anyway, so why do you suspect we have brought you here? (McDonagh 2003: 6)

Seen as mind and body, the two detectives remind of other pairs of characters in drama, such as Vladimir and Estragon in Samuel Beckett's play *Waiting for Godot*. In a similar way, Katurian and Michal complete each other: the former being related to the mind and the latter, the brain-damaged one, being related to facts and to the body. The idea of complementarity on which McDonagh's pairs of characters are constructed is also reflected in their conversations. The relationship between the cultural context in which McDonagh evolved, seen as reality, and *The Pillowman*, requires the identification of similarities. Reminding of the Irish cultural space, McDonagh's play invites to associations with Flann O'Brien. The fragments below show a conversation between a policeman and a suspect in McDonagh's play and in Flann O'Brien's novel *The Third Policeman*:

TUPOLSKI. I have to fill this form out now. It's a form in case anything bad happens to you in custody. (*Pause*) We've got a mistake here with your name, I think. Your name is Katurian, yes?

KATURIAN. Yes.

TUPOLSKI. See, we've got your first name as Katurian.

KATURIAN. My first name is Katurian.

TUPOLSKI. (*Pause*) Your first name is Katurian?

KATURIAN. Yes.

TUPOLSKI. And your second name is Katurian?

KATURIAN. Yes.

TUPOLSKI. Your name is Katurian Katurian?

KATURIAN. My parents were funny people.

TUPOLSKI. Hm. Middle initial?

KATURIAN. K. (*Tupolski looks at him. Katurian nods, shrugs.*)

TUPOLSKI. Your name is Katurian Katurian Katurian.

KATURIAN. Like I said, my parents were funny people.

TUPOLSKI. Mm. For "funny" I guess read "stupid fucking idiots." (McDonagh 2003: 8)

A similar dialogue centered on a character without identity, which reminds of an Irish theme concerning the lack of belongingness, appears in *The Third Policeman*.

'It would be no harm if you filled up these forms,' he [the policeman] said. 'Tell me, he continued, 'would it be true that you are an itinerant dentist and that you came on tricycle?'

'It would not,' I replied. [...]
 'What is your pronoun?' he inquired.
 'I have no pronoun,' I answered, hoping I knew his meaning.
 'What is your cog?'
 'My cog?'
 'Your surnoun?'
 'I have not got that either.' [...]
 'I was once acquainted with a tall man,' he said to me at last, 'that had no name either and you are certain to be his son and the heir to his nullity and all his nothings.' (O'Brien 2002: 55-57)

At first sight, a striking difference between the two excerpts may be noticed: the main character in McDonagh's play has a name, but it suggests entrapment and dependence upon domineering parents obsessed with the idea of tradition. The repetition of Katurian as the first, middle and last name shows the parents' exaggerated insistence upon the idea of continuity that depersonalizes the individual and turns him into a representative of a family. On the other hand, O'Brien's protagonist has no name or he cannot remember it, which implies the character's inability or refusal to find his identity. Eventually both characters are representatives of a category of people hindered, in different ways, from expressing and from being themselves. Besides, another similarity between both cases arises from Tupolski's and Sergeant Pluck's attitude towards the interlocutors, an attitude that is reflective of the higher position they have within the social historical context. Katurian and the unnamed character in *The Third Policeman* are obedient and amazed at their situation, while Tupolski and Sergeant Pluck are self-confident and critical of the interlocutors' parents, being thus critical at the characters' uncertain or not assumed identity.

Tupolski, as Number One and also familiar with story-writing and related techniques and vocabulary, can be associated with Nicholas, a very authoritative, aggressive and contextually powerful character in Harold Pinter's *One for the Road*. Both characters try to impose themselves as intellectuals and force the interlocutors, who are writers, to recognize their value:

TUPOLSKI. [...] Why would there be a linkage, your stories, you being taken here? It isn't a crime, you write a story.
 KATURIAN. That's what I thought.
 TUPOLSKI. Given certain restrictions ...
 KATURIAN. Of course.
 TUPOLSKI. The security of the state, the security of the general whatever-you-call-it. Wouldn't even call them restrictions.
 KATURIAN. I wouldn't call them restrictions.
 TUPOLSKI. I would call them guidelines.
 KATURIAN. Guidelines, yes.
 TUPOLSKI. Given certain guidelines, the security of the whatever, it isn't a crime, you write a story. (McDonagh 2003: 7)

Nicolas. [...] I've heard so much about you. I'm terribly pleased to meet you. Well, I'm not sure that pleased is the right word. One has to be so scrupulous about language. Intrigued. I'm intrigued. Firstly because I've heard so much about you. Secondly because if you don't respect me you're unique. Everyone else knows the voice of God speaks through me. You're not a religious man, I take it? [...] I hear you have a lovely house. Lots of books. Someone told me some of my boys kicked it around a bit. Pissed on the rugs, that sort of thing. [...] You understand. You're not a fool. (Pinter 2004: 1659)

The pairs of characters in both works are in a similar relationship: Tupolski arrested a writer because of the message in his short stories and Nicolas, having a leading position in an oppressive army, arrested Victor who was also a writer. Although aware that art "isn't a crime," Tupolski admits that the artist should comply with certain "restrictions" related to "the security of the state, the security of the general what-you-call it." Nicolas concedes that art has the power to transmit or suggest opinions when he invokes Victor's widespread reputation. However, he takes Victor's works as an offense ("... if you don't respect me you're unique.") and the artistic challenge as a non religious one, in earthly terms actually, as the historic conjuncture makes him powerful enough to decide what to do with people's lives ("Everyone else knows the voice of God speaks through me.").

Tupolski and Nicolas are manipulative. By reminding the reader of the subversive power of words and the floating meanings that, as writers pretend, escape the creator's authority, they try to be "scrupulous about language" in an ironic way. Yet, McDonagh and Pinter prefer different styles – McDonagh's detective is more elusive and suggestive while Nicolas is direct and aggressive – to transmit the same message.

Another reference to possible interrelations that anchor McDonagh's play in twentieth-century cultural identity is the experimental stimulation of Katurian's imagination in his childhood, an experiment that reiterates the one in Fowles' *The Magus*. Nicholas Urfe's imagination is stimulated by the music he could hear in Conchis' house, and he is told that the music is in his mind only. Seemingly, Katurian's parents told him that the terrifying noises he could hear at night were the result of his overactive imagination and urged him to write. Katurian's parents play with his mind by making those noises drag terrifying images out of his unconsciously born fears.

Although McDonagh has not experienced life in a totalitarian state, he might have constructed his play based on a reality that he got acquainted with via other readings or sources, his imagination being thus indirectly stimulated. The humour and the detectives' playfulness, which makes Jonathan Kalb state that the "comically non-realistic totalitarian setting" of the play is "evidence of a weak imagination" (Kalb 1), shift the attention of the reader from the setting and the situation to language, to interactions between characters, to games and to the tricks that the characters play to one another. The reality that the play actually reflects is that of a multicultural background aiming to generalise the relationship author-work-reader.

Besides the relationship between outer reality and the play, conveyed at the level of the making of the work, McDonagh's *The Pillowman* raises questions related to the steps a writer should take to become a good writer; to the writer's limited apprehension

of his own text as probably determined by intentional phallacy or by the authority of the text during the making of the work; to the “death of the author”, when the story is published or transmitted; to the reader who has the authority over the text.

The Pillowman tackles the relation between reality and fiction with reference to both the making and the apprehension of the work of art, therefore it may be seen as a mirror held up to the condition of the artist who filters elements of the surrounding reality, subjectively perceived, and alters them during the process of creation. However, some of Katurian's stories suggest that a work of art is not essentially far from the reality the creator perceives. Katurian's stories about physically tortured children are an obsessive retelling of his experience. The fact that most children die may suggest, in Freudian terms, Katurian's desire either to have died as a child or to have found his brother dead.

According to Sigmund Freud's *Beyond the Pleasure Principle*, man's life is a quest for “the initial state from which the living entity has departed” (Freud 1990: 52), that of death. Besides, writers behave like children at play: they create a fictional world in their day-dreams in which they fulfill their wishes. (Freud 1972: 36) Katurian's stories are deeply rooted in his childhood experience revealing his suffering as well as his wish to regain the initial and peaceful state, which makes *The Pillowman* be Katurian's alter ego. *The Pillowman* used to convince children to commit suicide in order to spare the suffering their life generally brings to them. Michal, who transposes fiction into reality by killing children, also identifies with *The Pillowman*:

MICHAL. [...] And he's the hero! And I'm not criticizing. He's a very good character. He's a very very good character. He reminds me a lot of me.

KATURIAN. How does he remind you of you?

MICHAL. You know, getting little children to die. All that.

KATURIAN. The *Pillowman* never killed anybody, Michal. And all the children that died were going to lead horrible lives anyway. [...]

MICHAL. Erm, hmm. Did *you* lead a horrible life since you was a child? Yes. Erm, did *I* lead a horrible life since I was a child? Yes. That's two out of two for a start. (McDonagh 2003: 36)

The key to the relation between reality and fiction lies in the autobiographical story “*The Writer and the Writer's Brother*” which Katurian wrote but did not read to his brother, as he used to do with the other stories. The lurid text covering the entire Scene Two of Act One has a central position in the play as it encapsulates Katurian's confession of how he became a writer, it reveals the writer's wish to have rather found his brother dead and implies the conviction that greater suffering results in better works of art.

The story covers three steps in the writer's evolution from the shy beginning at a very early age – he was offered anything he wanted in order to stimulate his creativity: toys, paints, books, paper, pens – to the moment when he started hearing terrifying noises in the room next door, which made him create darker and darker stories which were also better stories that eventually brought his first prize and the apparent revelation of the source of the noises: “... his parents sitting in there, smiling, alone; his father doing some drill noises; his mother doing some muffled screams of a gagged

child; they had a little pot of pig's blood between them." (McDonagh 2003: 24) The last part of the experiment was even more shocking as the writer finds out that there was his brother whom his parents actually tortured to death and that his brother was a better writer.

The end of the story "The Writer and the Writer's Brother" is different from what happened in reality when he found his brother and killed his parents by holding a pillow on their faces. He afterwards led a life in search for redemption as he felt guilty for the chance he had, that of not being in his brother's situation, and did his best to offer Michal decent life and education, but continued to write and used to read his stories to his brother. Katurian turns out to be a very sensitive and caring person, apparently unable to torture and kill children in his real life, yet obviously affected by his life experience: he cries when he hears the screams of his supposedly tortured brother during the interrogatory.

Act Two continues the first one by revealing the impact a work of art can have on the audience and that the writer's authority over the text is limited. What Tupolski tried to demonstrate in Act One is confirmed by Michal in Act Two: Katurian's mostly unpublished stories led to two murders, therefore he and his brother became the suspects. Tupolski's game in Act One shows that Katurian could not grasp the depths of his stories as he never tried to be a reader, but his brother was. In defense to *The Pillowman*, Jonathan Kalb writes: "As to whether McDonagh himself understands all his play's depths, that is immaterial. Any strong text – from Shakespeare to Chekov to Kafka – knows more than its author, holds meanings its author didn't deliberately insert like measured ingredients, and it's not always necessary for decades or centuries to pass for that to become evident." (Kalb 1)

Subjective apprehension of the work of art determines two relationships that the two readers, Katurian and Michal, can establish between reality and fiction. While during the interrogatory Katurian is groping for a meaning of his stories by associating them with the possible offense brought to the totalitarian state, and his stories indeed troubled the social order in the community, Michal assumes the position of the reader who wants to verify how far-fetched the stories are. He thus crosses the border of the usual apprehension of literature.

The play also treats a society/audience–writer relationship that seems to turn the writer into an instrument. Katurian's stories given back to the bloodthirsty audience unexpectedly repel it and the author is perceived as a sick-minded person and guilty of the audience's horizon of expectation.

MICHAL. [...] I wouldn't have done anything if you hadn't told me, so don't act the innocent. Every story you tell me, something horrible happens to somebody. I was just testing how far-fetched they were. 'Cos I always thought some of 'em were a bit far-fetched. (McDonagh 2003: 35)

Martin McDonagh's *The Pillowman* can be read as a warning against crossing the border between reality and fiction. The author diminishes the responsibility of a writer urged to write and whose personality was shaped by the social-cultural context in which he evolved, while promoting textual authority that releases creativity in the audience

and the ability to act in accordance with what they understand. As the first part of the paper demonstrates, due to the fictitious and multicultural setting that McDonagh has created, readers can simply imagine where the roots of the text are, as the meaning of the text is (also) a responsibility of the reader.

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SUMMARY

CROSSING THE BORDER BETWEEN REALITY AND FICTION IN MARTIN MCDONAGH'S *THE PILLOWMAN*

Martin McDonagh is a contemporary British writer with Irish parents and his play *The Pillowman* unrolls in an unidentifiable totalitarian setting, tackling problems related to author-work-reader relationship. The paper focuses on reality-fiction interaction at the level of the process of creation and on the impact of the work of art on the readers. McDonagh's play is a warning against the influence the audience may have on the writer and against the impulses a work of art raises in a reader, presenting the entire process as a cyclic movement having reality as a starting point and return to reality.

KEYWORDS: reality, fiction, British contemporary drama, the process of creation, fiction transposed into reality, border-crossing.

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■ ISTORIOGRAFSKO–METAFIKCIONALNI ASPEKTI PRIPOVEDANJA BARNSOVE *ISTORIJE SVETA*

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U radu se preispituje konstituisanje narativnog identiteta subjekta, kako u kontekstu teorijskih postavki Linde Hačion, tako i u okvirima Rikerove dijalektike odnosa identita-*ipse* i identiteta-*idem*. Sledeći navedene teorijske pozicije, u radu se dalje razmatra diskurzivna determinisanost Barnsovog (postmodernog) subjekta u romanu *Istorija sveta u 10 ½ poglavlja*, čije narativno profilisanje, između ostalog, pokreće i pitanje granica postmoderniteta.

Ključne reči: istoriografska metafikcija, diskurs, subjekt, Sopstvo, temporalitet, narativni identitet.

1. POSTMODERNO PROBLEMATIZOVANJE ISTORIJE

Postavljanjem inicijalne teze da su i istorija i fikcija vidovi diskursa, Linda Hačion ističe da diskurs uspostavlja sistem značenja koji nije sadržan u događajima, već u pomenutom sistemu koji prošle događaje interpretira i rekonstruiše u istorijske „činjenice“ arhivske Istorije. U takav kontekst smešta se „postmoderno istorijsko osećanje: izvan asocijacija prosvetiteljskog progresa ili razvoja, idealističkog/hegelovskog svetsko-istorijskog procesa ili esencijalizovane marksističke predstave o istoriji. Postmodernizam se vraća suočavanju sa problematičnom prirodom prošlosti kao našeg objekta znanja u sadašnjosti“ (Hačion 1999: 162 –163).

U postmodernističkoj teorijskoj poziciji Hačionove, prošlost predstavlja objekt koji se profilise kao vid narativnog konstrukta. U kontekstu navedene teze Džudit Batler (Batler 2007: 51–52) postavlja niz pitanja. Naime, ukoliko je diskurs sve što jeste, odnosno „monistička stvar“, ako je sve tekst, ako je subjekt *mrtav*, ukoliko, uslovno rečeno, više nema stvarnosti, da li time dolazimo do pozicije ili, pak, do pojma, postmodernizma, odnosno do svojevrsnog postmodernističkog *projekta*? Međutim, postmoderna fikcija,

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kako je tumači Linda Hačion, ne pretenduje da razgradi istoriju, niti može da prenebregne razvojni kontinuitet i teleološku zatvorenost istorijske konceptualizacije. Sa druge strane, Džudit Batler ističe da teorije „sebe nude u snopovima ili u organizovanim totalitetima“, te da se kao „strukturno slične, istorijski javljaju kao artikulacija istorijski specifičnog stanja ljudske refleksije“ (Batler 2007: 55). Da li, u tom slučaju, i koncept, odnosno žanr istoriografske metafikcije postaviti kao *znak*, svojevrsni *trop* koji upravo odlaže deridijanski *trag* u čitavoj konstelaciji postmodernističkih teorijskih postavki?

Sledeći navedene postavke, nameće se i sledeće pitanje. Šta jeste *sadašnjost*, odnosno šta jeste *stvarno*? „Nada je *uvek* osujećena, budućnost je uvek nešto *drugo* (...) čiji *način postojanja* nije način **prisutne stvarnosti**, ili *bar neprisutne stvarnosti kakva je sada*, i koja ostaje, dalje, potpuna, sa sopstvenom sadržinom“ (Džejmson 1974: 55). Međutim, postmoderna misao razmatra načine na koje jedan fenomen ulazi u sistem zvanične Istorije i preispituje načine na koje sistem Istorije stiče moć diskursa koja postaje *delotvorna* u sadašnjosti. U postmodernoj fikciji, kako je predstavlja Linda Hačion, ne postoji „čista forma“. Ne postoji istorijska činjenica kao apstraktna datost, koja je kontrolisana određenim teorijskim modelima koji, pak, čine drugi, podjednako zatvoren sistem.

2. POROZNA KONSTRUKCIJA ISTORIJSKOG PISMA

Istoriografska metafikcija, termin koji je sâm po sebi paradoksalan, „baca sumnju na samu mogućnost svake čvrste garancije značenja, koliko god ona bila smeštena u diskursu“ (Hačion 1999: 180). Međutim, istoriografska metafikcija koristi istorijsko saznanje i, u isto vreme, dovodi ga u pitanje, jer se pomenuto saznanje predstavlja kao proces diskurzivne prirode. Dakle, u pitanju je svojevrsni sistemski pluralizam, koji *proizvodi* smisao prošlosti. Iz navedenog proističe i pluralistički koncept istoriografske metafikcije. I istorija i fikcija konstituišu se kao *žanrovi*. Međutim, istaći ćemo da prošlost postoji pre nego što se uobličí u diskurs, odnosno neki vid narativne konstrukcije koja ostavlja tekstualizovani trag-ostatak. Tekstualizovane ostatke možemo posmatrati i kao entitete koji popunjavaju aporije *stvarnosti*. Aporije stvarnosti predstavljaju još jedan vid postmodernističke paradoksalnosti u kontekstu *stvarnosti* kao one koja „ostaje potpuna, sa sopstvenom sadržinom“ (Džejmson 1974: 55). U kontekstu istoriografske metafikcije, istorija se posmatra kao *zapis prošle realnosti*, čija se autonomnost problematizuje, a legitimitet autonomnog statusa dovodi u pitanje. Ipak, nužno je ispitati da li je istoriografska metafikcija uvek metafikcija, odnosno da li postmoderna istoriografska fikcija nužno sugeríše i istoriografsku metafikciju Linde Hačion?

Žanr istoriografske metafikcije poseduje, kako precizira Hačionova, „metafikcionalni impuls“. Metafikcionalni impuls ne može da poništi status formalnog, odnosno fiktivnog identiteta. Da li, u tom slučaju, ovaj tip postmodernističkog romana uspostavlja svoje istorijsko: poreklo, biće, konstrukt ili subjekt? Sa druge strane, kako tvrdi Linda Hačion, protivurečnost je u samom srcu postmodernizma, dok se „istorijsko i formalno nalaze jedno uz drugo, ali nije prisutna dijalektika“ (Hačion 1999: 176). Međutim, odnos istorijsko-formalno nužno podrazumeva dijalektički odnos referentnih sistema formalnog i fiktivnog, a u nastojanjima da se ispišu „nove“, palimpsest-istorije. Ukoliko, pak, istorijsko i formalno postavimo u paradigmatске paralelizme, a što

podrazumeva protivurečnost ovakve teorijske postavke, unapred se ukida mogućnost postmodernističke dijalektike: prisutno–odsutno, odsutno–prisutno, identiteta i razlike, ja–subjekta i narativnog identiteta subjekta, kao i same diskurzivnosti deridijanskog *odlaganja / odgode* značenja i diseminacije smislova.

Istoriografska metafikcija se, takođe, kategoriše kao *tip* romana u kome se i istorija i fikcija posmatraju kao istorijski pojmovi čiji su međudnosi istorijski i temporalno determinisani, u skladu sa tim i promenljivi. Kako tvrdi Hačionova, roman istoriografske metafikcije ne poništava nijednu stranu dihotomija: fiktivno/istorijsko, pojedinačno/opšte, sadašnje/prošlo. Dihotomija istinito/lažno svoje mesto, međutim, ne može pronaći u kontekstu u kom se fikcija *ovde* razmatra. Šta predstavlja „*ovde*“ Linde Hačion? Da li govorimo o njenim postmodernističkim teorijskim pozicijama, navedenim dihotomijama ili o paradoksalnim implikacijama kovanice „istoriografska metafikcija“?

Zašto pišemo svoju prošlost? Da li na taj način zapravo ispisujemo, u sadašnjem trenutku prema kome se prošlost upravo otvara, svoju budućnost, i to onu koja je uvek ono *drugo*, čiji način postojanja nije način „prisutne stvarnosti“? Ukoliko su dihotomije, kako Hačionova dalje navodi, nerazmrsive, nameće se pitanje u kojoj meri istoriografska metafikcija *proizvodi* koncept istorije i koncept fikcije? Kako se konstituiše junak istoriografske metafikcije i koja je njegova funkcija, ako je možemo nazvati „funkcijom“? Junak istoriografske metafikcije je ekscentrični, tzv. „podesni periferni tip“ koji, upravo, uspostavlja svoj *centar*. Da li se, onda, „u izvesnom smislu, subjekt konstituiše posredstvom isključenja i diferencijacije (...) U tom smislu, autonomija je logična konsekvenca opovrgnute zavisnosti, što znači da autonomni subjekt može da održi *privid* svoje autonomnosti samo ukoliko prekrije *prelom* iz kojeg se konstituiše“ (Batler 2007: 64–65). Međutim, decentrirana perspektiva iz koje se uspostavlja novi *sistem*, poprima status *centra–unutar–centra*.

Centralno pitanje jeste pitanje narativizacije, Rikerove konfiguracije², povezivanja događaja, statusa činjenice kao pojmovne matrice, koja prenosi značenje i stupa u dominantne sisteme, odnosno naracije koja prevodi znano u ispričano. Istoriografska metafikcija se bavi afirmacijom pojedinačnih prošlih događaja. No, događaj prošlosti jedino možemo „posedovati“ u vidu njegove diskurzivne datosti.

3. OD ISTORIOGRAFSKE METAFIKCIJE DO PRIČE BARNSOVOG SUBJEKTA U *ISTORIJI SVETA U 10 ½ POGLAVLJA*

U romanu *Istorija sveta u 10 ½ poglavlja* Džulijan Barns nastoji da uruši koncept totalizujućeg sistema i njegov dogmatski karakter, kako na mikrostrukturnom, tako i na makrostrukturnom planu priče. Prvi sistem u koji naš *marginalni* drvomorac³

2 U radu se pozivamo na Rikerovu narativnu konfiguraciju, a u kontekstu prefiguracije, konfiguracije i refiguracije kao konstituisanja narativnog identiteta koji se odnosi na konstituisanje identiteta narativno profilisanog subjekta u Barnsovom romanu koji je predmet ovog rada.

3 U objavljenom prevodu Barnsovog romana koristi se termin „drvomorac“, umesto popularnog naziva „žičak“, a što se pokazuje relevantnim za kontekst prvog poglavlja i Nojeve Arke sačinjene od drveta (gofera), i „crva koji nagrizava drvo“, pa tako relevantnim i na makrostrukturnom, odnosno mikrostrukturnom narativnom planu romana.

ulazi jeste monumentalni i monopolistički diskurs jedne od najvećih (meta)naracija – Stari zavet, odnosno utopistični mit o Potopu koji se dekonstruiše upravo dijalektikom odnosa centriranog i decentriranog. Drugi sistem koji biva diskurzivno rascepljen i ispunjen pukotinama subjekta koji, od prvog poglavlja, sebe nastoji upravo narativno da konstituiše, jeste ponovo starozavetni utopistični mit, ovoga puta o Raju. Sledeći sistem u kome se status Istine problematizuje jeste zapisivanje i arhiviranje selektovanih fragmenata naracije, svedočenja dveju strana u sudskom procesu koji je smešten u vreme Inkvizicije. Govorimo li o momentu u kome se apsurd nemog drvomorca koji govori očitava u činjenici da se spor vodi između stanovnika sela Mamirol i „nemih“, „razumom neobdarenih“ drvomoraca? Pomenuti modusi destabilizacije sistema bivaju, donekle, zarotirani u poglavlju „Preživela“, u kome epizoda inicijalne fragmentacije ljudskog uma za posledicu ima stanje uma, koje nastoji da pronađe neko uporište, uma koji se iznova bori da, kao uporište, vidi ljubav, sreću i nadu. „Stabilno središte“, koje nudi umetnost biva poljuljano u poglavlju naslovljenom „Brodolom“. Međutim, Barns kao da u ovom delu, a koji je idejno povezan sa centralnom *uzgrednom digresijom* u ovoj knjizi, nudi neku vrstu kompromisa koji moramo prihvatiti. Svaki drugi put, između ostalog i put koji nude velike naracije, neminovno vodi ka obesmišljavanju bilo kakvog pokušaja da se postave formalna pitanja i daju formalni odgovori. I dok Barnsovo vreme razlaže svaku priču u boje, oblike i obrise, umetnost, kao atemporalni fenomen, paradoksalno biva oslobođena temporalnim sidrom istorije. Međutim, „razumom i voljom neobdareni“, oni koji nam se predstavljaju kao atemporalni, smeštaju se u ram Žerikoove slike i time je, u duhu postmodernističke paradoksalnosti, temporalizuju. U poglavlju „Uzged“ Barns insektima, koji od početka i tokom cele knjige nagrizaju svaki oslonac, daje ulogu onih, koji „nagrizanjem“ istovremeno proizvode i zvuk „kuckanja“ – ljubavni zov. Ljubav je, dakle, predstavljena kao središte sveta jednog čoveka, spram svih ostalih, rekli bismo, mogućih svetova. Objektivna istina nije dostupna, posedujemo samo mnoštvo subjektivnih istina koje ocenjujemo, no ipak moramo da verujemo da objektivna istina jeste dostupna. Kako, u ovom vidu postmodernističkog problematizovanja koncepta dogmatskog, razmatrati koncept vere spram urušavanja vere u čovekovo spasenje, odnosno spasenje njegove duše u prvom poglavlju Barnsove *Istorije sveta*? Da li se momenat individualne, uslovno rečeno, slobodne volje u ovom segmentu odvajava od velikih naracija koje nameću koncept „slobodne volje“, dok inicijalni narativni konstrukt mita o Potopu biva urušen pričom onog koji nije obdaren ni razumom ni voljom? Pri čemu reč „obdaren“ sugerise potencijalni ironijski otklon od, kako Barns implicira, upravo monopolističkih diskursa. Ako se, uzimajući navedeno u obzir, izolovano posmatraju poglavlja „Planina Ararat“ i „Projekat Ararat“, može se doći do zaključka da Barns podržava tezu da „moramo da verujemo“. Međutim, knjiga je koncipirana u vidu hronološki nepovezanih poglavlja ove *Istorije sveta*, koju ćemo posmatrati kao, uslovno rečeno, povezanu naraciju, a da bismo je, u duhu istoriografske metafikcije, problematizovali. U tom slučaju, teza o konstruktivističkoj linearnosti naracije biva destabilizovana, imajući u vidu poslednje poglavlje kojim se dosledno dekonstruiše koncept vere koji je nametnut, opet, monopolističkim diskursima zvanične Istorije. U kontekstu nelinearno koncipirane Barnsove *Istorije sveta*, naposljetku ćemo se osvrnuti na drugo poglavlje, pod nazivom „Posetioci“. Sledeći inicijalni rascep na „parove“ i podelu na „čiste“ i „nečiste“ iz prvog poglavlja, Barns ostavlja junaka ove

priče o masakru koji vrše arapski teroristi bez ikakvih svedoka, koji bi njegovu priču čuli ili potvrdili. Ovo poglavlje potpuno urušava proces nastajanja neke priče, koja bi mogla biti zabeležena i time odabrana kao deo toka zvanične ili nezvanične istorije, a koja nije trasirana, niti verifikovana *drugim* koji će priču čuti. Da li ovo poglavlje, u isto vreme, sugeriše i besmisao konstruisanja bilo kakve naracije ako nema *drugog*, koji će je čuti i priču potvrditi ili opovrgnuti, kao što je to slučaj sa poglavljem „Preživela”? Pokrenuto pitanje Pol Riker razrađuje pojmovima *ipseiteta* i *drugosti*, odnosno hermeneutikom Sopstva. Riker ističe paradoksalnost koncepta „ličnog identiteta”, jer Sopstvo se konstituiše narativno, te možemo govoriti isključivo o *narativnom* identitetu, koji se uspostavlja kroz dijalektiku *ipseiteta* i *istosti*. Gotovo sledeći Rikerovo stanovište, Barns kao da sugeriše rikerovsko razlikovanje dva osnovna značenja identiteta. Kako navodi Pol Riker, dvoznačnost termina „identitet”, podrazumeva lični identitet, odnosno narativni identitet „u odnosu prema osnovnom svojstvu sebstva, naime njegovoj vremenitosti. Sâm identitet u smislu *idem* razvija jednu hijerarhiju značenja (...), a čija *postojanost u vremenu* sačinjava najviši stepen kome se suprotstavlja ono različito u smislu onog što se mijenja, što varira” (Riker 2004: 9).

Nameće se pitanje kako u kontekstu Rikerove *postojanosti u vremenu*, tumačiti momente permanentne temporalizacije Barnsovog ekscentriranog, atemporalnog „podesnog perifernog drvomorca”, koji, pored temporalizovanja Žerikoove slike, te i „stabilnog središta”, temporalizuje celokupni Barnsov diskurzivno haotičan paradigmatički okvir? Status Barnsovog (post)modernističkog uokviravanja priče-matrice, temporalnosti i teze o (de)centriranosti Linde Hačion, destabilizuje se i atemporalizuje. Ukoliko, u ovako profilisanim okvirima, ovo poglavlje razmatramo u kontekstu poglavlja „Vrski ratovi” i vođenja sudskog procesa, nameće se pitanje šta se dešava kada imamo *drugog*, koji će priču čuti, zapisati i arhivirati? Ukoliko je, u tom smislu, Rikerova identičnost-*idem* suprotstavljena *ipseitetu* u odnosu na identitet-*ipse*, odnosno ukoliko „*Sopstvo kao drugi* (...) naglašava da ipseitet sopstva implicira alteritet do tog stepena da se jedno ne dâ misliti bez drugog” (Riker 2004: 10), pitamo se šta je u Barnsovoj *Istoriji sveta* Sopstvo priče? Da li je to *drugi* kao *drugost*, ili, pak, *idem-drugi*? Kako dalje, u tom kontekstu, pozicionirati Barnsove referentne sisteme mita, istorije i umetnosti? U postavci dijalektičnosti odnosa identiteta-*ipse* i identiteta-*idem*, Barnsova *Istorija sveta* otvara hermeneutičke horizonte, koji ne problematizuju samo pitanja decentriranja, urušavanja postojećih sistema i inkorporisanja subjekta u sisteme. Barnsova fikcija pokreće, između ostalog, i suštinsko pitanje konstituisanja *narativnog identiteta*. Vraćamo se, između ostalog, i na pitanje Hejdene Vajta: kako se vrši odabir događaja kao fenomena koji dobija status činjenice u okviru naracije, odnosno kako odabrani fenomen stupa u sistem koji poseduje delotvornu diskurzivnu moć. Međutim, bez *drugog*, priča, u šire postavljenim okvirima, ne postoji, odnosno ne dobija svoj legitimitet, a samim tim ni validaciju sopstvene konstitucije. „Priča konstruiše identitet lika, koji se može nazvati njegovim narativnim identitetom, tako što konstruiše identitet ispričane istorije. Identitet istorije je ono što tvori identitet lika” (Riker 2004: 155). Ko je u ovoj *Istoriji u 10 ½ poglavlja lik*: mit, istorija, ili Priča? Ukoliko je lik Priča, da li je decentrirana ili se samo decentrira u odnosu na referentne sisteme postojećih priča? Ukoliko su likovi mit, odnosno istorija, postmodernističko „pomeranje perspektive” upravo konstruiše identitet napisane istorije i dodaje još jedan sloj na palimpsest-istoriju.

Ako, pak, sledimo nechronološki niz poglavlja ovog (post)modernističkog romana, zajedno sa „prekidom“ umetnutim u njeno narativno tkivo i diskurzivne disparitete među njima, vraćamo se na „ogoljavanje ipseiteta kroz gubljenje oslonca u istosti“ (Riker 2004: 156). Dakle, pokrenuta pitanja postmodernističkih postavki: fragmentarnog, marginalizovanog, diskurzivno determinisanog, diskontinuiranog, ekscentriranog, ali i narativno profilisanog, Barnsovu *Istoriju sveta* upravo centriraju u sopstvenoj strukturalnosti koja misli sebe samu, te ova istorija postaje upravo deridijanska *funkcija*, odnosno Rikerovo konstituisanja narativnog identiteta. Inicijalni *rascep* subjekta, koji jedino kroz priču nastoji *sebe* da uspostavi u vremenu i samom momentu pripovedanja, biva razrađivan kroz pomenute varijetete diskursa. Različiti diskurzivni modusi se, međutim, sve vreme oslanjaju na referentni sistem mita. Šta se dešava sa Barnsovim mitom od koga je, kako se u knjizi navodi, sve i počelo? Pored tipično postmodernističkog tretiranja problematike uvodi se atemporalni momenat, drvomorac, koji upravo *vezuje*, ne razara, *narativno tkivo*. Zbog čega Barns u svojoj knjizi nastanjuje nešto što nije determinisano vremenom, čiji put nije trasiran razumom i „slobodnom voljom“, a onda atemporalnom drvomorcu, na samom početku, daje moć govora i na taj način prenosi još jednu priču? Drvomorac „nestaje“ iz poslednje priče o utopijskom snu o spasenju čovekove duše, ali nam se vraća utopijski san zajedno sa pričom o *podeli*, ovoga puta na Pakao i Raj. Da li Barns sugeriše *podelu*, *razdvojenost*, koja je unapred izgradila novi prostor, u kome podeljeni subjekt neminovno proizvodi jezik koji je, zapravo, odvojen od stvarnosti i dela, pa samim tim i subjekt biva odvojen od sebe samog? Navedeno nameće zarotiranu Rikerovu dijalektiku odnosa identiteta-*ipse* i identiteta-*idem*. Da li sada starozavetni mit posmatrati kao starozavetni mit ili kao mit-priču, koji će rezultirati svim potonjim naracijama kojima će se, već razdvojen subjekt, uvek iznova uspostavljati, kako u odnosu na vreme, prostor i jezik, tako i u odnosu na priču kao diskurzivni fenomen, kojim se subjekt konstituiše u prostoru i vremenu?

I Riker pita: „Ako je jarak tako dubok, kako izgleda, između fikcije i života kako smo mogli, u našem vlastitom prolaženju kroz nivoe *praxisa*, da smjestimo na vrhunac hijerarhije mnoštvenih praktika zamisao o narativnom jedinstvu *života*“ (Riker 2004: 166)? Ukoliko se navedene teorijske postavke posmatraju u ovakvim okvirima, Barnsova *Istorija sveta u 10 ½ poglavlja* jeste još jedan pokušaj da se kroz naraciju odredi subjekt i njegov status u istorijskom i, konsekvntno, temporalnom kontekstu. Barns, međutim, istovremeno pokreće teme koje su pre, kako ističe Hejden Vajt, opšteljudske nego što pripadaju osobenostima neke određene kulture ili ideološke orijentacije. Vajt, uslovno rečeno, briše razliku između istoriografskih ostvarenja i filozofskih dela, jer se i jedna i druga bave pitanjima istorije i stvaraju određene vizije sveta koji je, ukoliko se uzme u obzir njegov narativni karakter, neminovno istorijski svet, te je i istorijsko delo vrsta literarnog artefakta. Ukoliko uzmemo u obzir stanovište Pola Rikera, koji istoriju odvajava od fikcije, ali i istoriju i fikciju smešta u polje narativnog diskursa, Barnsova knjiga upravo ilustruje narativni karakter oba polja ljudskog delovanja. Dakle, ova *Istorija sveta*, kao još jedna fikcija i pokušaj konstituisanja narativnog identiteta, svakako ide nekoliko koraka dalje i pokreće, između ostalog, teme kojima se subjekt kroz priču, a koji je istovremeno i u priči, odvajkada bavio. Barns tendenciozno uzima starozavetni mit, odnosno mit kao fenomen koji ulazi u diskurzivni sistem, i pokazuje kako se mit reflektuje u raznim poljima ljudskog delovanja, istovremeno ukazujući na njegove dogmatske aspekte. Sa druge strane, mit

predstavlja centralni i, sledeći postavke Linde Hačion, centrirano–decentrirani fenomen, koji takođe ukazuje na one najdublje aspekte ljudske prirode i najdublje ljudske čežnje koje, kako nam Barns govori, ne mogu dobiti formalne odgovore ma koliko narativnih modela ponudili da bismo te aspekte razumeli i čežnje zadovoljili. Barnsova *Istorija sveta*, kao jedna od mnoštva istorija koje su već napisane i arhivirane, kao i jedna od onih nearhiviranih, dosledno ilustruje potencijalnu *odvojenost* Rikerovog *bića* od reči/jezika i, konsekventno, *rascep* unutar subjekta, koji sebe nužno konstituše naracijom.

Barnsova *Istorija sveta*, takođe, sugerise svojevrstu paradigmu konstantne interpretacije, ulančavanja i umnožavanja. Barnsov odabir apokaliptičnog starozavetnog mita o Potopu ide u prilog tezi da posle „još jednog“ Potopa stvaramo „još jednu“ Istoriju Sveta, dok je Original nestao u tom Potopu, a svet ostao kao *kopija*, replika *potopljenog originala*. Posebnu pažnju zavređuje momenat Barnsovog odabira mita kao tematsko–simboličkog, pa i autopoetičkog vezivnog tkiva romana, kao i pozicioniranje mita kao utopije i utopije kao mita, što će reći – mita, istorije, priče kao utopijskog impulsa. Pretpostavke historiografske metafikcije svakako imaju svoje odjeke u romanu, ali se roman ne može definitivno podvesti pod *žanr* historiografske metafikcije. U prilog tome govore i teorijske postavke Rolana Barta, koji ističe da će reči uvek donositi novu formu, koja će tražiti novo ispunjenje, a kroz neki smisao za kojim odvajkada tragamo, dok ga upravo forma, te i priča, uvek vešto *skrivaju*. Dijalektika forme, smisla i reči svoje odjeke ima u Rikerovom *Sopstvu kao drugom*. Na čitaocu je ove *Istorije sveta* da u njoj pokuša da pronađe svoje *ipse* i svoje *idem*, kao i odjeke metafiktionalnosti, ili, pak, živototvornog identiteta neke svoje priče, a čime će *jarak* između fikcije i života učiniti manjim. Uostalom, i ova „prošlost naracije samo je kvaziprošlost narativnog *glasa*“ (Riker 2004: 170).

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SUMMARY

HISTORIOGRAPHIC AND METAFICTIONAL NARRATIVE ASPECTS OF BARNES'S *HISTORY OF THE WORLD*

The paper examines the modes of establishing the narrative identity, whether that be via the historiographic and metafictional aspects of narration, or by means of a paradoxical dialectical process of the subject self-establishment through the narrative process as such. The paper also re-examines the issues raised by Linda Hutcheon's theoretical tenets in relation to Barnes's subject that is inevitably incorporated into both, the system of history and the referential system of fiction. Consequently, through both of the systems, the storytelling and discursively determined subject inevitably obtains its self-acknowledgement within the narrative modes.

KEYWORDS: historiographic metafiction, discourse, subject, Selfhood, temporality, narrative identity.

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■ A MODEL OF CONSTRUCTION OF NARRATIVE IDENTITY IN DICKENSIAN NOVELS

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Tokom procesa prikupljanja i analize materijala o narativnim strukturama, autorka rada razvila je model narativnog identiteta koji se oblikuje kroz tri koordinate: konstrukcija identiteta narativnih učesnika, konstrukcija identiteta zapleta i konstrukcija tekstualnog identiteta (Morărașu 2007). Na osnovu Rikerovih teorijskih postavki, u radu se objašnjavaju obrasci imenovanja i važnost tog procesa kao najvažnijeg sredstva interpretacije, jer pruža neposredno i duboko razumevanje lika i zapleta.

Ključne reči: konstrukcija identiteta, narativni identitet, tekstualni identitet, ime, zaplet.

The first formulation of a theory that proposes a narrative projection of identity is due to Paul Ricœur in *Soi-même comme un autre* (1990). Narrative identity is represented as “an interval, or rather a temporal mediation between character and truth towards others”, where character is the “set of distinctive marks which permit the reidentification of a human individual as being the same” (Ricœur 1992: 119). The basic principle is that the character’s identity is correlative to that of the plot/story.

From a narrative point of view, identity can be conventionally called identity of the character, built in close relation with the identity of the plot/story. The character is the one doing the action in the plot/story. His role derives from the same narrative intelligence as the plot/story itself. (Ricœur 1990: 141)

My theory of narrative identity shaped through the acts of naming (Morărașu 2007)² has as a general frame Avădanei’s presentation of “the concepts and methods

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2 This approach has started from revealing the omnipotence of the primordial Act of Naming and then broadened the research area to the acts of bestowing, bearing, revealing and earning a name, then to taking away, hiding or prohibiting and even slandering it.

of a theory of the narrative” (2002: 30). It basically draws on two narratological models – Ricœur’s model of narrative identity (1990) and Cohn’s model of the relationships among writing self, narrating self, experiencing self/performing self and reading self (1978), paralleled by Chatman’s communicational model of discursive levels (1978).

The model of narrative identity construction I have developed is based upon three coordinates: the identity of narrative participants, the identity of the plot and textual identity. This paper expands upon the first two coordinates of narrative identity (narrative participants’ identity and plot identity) and briefly introduces the acts of creating the text as a finished product in using the language of names.

Whitebrook (2001: 24-25) considers that “the process of construction of identity is foregrounded in a novel at two levels: the fictional process whereby the character or narrator puts together the story of his/one’s life, and the authorial process whereby the writer utilizes narrative structure, techniques and elements (such as voice and point of view) for fictional characterization of the process.”

The importance of the naming acts in defining the identity of authors, readers, narrators and characters is outlined in the following table. These acts are conceived as acts of identification (by pronominal reference, proper names and definite descriptions) and acts of categorization and differentiation (by social classifiers, within relations between participants or in relation to plot).

Author (experiencing vs. writing self)	Reader (reading self)	Narrator (narrating self)	Character (performing self)
- <i>Authors</i> identified by real full names vs. pseudonyms, pen names, anagrams, initials or no name; - <i>Implied authors</i> displaying different degrees of disclosure	- Named (identifiable by nominal or personal reference) or nameless <i>real readers</i> ; - <i>Implied readers</i> identified by pronominal reference (you) or by some appellative (reader, readers)	- Overt (defined by name, personal history and deictic identification – 1 st person or 3 rd person, rarely 2 nd person) vs. covert/anonymous (distinct vs. indistinct narrative voices)	- Named vs. nameless / anonymous <i>characters</i> ; - conventionally named vs. fictitiously named <i>characters</i> ; - Characters bearing motivated (descriptive names, charactonyms etc.) vs. unmotivated names; - Characters with transparent vs. opaque names

Table 1: Narrative Participants’ Identity Construction (Morărașu 2007: 149)

In shaping an author’s multiple identities, any reference to his real experiencing self should immediately relate to his/her biography, to written or oral evidence of his/her existence, exposing both his private and public life (personal vs. social self), with a view to understanding the cultural background of his literary career (writing self).

The most reliable projections of an author's self during his lifetime and beyond his/her limited physical existence are offered in writings, diaries, autobiographies and letters and by researchers in biographies, monographs, collections of the materials reflecting general reception of literary works, etc. – all these disclosing both personal and impersonal traits of the subject.

Contemporary critical reviews, their immediate public response, measured quantitatively by the number of copies being sold, do not always reflect a steady evolution in the process of reception. There are several factors that influence the survival of the writing self throughout the ages, as every exposure to the reader's/interpreter's attention leads to the reshaping of this kind of self. Thus, the closest similitude between the real self and the writing self resides in the relationship with the others; they both feed on the image projected in the public eye and any distortion of this image leads to serious loss of balance.

In Dickens's case, the intense awareness of his presence in the public eye, as transmitted by his writings and performances, was a defining influence. He seems to have depended heavily on his readers' response to his writings and struggled hard to maintain the middle course between self-acceptance and acceptance by the others.

Another important participant, whose role is that of speaker or *voice* in narrative discourse (Genette 1972: 86) is the narrator. "Voice" may also refer to the controlling presence or "authorial voice" behind the characters, narrators, and personae of literature. Even though we cannot actually see or hear the narrator, the text contains a number of elements that project the narrator's voice in terms of "overtness" and "covertness" (Chatman 1978). Most Victorian anonymous narrators are overt narrators, but some are more overt than others.

In addition to Genette's basic types of narratives, Stanzel (1984) presents three typical narrative situations: first-person (homodiegetic), authorial (heterodiegetic-overt) and figural (heterodiegetic-covert). All the novels written by Dickens fall into the first two traditional types, with slight variations as far as the narrative technique adopted is concerned.

In Genette's terms, *David Copperfield* is a homodiegetic narrative, due to the fact that the narrator exists in the same world as the other characters. In Stanzel's framework, Dickens's text is a typical first-person narrative, because the narrator tells an autobiographical story about a set of past experiences that evidently shaped and changed his life and made him into what he is today.

The problems caused by alternating narration between different grammatical persons impose a discussion of intertwining narrative types within the same novel. A problematic case of narrative situation is exposed at the beginning of *The Old Curiosity Shop*, as the narrator is, in fact, an I-as-observer or witness, whose main activities seem to be wandering about and watching people closely. Much to our amazement, the narrator who becomes more and more actively involved in the story of little Nell suddenly withdraws from the story and leaves the scene to the characters, turning into a heterodiegetic narrator.

As far as the characters' identity is concerned, writers conceive them either as constructs, structured upon different layers of traits (and names function as structural devices) or as "creatures", displaying human features (with the name as an important

identity marker). Dickens did not promote the idea that characters need to be constructed so as to correspond to the author’s design. His “relationship” with his characters was of a more intimate nature and he confirmed the idea of a cherished parentage.

In the construction of plot identity, I have accepted that the acts of naming entail naming practices (from simply giving a name or using a name for a unique individual), as well as re-naming (several names are taken by/given to a single person throughout his existence; this may lead to a chameleonic shifting of identity), mis-naming (altering the form of a name, tempering with its content) and un-naming acts (assuming anonymity as a mode of existence or deliberate refusal to identify or classify a person by means of a proper name).

Acts of naming or “naming plots” (Ragussis 1986)	Acts of re-naming	Acts of mis-naming	Acts of “un-naming” (Stump 1998)
<ul style="list-style-type: none"> - Inheriting vs. acquiring names; - Making or earning a name; - Losing vs. finding a name; - Preserving a ‘good name’ (reputation) vs. staining a name 	<ul style="list-style-type: none"> - Bestowing vs. adopting multiple names; - Using substitute names such as nicknames and criminal aliases 	<ul style="list-style-type: none"> - Intentional vs. accidental distortion of names; - Nominal truncations, misspellings, mispronunciation and onomastic deviations 	<ul style="list-style-type: none"> - Effacement of the name; - Anonymity; - dehumanization and reification/ depersonalization

Table 2: Plotal identity construction (Morărașu 2007: 149)

Ragussis (1986) sees fiction as representing naming through a complicated series of “acts of naming” or “naming plots”. The most familiar ones are the plot of seduction and the plot of inheritance, followed by the plot of crime and punishment or the plot of earning one’s name. If the plots based on inheriting, finding, making/earning and preserving a “good name” are illustrative of Dickensian novels such as *Oliver Twist* and *Dombey and Son*, there are others (e.g. *Bleak House*) which venture to explore the acts of violation committed in using names – concealing, distorting, changing or erasing names, in other words, the acts of renaming, mis-naming and un-naming.

In the plot of “inheritance” from *Oliver Twist*, the most overt indication of the theme of naming occurs in the incipit, when the narrator makes a pact with us, in declaring: “I will assign no fictitious name.” The responsibility of inventing a name for the protagonist is passed to one of the characters (i.e. Bumble).

Classified as a nameless orphan, the boy (and his name) literally carries monetary value: he was “to let” and “five pounds would be paid to anybody who would take possession of him” – *Oliver Twist* (919). As the rightful inheritor of his father’s money, Oliver’s real value depends on his knowing his real name. There is a constant struggle between the evil Monks, assisted by Fagin, who wants to reveal that Oliver is the child

with a stain upon his name and Brownlow, assisted by the Mayles, who manages to reveal his proper/real name. In the end, Oliver Twist becomes the inheritor and the guardian of the family name.

The struggle to preserve a "good name", that is, a spotless reputation, was an essential theme in Victorianism. In order to illustrate it, I have focused my attention on Dickens's *Dombey and Son*, on account of the fact that the associations of names are sometimes so strong that they overwhelm their meaning. I chose to observe the naming patterns which announce the main stages in the progression of the plot.

In "Dombey and Son", there are two names of blood-related persons, in a combination of family name (including the functions/semantic features of man, father, proprietor, master), and of common name, which turns out to be as significant as the Son in the Holy Trinity, once it is elevated to the rank of proper name (Morărașu 2002: 73-74). These two names stand for the House (as Dombey is a snobbish merchant with royal pretensions) and for the firm which the family has owned for more than one generation. Dombey and his Son share more than the name and the ownership of the firm. The newly-born heir, little Paul, is expected to grow from "Son to Dombey", just as his father has risen in a tradition established by his own father. We witness Paul's indoctrination that he is to become an indispensable part of *Dombey and Son*, passing through the stages of "a talking, walking, wondering Dombey" (*Dombey and Son*, 87). In his turn, Mr. Dombey has waited for twenty years to ascend to the honorable position of Dombey, after having been the *Son* for too long. At the same time, the two names are so closely connected with the image of his father, that Little Paul identifies him with the company itself: "He's Dombey and Son" (*Dombey and Son*, 146).

At the end of the novel, we find the "almighty" Dombey deprived of all his social roles and functions (husband, father, Mr. Dombey, merchant, employer, owner of 'Dombey and Son'). Dombey's preservation of his basic human features (rendered by semantic features: +animate, +personal, +male), together with the indicators of age and social class, is emblematic for the incongruous triumph of his personal self over the overestimated social self. Though not acceptable as a semantic feature, his remaining a *gentleman* may be considered as the very essence of a Victorian man.

Various acts of naming do not only organize entire plots, but also show violations of social conventions. Thus, the title of *Our Mutual Friend* accounts for the concealment of real identity, first intended by the author, then adopted by one of the characters as a tactics of trial and testing of another character.

The complicated plot scheme delays the process of identification in which we pass through different stages of naming: "our mutual friend" (an indicator of the role this character will play in the plot of the novel) = John Harmon (real name, the inheritor of a large fortune made by "Dust", that is, dealing in refuse collection) = Julius Hanford (alias used by Harmon when going to see the body of the drowned man which was thought to be his) = John Rokesmith (the second name adopted when taking lodgings with the Wilfers and preserved until he risks being arrested under suspicion of murder). Throughout the whole novel, John Harmon has no stable name, but rather a succession of names, added to the ones already mentioned: "Jack a Manory" (Ch. 16), "the Fortune-Teller", "Blue Beard of the secret chamber" (Ch. 12) and "the Mendicant" (Ch. 5). Most of the time, he is not even the centre of his own narrative: at the Veneerings' dinners,

he is deprived of a name and accounted as “the Man from Somewhere” or the “Man from Nowhere”, while his surrogate name becomes distorted in: “his Secretary... whose name, I think, is Chokesmith – but it doesn’t in the least matter – say Artichoke” (*Our Mutual Friend*, 413).” If at first he adopts aliases as a means of escaping the web of relationships, in the end it is difficult for him to find any other name or identity.

All these examples indicate that the process of plot construction depends upon the assemblage of some naming patterns (events and actions told by author and/or narrator/reflector and performed by characters submitted to operations of identification and classification). The process of reconstruction of these plots by the reader involves remembrance of the specific type of identity markers of narrative participants, along with the fictional place and personal names that connect the events.

In applying different approaches to the language of names, one can also observe the way in which names contribute to the shaping of textual identity.

<p>Naming systems and practices</p> <ul style="list-style-type: none"> - Naming systems in literature (Toolan 1990); - Victorian name-giving practices: giving proper vs. “improper” names. 	<p>Signifying systems</p> <ul style="list-style-type: none"> - Titles as signifying systems; - “Sign-names” (Cmeciuc 2001) integrated in the complex system of “sign-characters” (Cmeciuc 2003). 	<p>Personal denominative devices</p> <p>(Poruciuc 2005):</p> <ul style="list-style-type: none"> - Given/first names; - Family names; - Substitute names; - Culturally-charged names. 	<p>Cohesive devices</p> <ul style="list-style-type: none"> • Referring expressions (Brown and Yule 1995): - proper names; - definite descriptions; - indefinite descriptions; - pronominal referring expressions. 	<p>Stylistic devices and tropes</p> <ul style="list-style-type: none"> - Metaphorical names (“metaphors for the self” – Melnyk 2002); - Allusive names; - Symbolic names; - Allegorical names; - Names based on antonomastic or metonymic substitution.
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Table 3: Construction of textual identity (adapted from Morărașu 2007: 150)

The major trends in the naming of participants can be perceived as “the manifestation of the narrator’s or character’s respect for the named individual” (Toolan 1990: 125-126). In the onomastic-etymological approach to denominative devices, we may concentrate upon the interplay of various types of personal naming devices, whereas the semiotic perspective aims at establishing the importance of onomastic signs in the semiotic system of characters.

A further step to be taken is submitting proper names to a close scrutiny of their stylistic features, trying to find enough evidence to support the idea of a deliberate intent in the selection of names that describe characters and of a vivid awareness of

the connotations attached to most of them. In a broader contextual analysis of literary onomastic devices, what is really intriguing is that such names may express attributes that are more meaningful and significant to one's identity than official conventional names.

Once we accept that the "enterprise of fiction grants and limits the power of naming" (Ragussis 1986: 229), the project of establishing the interdependence between narrative identity and the act of naming is successful. Thus, naming acts may define and qualify personal and social identity, as well as the identity of the plot and of the text itself.

The results obtained in applying this model to Dickensian novels entitle me to believe that the reshaping of the fictional enterprise in terms of interrelated identities, multilayered selves and naming acts may bring a contribution to the study of narratives belonging to any other period and writer.

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SUMMARY

A MODEL OF CONSTRUCTION OF NARRATIVE IDENTITY IN DICKENSIAN NOVELS

As a result of a process of accumulation and sedimentation of reference materials on narrative structure, I have developed a model of narrative identity shaped through the acts of naming with three coordinates: construction of the identity of narrative participants, construction of plot identity and of textual identity (see Morărașu 2007). In discussing the problems of building the identity of narrative participants, I have first considered the multiple identities assumed by authors, the basic types of narrative situations, narratives and narrators; then, I have indicated the concrete techniques of constructing the identity of the characters. Considering that the process of “emplotment” (Ricoeur 1990) may be based upon the assemblage of some naming patterns, the name becomes the most powerful tool for interpretation, offering us an immediate and profound understanding of the character and of the plot.

KEYWORDS: identity construction, narrative identity, textual identity, acts of naming, name, narrative participants, plot.

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■ TIME, HISTORY AND THE NATIVE AMERICAN GENOCIDE SEEN THROUGH CATHERINE'S EYES: A STYLISTIC ANALYSIS

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Autorka rada analizira lik Ketrin Veldon iz epske poeme *Omeros* Dereka Volkota napisane 1990. godine. U njenim rečima lako se prepoznaje posebna koncepcija Vremena i Istorije, koja govori o genocidu nad američkim Indijancima. U radu je predstavljena stilistička analiza jednog dela pesme kako bi se na primeru objasnila ova koncepcija i njena povezanost sa masakrom počinjenim nad Indijancima kod zatona Ranjeno koleno.

Ključne reči: Derek Volkot, Ketrin Veldon, Vreme, Istorija, genocid nad američkim Indijancima, *Omeros*, stilistička analiza.

INTRODUCTION

Catherine Weldon was a widow who left Brooklyn in 1889 and travelled West to Standing Rock, Sitting Bull's reservation in the Dakotas, in order to help him defend his land against the US Government's claims.

Her figure, whose tracks had been almost completely erased by the American society of the time (Pollack 2002: 15), has been included by Derek Walcott in two of his works, namely the 1990 poem *Omeros*, which was followed by the Nobel Prize for Literature in 1992, and the play entitled *The Ghost Dance*, which was published in 2002. In particular, her persona is referred to in books IV and V in *Omeros*, where she is one of the invited outsiders populating the poem, and becomes the main female character in *The Ghost Dance*.

It is undoubtedly noteworthy that Walcott has chosen to rediscover and rewrite the story of this woman in two different works. Indeed, through her inclusion in *Omeros* and *The Ghost Dance*, Walcott has the chance, on the one hand, to recall the massacre of the Native American population – which, in turn, allows him to evoke the massacre of the indigenous population of his Caribbean native island; on the other hand, through Catherine's words and deeds, a particular conception of Time and History is expressed: they

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are both depicted as unstoppable forces – indeed, Catherine did not succeed in avoiding either Sitting Bull's death or the subsequent massacre at Wounded Knee Creek, during which about two hundred Native Americans were killed by the US army (Pollack 2002).

The aim of this paper will be to analyse the conception of Time and History appearing through Catherine's words and through the description of the Native American genocide, which is recalled thanks to the insertion of her story in the poem.

In order to do so, the tools provided by stylistics (Culpeper *et al.* 1998; Douthwaite 2000; Semino/Short 2004; Short 1996) will be deployed.

As pointed out by Short (1996: 1), stylistics is prototypically understood as a framework which allows the critic to carry out *linguistic* analyses of *literary* texts. In particular, stylistics is interested in describing (*viz.* analysing) the "linguistic features in the text [...] which *constrain* readers from inferring unreasonable meanings and *prompt* them towards reasonable ones" (Short 1996: 8; original emphasis). In other words, stylistics is focussed on trying to explain *how* the meaning of a text is constructed or, to put it differently, on how writers guide, through certain linguistic selections in their works, readers' interpretation and response.

If deconstructionist and post-structuralist critiques suggest that there exists more than a slight possibility that both readers and critics draw inferences unintended by the writer, stylistic analyses of literary texts tend to decrease the possibility of such 'unintended inferences', by focussing in a detailed and systematic way on the linguistic element, which even Barthes, in his famous essay "The Death of the Author", identified as the only element which truly "speaks" in the text (cf. Barthes 1967).

Therefore, the paper will show how the conception of Time and History which appears through Catherine's words is not only conveyed but also *constructed* linguistically.

For reasons of space, only one excerpt from *Omeros* has been selected for scrutiny.

1. THE TEXT

The choice of the extract which will be subjected to stylistic analysis has fallen on the last but one 'conversation' involving Catherine – the argumentation built up in this exchange is reinforced in the final conversation, but no significant new information is added.

THE TEXT (WALCOTT 2003: 368)²

<<[1] This was history. [2] I had no power to change it.
[3] And yet I still felt that this had happened before.
[4] I knew it would happen again, [5] but how strange it

was to have seen it in Boston, [6] in the heart-fire.
[7] I was a leaf in the whirlwind of the Ordained.
[8] Then Omeros's voice came from the mouth of the tent:

2 Clauses have been numbered for ease of reference.

"[9] We galloped towards death swept by the exaltation
of meeting ourselves in a place just like this one:
[10] The Ghost Dance had tied the tribes into one nation.

[11] As the salmon grows tired of its ladder of stone,
[12] so have we of fighting the claws of the White Bear,
[13] dripping red beads on the snow. [14] Whiteness is everywhere">>.

[15] Look Catherine! [16] There are no more demons outside the door.
[17] The white wolf drags its shawled tail into the high snow
through the pine lances, [19] the blood dried round its jaw;

[20] it is satisfied. [21] Come, [22] come to the crusted window,
[23] blind as it is with ice, [24] through the pane's cataract;
[25] see, [26] it's finished. [27] It's over Catherine, [28] you have been saved.

2. THE ANALYSIS

2.1. THE THREE-PART STRUCTURE

A glance at the graphology of the extract – first and foremost the arrows and the inverted commas, which are usually employed by writers to signal Direct Speech ([DS]; Short 1996, Semino/Short 2004) – induces readers to believe that this is a conversation between Catherine and the protean character Omeros, who appears throughout the poem conversing with other characters and/or with the author/narrator³ Walcott.

A closer look at graphology reveals a three-part structure. The first section begins at [1] and ends at [14], and it is opened and closed by double arrows ('<<' and '>>'). The second section begins at [9] and finishes at [14], and it is signalled 'traditionally' by inverted commas. The third section starts at [15] and ends at [28], and it is distinguished from the preceding two because of the absence of the arrows and/or inverted commas. In other words, in [15]-[28], there are no graphological signals flagging DS.

In particular, that the first section of the excerpt appears to represent the first turn in a conversation between Catherine and Omeros is signalled by a) graphology (the arrows and the inverted commas), b) the brevity of the sentences employed (a 'typical' sign of conversation), and c) their simplicity (another sign of conversational

3 Three different stories are included and interwoven in *Omeros*: that of Helen, Achilles and Hector on the one hand, that of Plunkett and Maud on the other, and, finally, that of the author himself, who regularly appears in the poem as narrator (cf. Tomasi 1999: XLIV-XLV). In actual fact, more than one narrator can be identified in *Omeros*: Omeros himself, Homer's alter-ego who has regained his Greek name, which has been translated into standard English as 'Homer'; Seven-Seas, a blind singer who, in turn, represents Omeros' alter-ego; and the author himself, who often calls himself "Derek", and is called in this way by many other characters, including Walcott's father (cf. Walcott 2003: 314). It could be argued, at this point, that the narrator in the passage above might be either Omeros or Seven Seas, rather than Walcott. However, when this is the case in the poem, their names are clearly specified. On the other hand, when no introduction of any of these two characters is present, then the narrator may safely be taken as representing Walcott himself.

style): sentences [1], [2], [3], [7], [8] are all simple sentences, as defined by Aarts and Aarts (1982); [4]-[6] is a compound sentence constituted by two main clauses, ([4] and [5]) conjoined by the coordinating conjunction “but”, and a prepositional phrase ([6]) upshifted to the level of clause. Nonetheless, in this case rankshift does not perform one of its standard, general functions, namely that of making the text more complicated, since the compound sentence [4]-[6] still appears to be easy to understand.

However, if this really were a conversation between these two characters, the first set of arrows signalling Catherine’s turn should be opened at [1] and closed at [8], before Omeros’ turn starts at [9] and ends at [14]. This is not the case in actual fact, since both the arrows and the inverted commas are closed at [14], one set after the other.

Furthermore, the discourse marker ‘Then’ opening [8] signals a change in the course the conversation has taken so far. Three other linguistic markers contribute to signalling this change: a) a new human subject, substituting the first person pronoun “I”, is introduced, namely “Omeros”; b) the colon at the end of [8]; and c) the opening of a new set of inverted commas at [9]. These four syntactic and graphological devices warn readers that what they are about to read, ([9]-[14]), is not Omeros’ reply to Catherine’s preceding turn, or, to put it another way, it is not part of a conversation which is taking place at the same time as the narration, but is a reporting of Omeros’ words on the part of Catherine.

This device makes it clear to the readers that sections 1 and 2 identified above are actually two sub-sections of the initial section, which therefore starts at [1] and comes to a close at [14]. This leads to the further conclusion that no conversation is taking place in [1]-[14]: only the first character, Catherine, is talking, and she reports the words of the second character, Omeros, from [9] to [14], with [8] representing the reporting clause which introduces Omeros’ words.

But, when readers no longer expect any conversation to take place, given the absence of arrows and/or inverted commas in the remaining part of the extract following [14], they are presented in [15] with a clear instantiation of Free Direct Speech [FDS].⁴ Indeed, in [15], the imperative form of the verb ‘to look’ and the vocative ‘Catherine’ are clearly employed by the narrator as phatic signals to start a conversation with the character. As already mentioned, no graphological devices introducing DS are inserted in this case, for the author/narrator is often involved in exchanges with characters and readers throughout the poem without the conversational exchange taking place being signalled by any explicit graphological or syntactic signals (a secondary norm in stylistic terms: Douthwaite 2000: 193).

Ambiguity is thus a feature of this passage. In particular, the effect of ambiguity is achieved at a psychological level: readers do not expect a conversation to have the structure

arrows (+ inverted commas) + narration

in *lieu* of the more standard structure

arrows + arrows (or inverted commas + inverted commas)

4 The distinction between DS and FDS referred to here follows Semino and Short’s 2004 framework, namely it identifies prototypical FDS as speech devoid of either quotation marks or a reporting clause.

In other words, they are led by the arrows and inverted commas to interpret what is inserted between them as conversation, and discover only in [15] that the real conversation is not taking place between Catherine and Omeros, but between Catherine and the narrator, who, in turn, apparently replies with an instantiation of external narration, ([15]-[28]), given the absence of the arrows and/or inverted commas. However, the external narration immediately appears to be conversation, given, just to start with, the imperative form used as theme in [15].

Having identified the three sections into which the Text above can be divided, and their overall textual function – that of presenting three different viewpoints – I now turn to a more in-depth stylistic analysis of the excerpt.

2.2. A CLOSER CONSIDERATION OF THE TEXT

[1] starts with a deictic form, “This”, referring back to something which we presume must have happened. The reference is in fact to the Massacre at Wounded Knee Creek, described previously in the poem, the aftermath of which Catherine appears to have witnessed.

At Wounded Knee Creek the US Army killed about two hundred Native Americans, including women, children and old people, who had already surrendered (Pollack 2000: 280). The massacre followed the attempt by the reservation police to arrest Sitting Bull, who had been accused of having supported and contributed to the spreading of the Ghost Dance religion, (which the US government had attempted to repress), during which the Lakota chief was killed. After his death, a few hundred Sioux left the reservation, and were consequently considered hostile by the American troops. The US Army soon caught up with the runaway natives while they were spending the night near Wounded Knee Creek, where the massacre subsequently took place (*ibid.*; “Wounded Knee”).

Catherine had predicted what would happen if Sitting Bull did not refrain from adhering to the Ghost Dance religion, namely that it would be used as an excuse by the US Government to attack him and all the Native American tribes. Sitting Bull refused to listen, since, as the chief of the Lakotas, he was supposed to support his people rather than a white woman coming from the East. She left the reservation, aware of the fact that there was nothing she could do to make him change his mind or prevent the last act of the Native American genocide (cf. Pollack 2002).

Let us now turn to the Text. In [1], the noun “history” is linked to the subject through the copula verb “was”, thus performing the function Subject Attribute (SA; Aarts/Aarts 1982). Through the deictic “This”, the SA is in turn deictically linked to ‘what has happened before’, namely Wounded Knee Massacre – the SA “history” is, in the final analysis, synonymic with ‘massacre’. Cohesion (Halliday/Hasan 1967) is thus one of the subtle linguistic devices Walcott employs to make the notion of History, conceived of as a sequence of episodes inevitably implying some kind of loss for one or more of the parties involved, become transparent for his readers.

Note that the change of the subject in [2] concurrently signals a change in the focus of the speech: narration in the third person gives way to first person narration, which, together with the ideational content, is meant to manifest Catherine’s will to express

her own participation in the event. As already clarified, both [1] and [2] are simple sentences. However, while [1] is constituted by 3 words, (Subject [SUBJ] + Predicator [PRED] + SA), [2] is constituted by SUBJ + PRED + Predicator Complement [PC], which is realised by a noun phrase [NP] postmodified by a verbless clause. Furthermore, [1] is a plain assertion, in which the copula, which in general conveys little information compared to lexical verbs, expresses an essential characteristic of the entity referred to, its very existence: “this *was* history” appears to leave no room for objections. After such a strong assertion, a negative sentence is expressed in [2] instead, with the negation employed in a slightly less standard usage, namely to negate the noun “power”, (in *lieu* of the ‘canonical’ negation of the lexical verb, as in “I did not have”). Since the noun “power” bears in itself a whole range of connotative meanings (strength, action, success – to be powerful means to have a high degree of probability in succeeding in what one wants to achieve), Catherine is thus implicitly denied any probability of success – which is exactly what happened in 1890: she did not manage to change Sitting Bull’s fate and was even held partly responsible by the press of the time for both Sitting Bull’s death and for the subsequent massacre at Wounded Knee Creek (Pollack 2002: 5). Interestingly enough, what she is denied power to do is to change things, ‘change’ being the main feature implicitly assigned to History and Time in the following two sentences.

Having placed the conjunction “And” in thematic position, [3] immediately signals cohesiveness (Halliday/Hasan 1976) with [2], which increases the statistical possibility that coherence is implied too, so that thematic progression is at hand.

In [3], indeed, Catherine links ‘history’ with ‘time’, both through syntax and semantics: the circularity of history, in which what has happened in the past returns in the future, is described both through verb tenses (“had happened”, “would happen”) and through the selection of time adverbials (“before”, “again”). Furthermore, this circularity is described as being the result of two mental processes (Halliday/Matthiessen 2004) whose senser is Catherine: she feels, [3], she knows, [4]. In particular, both mental processes are described using the past tense, expressing a consciousness which has by the time of the narration become a matter of fact for the character. This is confirmed by the co-text, for going back to Book IV we read: “She had believed in the redemptions of History,/ that the papers the Sioux had folded to their hearts/ would be kept like God’s word” (Walcott 2003: 296). The reference here is to the treaties signed by both the US Government and the Native American tribes to put an end to the conflicts between the two parties, which have constantly been violated by the US Government (Pollack 2002). Also in this quotation the tense of the verb is revealing, (the past perfect – “had believed”), signalling an action which is over at the moment of the narration, implying that Catherine’s hope in the reversibility of the natives’ doom soon ceased to exist. In the later work *The Ghost Dance* the impossibility of exerting a direct influence over history is expressed even more explicitly, with Catherine claiming: “I thought I could change things, but I can’t” (Walcott 2002: 204).

[5] begins with a contrastive conjunction immediately suggesting the change in the direction of the argumentation. That this change is going to be a ‘peculiar’ one is also made explicit through semantics, the adjective “strange” constituting the head of the adjective phrase [ADJP] which follows the conjunction: readers discover at this point in Catherine’s speech that in actual fact she did not witness the massacre, or its

aftermath, but that she must have imagined it, for she was in Boston at that time.⁵ This is an implicature which readers calculate exploiting their knowledge of the world [KOW], because [5] does not explicitly state that Catherine was not there, the apparent illocutionary force being that of expressing surprise. It seems highly improbable, however, that anybody could witness the killing of hundreds of Native Americans while finding themselves on the other side of the continent.

In this respect, in [6], the prepositional phrase [PP] upgraded to the level of verbless clause, (hence a grammatical unit whose information value has been increased), is particularly important, conveying the image of a person whose imagination is abstracted in watching the fire. Furthermore, since Walcott has the snow, and related lexemes, dominate the setting of the massacre, (cf. [11]-[14]) the description of a fireplace aims to distance her from the place and time of the event. The implicature that reader should draw at this point is that Walcott is creating a parallel between Catherine and himself, which might also explain one of the reasons lying behind the choice of retelling her story: just like Walcott, who can only imagine the massacre of the indigenous populations of his native island which he is writing about in *Omeros*, for he was not there, Catherine also has to imagine what must have happened, because her 'failure' has led her away from those she had tried to help. But, through her story, the steps of the genocide of the Native Americans can be recalled, (in particular, the "Manifest Destiny" and the "Trail of Tears"; cf. Walcott 2003: 296, 300), and a comparison between this genocide and that of the Aruacs (cf. Walcott 2003: 278, 352), the native population of Walcott's island, by the French and English colonizers, can be traced on more than one occasion.

That Walcott has been creating a parallel with this character, almost building Catherine as one of his many alter-egos, is again confirmed by the co-text: not only is Catherine defined as his guide ("*<<Somewhere over there>> said my guide <<the Trail of Tears / started>>*"; Walcott 2003: 300, my emphasis), but they are also depicted as sharing the same body ("*<<This was the groan of the autumn wind in the tamaracks/ which I shared through Catherine's body>>*"; Walcott 2003: 352, my emphasis).

[7] represents the last sentence with a first person narration and deploys a metaphor aiming at describing the impotence Catherine felt. The noun "leaf" functions as SA, and therefore bestows on the subject its denotative and connotative meanings, in particular those related to autumn, to leaves falling from the trees, incapable of opposing this natural fact and doomed to fall prey to the wind. In fact, "leaf" collocates with "whirlwind", which reinforces the idea of an entity subjected to external factors. The metaphor is further developed by the contiguity between "whirlwind", conveying the denotative meaning of an atmospheric event and connotative meanings such as 'fury', 'violence' and 'impetus', and "Ordained", which conveys the image of ordered, prefixed, regular rows or ranks. The spatial proximity of these two lexemes appears to suggest the violence connected with the forced respect of the pre-established order of things (in this case, that the natives had to be fought to be converted and assimilated [viz. "Ordained"] into 'the order'), while concurrently underlining Catherine's weakness stemming from her non-respect of that order.

5 When Sitting Bull died and the subsequent massacre at Wounded Knee Creek took place she was actually in Kansas City (Pollack 2002: 279).

From this moment on, metaphorical language becomes a recurrent feature of the selected extract.

The metaphor in [8], (“the mouth of the tent”), placed in end-focus⁶ and thus rendered more salient, takes us back to the natives’ camp at Standing Rock. That the facts related to the massacre are reported in [9]-[14] as having been recounted by Omeros to Catherine underlines again her *geographical* distance from the events (her *emotional* proximity having never been put into question): she seems to have gone back to her imaginary world, to Standing Rock, and she is the one in charge of retelling what she has been told, but which she has not experienced first hand.

As already suggested, the metaphorical dimension becomes the predominant one here: Native Americans “galloped towards death”, rather than towards the US army; they were fighting a bear rather than soldiers (note, here, the synecdoche “the Claws of the White Bear”, so as to signal that the soldiers composing the army, “the Claws”, were only the tool carrying out the order which had been given to them by someone else – “the White Bear”); “red beads”, rather than blood drops, fell “on the snow”.

At a semantic and metaphorical level, the semantic fields of colours and animals represent a cohesive device which links the two tercets dedicated to Omeros with the following two tercets, where the narrator’s voice can be ‘heard’. As the US army, or, to be more exact, the government which had given them the order to attack the natives, was defined by Omeros as a “White Bear”, Walcott defines it first as a “demon” and then as a “white wolf”, (“demon” being associated with an animal in this case precisely because of its collocation with both “White Bear” and “white wolf”), the connotative meanings of these lexemes strengthening one another.

The dehumanizing effect is further accentuated by the insertion in the last two tercets of words and phrases related to the danger represented by the US army, namely “drags”, “shawled tail”, “blood dried”, “jaw”, “satisfied”. The effect is amplified at a third level by the associations created through the semantic field of colours. While the Native Americans, ‘the reds’, are associated with blood, spilled on the snow and dried round the jaw of the murderer, the US soldiers are associated with white, white as is their skin. In general, the connotations of this latter colour are positive (cleanliness, purity, innocence, and so forth). Walcott reverses these connotations, for he has the white, as well as the snow, become a sign of death, the whites themselves being those who bring death in actual fact: “white” is the adjective used to premodify two of the three nouns used to metaphorically define the American soldiers (“White Bear”, “white wolf”); the colour white becomes a metonymy for the snow and the ice: in [22]-[23] the ice makes the “window”, another metaphor for ‘eye’, “blind” (which evokes the whiteness of blind eyes, and might in fact refer to the ‘blindness’ of the American population witnessing the genocide); white is the snow which has fallen down unstoppable, as unstoppable as the US army, to cover the natives’ corpses, so that Omeros had concluded by saying that “Whiteness [was] everywhere”, referring to the final victory of the whites over the Native Americans – the 1890-1891 Sioux war was indeed the last significant Native American war (Pollack 2002: 5).

What is also noteworthy in the last two tercets of the above passage is that the narrator appears to feel the urge to reassure Catherine about the ending of the tragedy. He describes

6 The notion of ‘end focus’ referred to here follows Douthwaite’s (2000) theoretical framework rather than Halliday’s.

the absence of the “demons”, ([16]), the satisfaction of the “white wolf”, ([20]), symbolic of its departure at the end of the massacre, and the end of the massacre itself, ([26]). In this respect, the last sentence ([27]-[28]) is particularly interesting. Its first clause, [27], is a reformulation of [26]. In this way, the maxim of Quantity (Grice 1975) is flouted, since more information is provided than is required, the reformulation constituting a redundant repetition in actual fact – [27] re-proposes what [26] has already conveyed without adding any significant new information. This implies that the ‘repetition’ is not informationally necessary – it has been added for the sake of reinforcement, to underline that the end of the massacre has finally come. The ideational content of [28] is, on the other hand, both positive and negative: Catherine has been saved both literally, (for she was not at Wounded Knee, and, consequently, had her life spared), and metaphorically, (for her name and her involvement in the natives’ cause have been restored). However, the choice of the subject “you” in [28] represents a concurrent exclusion of any other subject: Catherine has been saved, but the same cannot be said for either Sitting Bull or two hundred Native Americans at Wounded Knee Creek.

3. CONCLUSION

An extract from *Omeros* has been subjected to stylistic analysis, in an attempt to show that Catherine’s words embody a very precise conception of Time and History. Both are conceived of as invincible forces, over which human beings can exercise no influence even if they try to do so as hard as can be. The inevitable circularity of Time and History, (“[...] this had happened before./ I knew it would happen again”), has also been underlined through an analysis of the linguistic means employed to convey the two concepts.

In spite of the fact that Catherine did not succeed in preventing the inevitable from happening, it is remarkable that Walcott chose to insert Catherine’s story in *Omeros* and then turned her into the main female character in *The Ghost Dance*. He has thereby given a second life to the story of this woman, whose efforts had been hidden by history. Catherine did indeed die alone, neglected by the society of the time, who considered her behaviour immoral, for having lived for such a long time alone with a neglected ‘indigenous’ man (Pollack 2002). History, with its inevitability, had almost erased any trace of her.⁷ Derek Walcott has told the world her story: he has “saved” her from oblivion.

Furthermore, through her voice, he has given voice to the Native American people, one of the many dominated peoples whose identity has been manipulated and almost completely destroyed during a colonizing enterprise.

A people who had been living in what are now the American territories for thousands of moons, before the accelerated rhythms of Western Time reached them.

7 Interestingly enough, in 2007 the American HBO produced a film entitled *Bury my heart at Wounded Knee*, broadcasted on American TV and watched by millions of people, in which the events going from the Sioux’s victory over General Custer at Little Big Horn to the massacre at Wounded Knee Creek are reported. In spite of the great attention devoted to the figure of Sitting Bull in this film, no mention is made of Catherine Weldon, although the character of another white woman, Elaine Goodale, who worked as a teacher in another reservation and did not challenge white morality as Catherine did by living in Sitting Bull’s cabin, is given great emphasis. Catherine’s role in the Sioux’s struggle for their preservation continues to be hidden, even in non-official historiography, which, by dint of being broadcasted on American TV, still represents a powerful means of communication and diffusion of historical events.

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SUMMARY

TIME, HISTORY AND THE NATIVE AMERICAN GENOCIDE SEEN THROUGH CATHERINE'S EYES: A STYLISTIC ANALYSIS

Among the many characters of *Omeros*, the poem in Dantesque third-rhyme written by Derek Walcott in 1990, the character of Catherine Weldon can be encountered. Through her words, a particular conception of Time and History is presented, and the Native American genocide is recalled. In this paper, one extract from *Omeros* will be subjected to stylistic analysis in order to clarify this conception and its link with the massacre of the natives at Wounded Knee Creek.

KEYWORDS: Catherine Weldon, Time, History, Native American genocide, Wounded Knee Creek, *Omeros*, stylistic analysis.

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■ ANALIZA DISKURSA U TEORIJI I PRAKSI

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Ovaj naučni intervju zasnovan je na razgovoru vođenom sa prof. dr Slavicom Perović na tematskoj večeri posvećenoj njenom radu, održanoj 18. jula 2010. na Trgu pjesnika u Budvi, u okviru manifestacije 24. Grad teatar.

Slavica Perović je eminentni anglista na prostorima bivše SFRJ, redovna profesorka Univerziteta Crne Gore, dugogodišnja dekanica Instituta za strane jezike u Podgorici i predsednica Društva za primenjenu lingvistiku Crne Gore. Kao Fulbrajtova stipendista, provela je godinu dana na univerzitetu Berkli u Kaliforniji, gde je saradivala sa Robin Lejkof na istraživanju diskursa. Njen naučni rad obuhvata oblasti sintakse, literarne lingvistike, pragmatike i, naročito, analize diskursa.

Neposredni povod za ovaj razgovor bila je najnovija knjiga prof. Perović, Jezik u akciji (Podgorica: CID, 2009), u kojoj se autorka bavi vrlo konkretnim i prepoznatljivim jezičkim fenomenima koji u sebi objedinjuju jezička sredstva, učesnike u komunikaciji, kao i društveni, kulturni i politički kontekst u kome se jezik ostvaruje.

Biljana Mišić Ilić (BMI): *Analiza diskursa je već godinama dominantna oblast Vašeg naučnog rada. Mada bi samo određenje pojma diskursa moglo biti predmet posebne knjige, da ipak počnemo pitanjem šta je, u lingvističkom smislu, diskurs.*

Slavica Perović (SP): *Ako je jezik dijagnostičko sredstvo (jednog) društva, onda, usuđujem se da kažem, diskurs bi mogao biti dijagnostičko sredstvo lingvistike. Ne treba ova dijagnoza lingvistici, ali treba diskursu. Onako kako jezik svojim pojavnim oblicima bilježi razvoj društva, tako diskurs u sebi oslikava lingvistiku u nekim od njenih najvažnijih aspekata. Opisan kao nadrečenički nivo analize, diskurs predstavlja disciplinu koja je samo „porasla“, ali se nije nužno odvojila od svog temelja. Svako nadraščanje nosi svoj kvalitet, stoga diskurs često biva definisan kao odnos jezika i konteksta u kome je upotrijebljen.*

BMI: *Kako vidite mesto analize diskursa u odnosu na lingvistiku kao opštu nauku o jeziku?*

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SP: Kao direktan izdanak, diskurs je sa sobom „preslikao“ neke najvažnije osobine nauke o jeziku. Tako se lingvistika svojom (do)rečeničnom strukturom preslikala na nadrečenični nivo svojim najvažnijim svojstvom, a to je postojanjem sistema. Tako se postojanje diskursa kao relativno nove naučne oblasti potvrđuje teorijom (teorijama) koja ga obuhvata, objašnjava i ustanovljuje kategorije, zatim metodima kojima ga opisuju i dosljednošću važenja principa i primjenjivošću na sve lingvističke nivoe. Bilo koju oblast da uzmemo u koju je proliferirao diskurs nalazimo dokaze o tome. Ako uzmemo analitičku filozofiju kojoj pripada teorija govornog čina, vidjećemo da se sistem dobrim dijelom manifestuje kroz elemente ove teorije, kroz lokuciju, ilokuciju i perlokuciju, ali se još šire manifestuje kroz svojstvo performativnosti glagola. Time se potkrijepljuje najvažniji elemenat sistema, a to je da se jezička upotreba na svim nivoima očitava kroz akciju. Rasprave o tome da li je ilokucionarna moć stvar govornikove intencije (Serlova varijanta teorije govornog čina) ili slušačeve interpretacije (Ostinova varijanta, koja, uzgred, dobro izdržava provjeru kroz naređenja) dopunski testiraju kako teoriju tako i sistem. Ta vitalnost diskursa spram lingvistike skoro da odgovara vitalnosti koju lingvistika ima među naukama. Onako kako lingvistika tvori interdisciplinarnu oblast s drugim naukama, tako diskurs interdisciplinarno ulazi sa drugim oblastima i tvori nova polja kao što su kognitivna istraživanja u diskursu, diskurs i kultura, zatim kontrastivna istraživanja u diskursu i slično.

BMI: *Koje su po Vama neke od najznačajnijih oblasti istraživanja diskursa?*

SP: Horizont očekivanja i istraživanja u diskursu se stalno širi, da se našalim, kao što se širi kosmos. Sa nadrečeničnim nivoom „čitanje između redova“ dobija svoje nove kategorije. Tako su presupozicije, implikacije i referencijalnost, među kojima deiksa kao tipične diskursno-pragmatske kategorije, „natkriljene“ kategorijom kulturnog scenarija koji je dio prirodnog semantičkog metajezika. Istraživanja u kognitivnoj lingvistici logičan su slijed. Time bi trebalo na najopštijem nivou da se objasne sličnosti i razlike u sporazumijevanju koje odražavaju sličnosti i razlike u mišljenju. Dakle, sve je to diskurs. Jedno živo, dinamično naučno polje gdje sve može biti korpus i svaka riječ jabuka koja nekog lingvističkog Njutna vodi u (revolucionarna) otkrića. Mogla bih da radikalizujem tezu o diskursu i da kažem da je on kao metafora – on je njen ciljni domen. Lingvistika, kao izvorni domen, ne pominje se i ne konstatuje, ona se podrazumijeva. Tako i diskursista – on(a) nikada nije daleko utekao od lingvistike kao ni metafora od svog izvornog domena.

BMI: *Vaša knjiga Jezik u akciji podijeljena je u dva velika segmenta, naslovljena „Diskurs“ i „Diskurs naš nasušni“. Zašto?*

SP: Sve ovo pobuđivalo je na razmišljanje, na analizu, na potrebu da sistematizujem ono što čujem i vidim kao napisani tekst. Jedino, „Diskurs“ nosi sva obilježja naučne aparature kojima sam pojedine fenomene objašnjavala i oni nisu tako „čitljivi“ kao onaj drugi dio koji se odnosi na jezik svakodnevnice komunikacije, na jezik naš nasušni.

BMI: *Da počnemo od jedne od dominantnih tema u Vašem opusu, ne samo u ovoj knjizi. Ne bih to nazvala 'ženskim pitanjem', jer može da ima i negativne konotacije, ali svakako se tiče i žena i muškaraca i društva. Otkuda to interesovanje da otkrivete i objašnjavate načine kojima jezik „drži žene na svom mestu“, da parafraziram naslov eseja Robin Lejkof?*

SP: Odgovor na to pitanje sadrži i odgovor na pitanje koje sam ja davno sebi postavila i na koje sam pokušavala da odgovorim: gdje sam to ja u jeziku i kako

mene jezik drži na svom mjestu. Moja intuitivna potraga za nalaženjem odgovora na to pitanje, a zatim potreba da se uvaži moje (govorno) biće, našla je snažnu potporu u primjeru Robin Lejkof, koja je uzalud tražila neki način, neko mjesto u dubinskoj ili površinskoj strukturi kojim bi teorija prepoznala njeno žensko biće, na neki način je bilježila i učinila vidljivom. Takvog rukavca u teoriji nije bilo i ona je shvatila da treba da sama trasira taj put u lingvistici. Čomski joj je značajno pomogao jer je u svojoj genijalnosti bio i prilično krut. *My way or highway* bio je njegov stav. Ne treba zaboraviti da su to bile šezdesete godine prošlog vijeka. Robin Lejkof je rekla *highway* i poslije izvjesnog vremena napisala esej pod naslovom *Jezik i ženino mjesto (Language and Woman's Place)*, koji je bio u teoriji roda, slobodno mogu da kažem, isto što i *Sintaksičke strukture* u transformaciono-generativnoj teoriji. Moja identifikacija u lingvistici tu je negdje, oko te hrabrosti da se poveže jedna ozbiljna i rigorozna nauka sa realnošću upotrebe jezika u kojoj ja kao žena punopravno postojim u jezičkom sistemu. Ali tu nailaze prve zanimljivosti, da ne kažem prvi problemi.

BMI: *Kako to žena postoji u jeziku? Šta to može lingvistika (i konkretna kombinacija disciplina i teorija) da otkrije u jeziku kojim govore žene, kojim se govori o ženama i kakve nam to uvide može dati o konkretnom društvu i ženama u njemu?*

SP: Odgovor je dvojak, kaže nauka. Prvo, to je način na koji je žena leksički situirana u jezik i u njemu oslikana i, drugo, to je jezik koji se koristi kada se o ženi govori, i jezik koji žene koriste. Jezik ženu drži na svom mjestu skupom jezičkih sredstava i diskurzivnih mehanizama koji predstavljaju pretočeno iskustvo i doživljaj žene kroz vjekove. Ako su je u tom „jezičkom taloženju“ doživjeli kao važnu u njenim najglavnijim ulogama, izmislili su i riječ za tu važnost. Ako nisu, onda su izmislili i tu drugu riječ za nevažnost. Ako su je uvažavali, izmišljao joj je jezik titule. Ako nisu, izmišljana su pogrdna imena.

BMI: *Nameće se pitanje ko je davao ta imena, ko je bio vlasnik nad jezikom? Ko ima tu moć?*

SP: Na mehanizmima kojima jezik ženu drži na svom mjestu poradili su i filozofi. Lingvistička teorija i filozofija pratile su se kao što se prate lik i sjenka. Jezik je bilježio stvarnost, filozofija je objašnjavala tu stvarnost posredstvom jezika. Jezik i filozofija su tako iza leđa stvarnosti pravili novu stvarnost od teorije, metoda i metajezika kojim su stvarnost objašnjavali. U tom radu stvarnosti iza leđa, često su radili ženi o glavi. No, javili su se filozofi koji su takav stav željeli da dekonstruišu. Fuko je identifikovao tzv. „isključivanje“ ili marginalizovanje žena iz svijeta nauke, a Liotar se obrušio na ono što je on okarakterisao kao „autoritet nauke“, a Lusi Irigari je u maniru Deride pozivala da „radimo na 'uništenju' diskurzivnog mehanizma“ koji odražava 'falokratski poredak', a koji zauzvrat „odražava potčinjenost, podređenost i eksploataciju 'femininog'“. Derida je na to dodavao da su „falocentrizam i logocentrizam nerazdvojivi“, pa je čak smislio 'falocentrizam' da bi naglasio njihovu povezanost. Te su ideje značajno osnažile diskurs, žene i, posljedično, demokratiju.

BMI: *Kakvo je trenutno stanje teorije roda i jezika?*

SP: Teorija roda i jezika značajno je uznapredovala i daleko odmakla od početne teze o markiranosti koja je ženu slikala u odnosu na muškarca, a okrenula se onome što može da omoća ženu i što će joj pomoći da stvori zadovoljavajući identitet, lični i društveni.

BMI: *Vi pratite i komentarišete jezičke pojave u svojoj sredini, pa ste dosta pisali i o jeziku u medijima. Kako lingvista sa posebnim znanjima iz analize diskursa, medija i kritičke analize diskursa čita novine i šta vidi u njima, počev od naslova, što nije očigledno običnim čitaocima?*

SP: Običan čovjek će reći: „Mediji lažu“. To je blizu onoga što mi je rekao bankarski službenik kada mi je izdavao kreditne kartice u jednoj banci u Berkliju. Mediji možda lažu. Ali, mediji i prećutkuju. Mediji navode na ciljano razmišljanje. Štampani mediji, na primjer, onim što napišu, što prećute, što daju kao poruku koja se sadrži u kombinaciji tekstualnog i grafičkog i u njihovoj jukstapoziciji (sve je tu igra semiotičkog znaka) i što daju u metaporukama, podržavaju jednu određenu ideologiju, ili ideju, najčešće protiv neke druge. Podržavaju jednu moć, a protiv neke druge. Vještina navedenog najočiglednija je već kroz makropropozicije naslova i lida; dublji nivo novinarske vještine, onaj za Pulicera, možda najbolje može da se sagleda kroz narativnu strukturu ispričanog događaja, a sve skupa kroz obrnutu piramidu vijesti koju krase ključna riječ, *slugline*. Mediji dobro rade posao koji se odnosi na to kako se formira stav, kako se pasivizira misao, kako se otupljuje kritički odnos, kako se izaziva pristrasnost, pa se onda njome manipuliše, kako se pravi medijska šteta, a kako medijska korist... Sve je to domen diskursa, kritičke analize diskursa i proučavanja medija s ciljem neke veće (naučne i one druge) pismenosti.

BMI: *Da li bi nam nauka, prvenstveno kritička analiza diskursa, mogla biti od pomoći da nas na izvestan način oslobodi od manipulacija i izmanipulisanosti jezikom?*

SP: Ja sam istraživala jednu kampanju za parlamentarne izbore u Crnoj Gori i ustanovila da je bilo veoma mnogo onog što se naziva *negativna kampanja*. Možda uobražavam, ali nakon tog i takvih tekstova, kampanje u Crnoj Gori bile su drugačije vođenje, pozitivno, svakako. Medijska manipulacija nikada ne prestaje, ona se samo prerušava, postaje suptilnija i sofisticiranija, prosto tako mora. Čitaoci postaju sve pismeniji za medijski jezik, a sve ono što se zaista može manipulacijom nazvati biva diskursno prikriveno, prerušeno, zaodjenuto ili prosto derivirano u nešto drugo. Mediji su nauka. Mediji znaju da dekodiranje vizuelnog i tekstualnog predloška funkcioniše i po principu asocijacija, konotacija, implikacija... Okidač je u čitačevoj kognitivnoj sposobnosti za takve mentalne i jezičke operacije. Mediji će se braniti, nema manipulacije, to je čitačeva (gledačeva) interpretacija. Medijski magovi će se postarati da predložak uvijek bude iskazan na takav način, takvim stilom, takvim izborom jezičkih, tekstualnih, grafičkih i semiotičkih signala da mnogi (svi) dođu do iste interpretacije. Možda je na to mislio onaj bankarski činovnik kada mi je uručivao kreditne kartice da stipendiju koju sam dobila u Americi, u Americi i potrošim?!

BMI: *Na kraju, jedna tema koja predstavlja jednu od najpopularnijih oblasti u pragmatici, a to je fenomen učtivosti. Vi ste se time bavili kontrastivno, kombinujući više pristupa i više teorija. Da li smo mi manje kulturni i uljudni od, recimo, Engleza i Amerikanaca zato što se, recimo, manje i drugačije izvinjavamo?*

SP: Ne, nismo manje uljudni, nego smo drugačije uljudni. Dobro, možda smo i malkice manje uljudni, od, recimo, Engleza, ali to drugima, pa ni Englezima, ne bismo priznali. A, možda su oni malo pretjerali s uljudnošću. Ovo čime sam počela odgovor na pitanje već unosi dovoljno kompleksnosti u analizu. Fenomeni učtivosti novi su doprinosi potrage za jezičkim univerzalijama gdje *tertium comparationis* jedne osobine

interpersonalne učtivosti nije sporan, ali je sporna njegova površinska realizacija. Ono što je pragmatски u dubinskoj strukturi govornog čina izvinjenja jeste činjenica da on ugrožava lice i to je u svim kulturama manje-više isto. Izvinjenja na neku povredu ili loše ponašanje iziskuju priznanje jednog takvog čina, što sa sobom povlači pokajanje kroz izricanje samog izvinjenja. Kada se ovome doda da ima naroda koji u kurtoaziji više gaje egalitarnost i empatiju i da ima sredina i čitavih naroda koji u takvoj istoj komunikaciji gaje hijerarhizovanost i moć, onda se dobijaju osnovni sastojci koji se reflektuju na krajnji ishod kompenzatorne fraze izvinjenja u datom kulturnom scenariju.

BMI: *A kako je u Crnoj Gori?*

SP: U Crnoj Gori ljudi se izvinjavaju tamo gdje ocijene da treba i kome treba. E, to, gdje, kome, i pod kojim uslovima i na koji način, moje istraživanje je učinilo plodotvornim, jer je ukazalo na specifičan obrazac izvinjavanja. Crnogorci se izvinjavaju, ali bi najradije da samu frazu izvinjenja, jedno *izvinjavam se* ne kažu. I nisu. Taj tip izvinjavanja u mom istraživanju išlo je pod poglavljem *učiniti znači reći*. Iako izostaje kompenzatorna fraza izvinjenja, ne izostaju kompenzatorni poljubac, zagrljaj, poklon, čin, gest, od slijeganja ramena do poziva na večeru zbog zaboravljenog poklona ili neispunjenog obećanja. To sve ima istu pragmatску ulogu. Nalazi u mom istraživanju značajno su različiti od nalaza istraživanja o anglosaksonskom kulturnom scenariju. Kada su se ispitanici izvinjavali, često je kompenzatorna fraza izvinjenja bila duža nego u Anglo scenariju; reklo bi se, jednako proporcionalna intimnom doživljaju prestupa. (Ne) izgubiti obraz u Crnoj Gori još uvijek je kategorija koja se veoma visoko rangira i od nje se ne odustaje ni zarad uljudnosti koja je poželjna. To za posljedicu ima jednu još živu hijerarhizovanost društva, koja postaje veoma očita, naročito ljudima koji dolaze iz drugačijeg kulturnog miljea i pravila međusobnog saobraćanja. U krajnjoj konsekvenci, ta visoka hijerarhizovanost i manjak treninga u izvinjavanju kada je to potrebno, na jednoj objektivnoj skali vrijednosti rezultira nečim što bismo uslovno nazvali deficit demokratije. Ispada da je diskursista nešto kao angažovani lingvista. A ja utekla u lingvistiku da ne bih bila angažovana!



UDC: 7:111.852]:061

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International Conference: Exoticism / The Exotic, Faculty of Arts, Beni Mellal, Morocco, April 21–22, 2010.

When Dr. Khalid Chaouch, as co-organiser, showed me his proposal for the conference poster, I immediately reacted by suggesting that we delete the white cloud on the left-hand corner of the poster where the sky blue predominated in the background. Exoticism and the Exotic – the topic of our 2010 international conference – was printed in yellow in the foreground. Superstition may have some sort of connection with exoticism, especially if it is related to mystery, strangeness and the uncanny. I may also be exotic, but superstition is not my glass of mint tea! However, the cloud, the ash cloud, became a central and decisive element for the conference ... to be maintained or postponed, as most of the airports in Europe were closing because of the ashes emanating from the erupting volcano in Iceland. As the date of the conference (21–22 April) approached, messages from participants across the world flooded our e-mail boxes, announcing flight cancellations, expressing regret and apologising for the impossibility of finding a plane travelling to Morocco.

A number of participants managed to find last-minute travel solutions; others were finally harried into their scheduled-cancelled-and-rescheduled flights. While some were stuck in London, Paris or Manchester, others miraculously arrived at the airports of Casablanca and Marrakech through Cairo, Rome, Bordeaux and Toulouse.

The hectic transfer arrangements turned out to be fun, and as we sat having dinner at the conference hotel, waiting for more participants to arrive, we, (Mohamed Syad, the official conference coordinator and myself) started looking at the initial schedule while considering the number of those who had managed to travel against all the odds and ashes. We started working on the new conference programme at 23:30, and, in the morning, at breakfast, we had to add two more participants who had arrived from Turkey during the night.

Instead of having parallel sessions, as initially scheduled, we ended up squeezing the 26 participants in the same lecture hall where plenary sessions usually take place. During the two-day conference, the place was packed with participants, including students, who, as always, left their classes and came to attend paper presentations,

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asking questions during discussions, and making the conference even more interesting for our foreign guests.

The opening ceremony was chaired by the faculty vice dean Prof. Mohamed Taki who has since been promoted to the position of vice rector. The first panel was devoted to theory, dealing with the exotic in the absence of a serious conceptual framework, highlighting the undertheorization of Exoticism. The Exotic was approached by Asma Agzenay (University of Agadir, Morocco) in the light of Edward Said's critique of Orientalism; it was also discussed as a platform for interrogating Said's criticism of the Exoticist project of Orientalism. In another paper, Victor Segalen's notion of the Exot was also raised and debated, within the theoretical framework of his treatment of exoticism as aesthetics of diversity. This session, which was chaired by Mly Mustapha Mamaoui (a member of the organising committee) witnessed the remarkable presentation by the Russian-American lecturer Slava Yastremski (Buknell University, Lewisburg, PA, USA) who had embraced the clear skies of Marrakech just in time, before the rise of the ash cloud. Slava who was the first to launch the debate about Segalen's theory of exoticism, was not actually the only one to travel all the way from America; Thangam Ravindranathan from Brown University, Rhode Island, and Sayumi Takahashi Harb from Connecticut College, also flew high above the clouds to participate in a conference which turned out to be pleasantly exotic.

During the afternoon session, which was chaired by Mirjana Danicic from Belgrade University, interesting papers tackled issues related to exoticism in a number of fictional works. The presentations and the discussion that ensued brought up questions related to the problematic of exoticism as an aesthetic perception, as well as an exploration of cross-cultural understanding. At sunset, our visitors were taken to admire the splendid panoramic view of the city from Laksar, the monument that stands upon the hill. The promenade was all the more enjoyable as no clouds appeared above in the sky!

The papers presented the following day were rich, dealing with exoticism in works evoking diverse geographical places ranging from the Balkans (Sandra Josipovic and Mirjana Danicic, Belgrade University), to India (Ingrid Sankey, Lille University, France), through Palestine (Sally Michael, 6th October University, Egypt), the Carribean islands (Nadia Yassine Diab, Toulouse University, France), Japan (Sayumi Takahashi Harb, Connecticut College, USA), and Morocco.

After two days of intense intellectual interaction, the participants gathered for a typically Moroccan farewell dinner which took place in a traditional restaurant in Beni Mellal. The atmosphere was warm and convivial as the participants casually made friends, evoking a number of future academic projects, such as exchange visits and joint organisations of conferences and study days.

A call for articles on exoticism was launched immediately after the conference; the selected articles will be published in the fourth issue of *Middle Ground: International Journal of Literary and Cultural Encounters*, the official journal of our Research Laboratory on Culture and Communication.

UDC: 811.111+821.111]:061

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VI International Conference on English Language and Literature Studies, Faculty of Philosophy, Nikšić, Montenegro, September 30–October 2, 2010.

For those of us who keep returning to Nikšić, Montenegro, year after year to participate in the conferences on English language and literature organised by the Faculty of Philosophy based in this charming little town, the experience is much more than that of presenting a paper to an audience of scholars and researchers working in the field. Ever since the first encounter back in 2005, our gatherings have been marked by the exceptionally warm and generous hospitality of the organisers, by intriguing conference titles, distinguished guest speakers, and a congenial and stimulating atmosphere which allowed for extensive formal and informal exchanges between the participants. We saw old friends and made new ones.

This year was no exception. The sixth international conference entitled *Facing the Other in the Absence of Theory*, held from 30th September to 2nd October, attracted over 90 presenters from countries in the region and beyond, including Russia, Belarus, US, UK, France and Morocco. One of the two keynote lectures was delivered by Toril Moi, the James B. Duke Professor of Literature and Romance Studies at Duke University, who gained international acclaim in 1985 with her groundbreaking *Sexual/Textual Politics: Feminist Literary Theory*, and more recently with her works on Simone de Beauvoir and Henrik Ibsen. In her paper *Literature, Philosophy, and the Question of the Other: Reading Beauvoir with Cavell* presented on the second conference day she considered Stanley Cavell's understanding of our relationship to others thus continuing her quest for the 'ways of reading literature with philosophy and philosophy with literature without reducing the one to the other'. The second plenary session took place at the opening of the conference after the welcome address by Professor Blagoje Cerović, the Dean of the Faculty of Philosophy in Nikšić. While Moi's speech focused on the intersection of literature and philosophy, Adrian Frazier, the Director of the MA in Drama and Theatre Studies and the MA in Writing at the National University of Ireland at Galway, talked about the interplay between theory and biography in approaching the Other.

Apart from the two plenaries, a total of 18 parallel sessions were organised into areas of common interest, namely literature, linguistics and English language methodology.

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However, some of the paper topics went beyond the boundaries of these categories and we heard a most interesting presentation by Jeanine Belgodere (France) on the aesthetics of Pueblo dance both from an insider's viewpoint as explored by the Pueblo anthropologist Alfonso Ortiz and Pueblo cultural consultants and from an outsider's perspective through the writings of D. H. Lawrence and Marsden Hartley. Other more culturally and socially oriented themes included considerations of various aspects of intercultural communication examined through the underlying assumption that people carry different schemata that are often culture-specific (Elena Makarova, Russia), and reflections on the prolonged effects of colonialism manifested in the destruction of the Other either through extermination or assimilation (Tanja Obradović, Serbia).

The domain of literary studies proved to be the most fertile ground for the investigation of the Other. Cherki Karkaba (Morocco), for example, explored the ways in which the Other is encountered, represented or made in Paul Bowles' *The Sheltering Sky* by focusing on the communicative interaction between the American and Moroccan protagonists on the one hand, and between the author and both his fictional characters and the readers on the other. Noting that the Moroccan Other seems to be reduced, in the eyes of some American characters, to a 'babble of voices', or represented by the 'wild-faced man holding a severed sheep's head', he argued that the portrayal of the Other in fictional writing is a process of interpretation involving the moral responsibility of the writer in the act of approaching Otherness. The subject of the Foreign Other was also addressed within the context of immigrant experience. Faruk Bajraktarević (Bosnia and Herzegovina) analysed Nadeem Aslam's novel *Map for Lost Lovers* and its characters, Pakistani immigrants living in the English Midlands, whose physical distance from the source of tradition allows them to distance themselves from that very tradition, to critically observe and get to know themselves as the Others. Drawing on another bicultural experience, Sandra Josipović (Serbia) talked about the transformation of the immigrant's 'old Chinese self' into the 'new American self' as depicted in the work of Gish Jen. Examples of Anglo-Indian literature featured in several papers including the one by Janko Andrijašević (Montenegro) which dealt with the portrayal of gods in *The White Tiger* by Aravind Adiga and *The Inheritance of Loss* by Kiran Desai, while Aleksandra Žeželj (Serbia) focused on the representation of the Female Other in Anita Desai's novels *Cry, the Peacock* and *Fire on the Mountain*. The position of women, this time in the Australian society, was also addressed by Jelena Basta (Serbia) who presented an autobiographical novel by Drusilla Modjeska entitled *The Orchard*. We found ourselves confronted with an androcentric world in which agency was ascribed to the masculine, and passivity to the feminine, and where women were encouraged to find their identity in their reflections of another. A number of binary oppositions including the gender and racial ones were re-examined and deconstructed in the paper delivered by Mirjana Daničić (Serbia) in which she analysed Toni Morrison's latest novel *A Mercy*. Albert Sheqi's presentation (Albania) was inspired by the same book, while Aleksandra V. Jovanović (Serbia) talked about *The Blind Assassin* by Margaret Atwood in which 'the fictional authoress writes her fictional identity by Other's hand'.

The Language and ELT Methodology sessions were rather heterogeneous in terms of the topics covered and did not necessarily pertain directly to the main conference theme. Milica Vuković (Montenegro) investigated the rhetorical structure of political

interview closings in British, American and Montenegrin broadcast media, Daniela Tamo (Albania) considered different aspects of Modern English as a world language, while Jelena Vujić (Serbia) presented her lexico-semantic study of diminutives and terms of endearment in English and Serbian. The problems encountered by Albanian translators as a result of the lack of terminology in their mother tongue required to denote certain phenomena were addressed by Emirjona Vukaj (Albania), whereas Vjollca Tabacu (Albania) discussed the use of translation in the foreign language classroom. Other issues concerning the field of ELT which were investigated included the use of PowerPoint presentations, drama and video-making, and proverbs in English language teaching.

The social highlight of the conference was the dinner organised by the hosts in the rustic atmosphere of the nationally renowned restaurant *Koliba* where we enjoyed typical local products and the company of our colleagues. The success of the first night out was such that we all decided to get together the following night and savour exquisite Montenegrin cuisine again. This was preceded by a memorable literary evening with Professor Peter Preston from Nottingham University, who was, together with Marija Knežević and Aleksandra Nikčević Batričević, an indispensable member of the Organising Committee since the inaugural conference in 2005. We felt privileged to see him reveal his poetic Other as he read a selection of his poems, some of them poignant, some enigmatic, and some simply hilarious. The last day was reserved for an excursion to Montenegro's ancient capital of Cetinje, a town of immense cultural and historical heritage. A number of participants who had previously visited this historic site, took advantage of the good weather and organised a trip to the Adriatic coast, while others opted for a visit to the Orthodox Christian Monastery of Ostrog carved almost in its entirety in a vertical mountain cliff nine hundred metres above the sea level.

Wonderfully organised, with a wide range and good quality of contributions and with an extensive social programme, we can safely say that the conference was a success. In her farewell speech, Marija Knežević announced that the Seventh International Conference under the title *Voicing the Alternative* was scheduled for 22-24 September 2011 and we immediately started looking forward to visiting Nikšić again.



Paul Chilton, *Analysing Political Discourse – Theory and Practice*. London: Routledge, 2004, str. 223.

Prikazao **STRAHINJA STEPANOV¹**

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Kako analizirati politički jezik, tj. jezik u politici pitanje je kojim se intenzivno bave lingvisti, komunikolozi, sociolozi i drugi naučnici već duže vreme. Nedavno je izišla iz štampe knjiga istaknutog lingviste Pola Čiltona, koja se bavi upravo tom tematikom. Naslov knjige glasi *Analiziranje političkog diskursa – u teoriji i praksi*, i predstavlja rezultat višegodišnjeg autorovog rada u ovoj oblasti (zapravo je reč o monografiji sačinjenoj od autorovih članaka objavljivanih u vodećim lingvističkim časopisima i zbornicima posvećenim ovoj problematici – npr. u *Journal of Language and Politics*, ili zbornicima *Discourse as Social Interaction*, *Politics as Text and Talk* itd.).

Knjiga se sastoji iz četiri celine – uvodnog dela (I. *Political animals as articulate mammals*), zatim dva centralna dela, koji se bave „domaćom [engleskom] i svetskom političkom arenom“ (II. *The domestic arena* & III. *The global arena*), i četvrtog, završnog, u kome se iznose zaključne opservacije (IV. *Concluding thoughts*), uz obavezan, veoma koristan i pregledan, pojmovni i imenski registar na samom kraju.

U uvodnom delu se navode metodologija i teorijska uporišta, koje će autor koristiti pri analizi političkih tekstova u drugom i trećem odeljku knjige. Čilton otpočinje poglavlje s definicijama (bazičnih) pojmova, kao što su *politika* (citirajući kako moderne politikologe, tako i antičke filozofe, tačnije Aristotela), *jezik i jezik u upotrebi*, zaključujući da se (u izvesnom smislu) može čak govoriti i o svojevrsnoj koevoluciji jezika i politike. Pojmovi koji će mu biti potrebni u daljoj razradi takođe su ovde eksplicirani i objašnjeni – *interakcija*, *predstavljanje (reprezentacija)* – i s njima povezani fenomeni poput *kooperacionih (Grajsovih) maksima*, *konvencionalnih i konverzionih implikatura*, *presupozicija* i *prezumpcija*, *Habermasove strateške upotrebe jezika* (i njegova četiri principa – *razumljivosti*, *istinitosti*, *iskrenosti* i *opravdanosti/pravednosti*), *denotacije*, *frejmova* i *skripata*, *diskursnih svetova* i *deikse* (spacijalne, temporalne i modalne). Čitav ovaj kompleksan i komplikovan instrumentarij autor će logički konsekventno i (teorijski) opravdano upotrebljavati u svojoj analizi, bivajući sve vreme veoma jasan i koncizan u svojim objašnjenjima i tumačenjima.

Drugi (kao, uostalom, i treći) deo knjige, kako je rečeno, naslovljen je pomalo polemički i „gladijatorski“ – „*The domestic arena*“, što je posve u skladu s intencijom autora da čitaocima pokaže koliko je jezik politike, odn. jezik u politici militarizovan i agonski impregniran. Naime, u političkom diskursu dominiraju (konceptualne) metafore koje oslikavaju i predstavljaju polje politike kao domen kojim gospodare dve suprotstavljene, zaraćene strane, i čija je politička (ideološka) argumentacija

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suštinski konfliktna i militantna (agresivna). Analiziravši ulogu *prezumpcija* (logičkih abdukcija) realizovanih u tekstu, autor zaključuje da „it is also clear that this kind of political reasoning depends heavily on presumptions. The logical progression from one proposition to the next is not evident from the content of the individual propositions alone: there must be some bridging premises or abductions, which we are calling presumptions“ (str. 85). Jasno je da su prezumpcije, koje Čilton napominje, neophodne kako bi se tekst (ili dijalog) razumeo, ali je isto tako jasno da prezumpcije nisu registarski (domenski) ograničene isključivo na politički diskurs, nego da su karakteristične za svaki (raz)govor, te da bez postojanja (minimalnog) konteksta i zajedničkog znanja – mogućnost bilo kakvog (raz)govora izostaje. Ono što je posebno bitno u analizi – jeste uvođenje pojmova kao što su *političko razmišljanje* i *čitanje uma* (*mind reading*), odnosno razmatranje jednog od fundamentalnih pojmova u kognitivistici – *metareprezentacija* (meta-representation).

Uvodeći nas prethodnim poglavljem u okrilje političkog dijaloga (doduše, u formi intervjua), Čilton se u narednom segmentu bavi pitanjem tzv. parlamentarnog jezika (*parliamentary language*). U odnosu na diskursnu formu intervjua, parlamentarna debata poseduje izvesne razlike, ali i sličnosti. Naime, jasno je da je govorni događaj (*parliamentary debate*) smešten u drugačije okruženje, visokoinstitucionalizovano – skupštinu (tj. parlament), da su učesnici u tom događaju suprotstavljene političke stranke, tj. njihovi predstavnici, koji bi trebalo da imaju podjednaka prava za govornicom (bez obzira da li su predstavnici vlasti ili opozicije), i da postoji osoba zadužena za održavanje reda i očuvanje ravnopravnosti između različitih političkih grupacija – tzv. *speaker* (pandan našem predsedniku parlamenta ili predsedavajućem). Čilton uočava da i poslanici vladajuće većine, naizgled paradoksalno, postavljaju pitanja premijeru i ministrima – no odmah shvatamo i s kojim ciljem: tako se iskazuje *privrženost* partiji, a neretko se na taj način vrši i (*politička*) *inicijacija* i *legitimizacija* samog poslanika, koji time konačno postaje „punopravni“ član stranke.

Poslednje poglavlje u okviru drugog dela knjige naslovljeno je – Stranci (*Foreigners*). U ovome se odeljku opisuje način na koji se o emigranatima govori u ekstremnodesničarskim (britanskim) krugovima. Koncentrišući se na političke mikroodnose, Čilton opet pristupa tome analizirajući (Habermasove) strateške funkcije (*strategic functions*) jezika, tj. diskursa određenih političara. Tekst koji predstavlja okosnicu za analizu zapravo je (skupštinsko) obraćanje nekadašnjeg engleskog poslanika Inoha Pauela [Enoch Powell], iz 1968. godine. Čilton nas upozorava na dve najfrekventnije strateške funkcije koje nailazimo u ovom govoru – legitimizaciju (*legitimising*) i prisilu (*coercion*). Epistemičku legitimizaciju Pael ostvaruje pozivanjem na racionalno i objektivno, dok deontičku legitimizaciju realizuje, naravno, insistiranjem na moralnim argumentima – poštenju, dobrohotnosti i pravičnosti (čime se ovakva deontička legitimizacija približava četvrtoj Habermasovoj funkciji opravdanosti – *rightness validity claim*). Jedan od mogućih načina kojim se proizvodi koersivni efekat je i „iskazivanje istinosnih tvrdnji, u obliku pretpostavki, o uzročnim efektima – npr., predviđanje da će nekontrolisana imigracija (u Englesku) prouzrokovati štetne posledice“ (str. 118). Ovakav način argumentacije je naravno nefaktuelan, jer se (eventualne) posledice (koje bi se mogle ostvariti u budućnosti) predstavljaju kao faktično, odn. činjenično stanje – a svaka hipotetičnost koja se uzima kao datost, tj.

fakat, po definiciji je vid manipulacije. I na sintaksičko-semantičkom planu, tj. planu reprezentacije (predstavljanja) aktera, Paelov govor otkriva dosta kakva je njegova percepcija imigranata. U rečeničnoj konfiguraciji, po pravilu, (leksema) *imigrant* zauzima subjekatsku (i to agensnu) poziciju, dok odnosna predikacija ima negativnu konotaciju (ili denotaciju), npr. *the immigrant_{agent} entered this country_{goal}*; *the immigrant_{agent} sought privileges and opportunities_{goal}*; ili čak u složenim imeničkim frazama, u kojima se skrivaju (u zavisnoj konstrukciji) *imigranti* kao agensi – *immigrants entering the country_{agent} impacted upon the existing population_{patient}*. Nakon ovako temeljne analize Paelovog obraćanja, Čilton prelazi na obradu (tajno snimljenog) razgovora između osoba (mladića) koje su 1993. godine bile optužene (a 1994. oslobođene) za brutalno ubistvo Britanca crne puti. Sam razgovor nema značajnijih sličnosti i dodirnih tačaka s prethodnim tekstom, osim u jednom – jedan od trojice momaka (učesnika u razgovoru) spominje Pauela i njegove „progresivne“ metode rešavanja, kako oni kažu, *problema imigranata*. U dijalozima Čilton zapaža stratešku funkciju opscenih reči u (grupacijskoj) *legitimizaciji* i *autolegitimizaciji*. Tokom razgovora mladići se „međusobno verbalno stimulišu“ (*mutual verbal stimulation*), istodobno se samolegitimizirajući. I ovu analizu autor završava prikazujući sintaksičko-semantičku realizaciju rečeničnih argumenata (npr. *Someone_{agent} should leave niggers with nothing stumps_{patient} Africa_{cognizer} is a slum, Africa_{cognizer} is a shit hole, Africans_{cognizer} are uncivilised* itd.), demaskirajući na morfosintaksičkom i diskursnom planu govor mržnje.

U trećem delu knjige – naslovljenom *Globalna arena (The global arena)* – razmatraju se politički govori značajni ne za lokalne i unutrašnjopolitičke (britanske) odnose, nego svetske, globalne, opšte. Za našeg čitaoca ovde će se naći i jedan posebno značajan (i, dakako, poznat) tekst – obraćanje predsednika Bila Klintonu Amerikancima u praskozorje vazdušnih napada na Jugoslaviju 24. marta 1999. Tim je govorom američki predsednik opravdavao (ili pokušao da opravda) intervenciju NATO-a, a Čilton podvrgava i ovo obraćanje detaljnoj analizi, koristeći, kao i ranije, unekoliko modifikovan teorijski i metodološki kognitivistički prosede Fokonijea i Tarnera, s jedne, te sistemsko-lingvistički pristup, s druge strane. Čilton precizno pokazuje, upotrebljavajući trostruku (kognitivističku) osu, kako Klinton na planu prostora (*space*), vremena (*time*) i načina (*mode*) gradi diskursnu realnost i odnose. Tako, na jednoj strani dominiraju frejmovi koji su konstruisani rečima poput *Amerika, Amerikanci, mi, naš, savezničke snage*, dok se na drugoj strani nalaze sintagme i lekseme poput *srpske naoružane snage, Milošević, brutalnost, zločini* i sl. Čilton vrlo jasno i koncizno prikazuje dejstvo metafore u ovom Klintonovom govoru, odnosno objašnjava kako funkcioniše i čemu služi metaforizacija političkog diskursa – metafore *vatre, paljenja i eksplozije (All the ingredients for a major war are there: ancient grievances, struggling democracies, and in the centre of it all a dictator in Serbia who has done nothing since the Cold War ended but start new wars and pour gasoline on the flames of ethnic and religious division. // Let a fire burn here in this area and the flames will spread.* i sl.). Ovu detaljnu analizu, izvedenu posve u fokonijeovskom ključu, Čilton završava shemom metonimijskih relacija i analoških inferencija iz Klintonovog govora, svodeći u zaključku svoja zapažanja na to da je ovo obraćanje bilo u funkciji opravdavanja vojne intervencije (*justifying war*), a da se u diskursu (kao jeziku u upotrebi) nalaze spacijalne, temporalne i modalne dimenzije koje konstitušu jedan takav tekst.

Poslednji tekst koji autor analizira u ovoj knjizi nosi naslov – *Uloga religije (The role of religion)*. U ovome se odeljku autor bavi verskim motivima u političkim tekstovima, odnosno religijskim u političkom diskursu. Poredeći dva govora – jedan Dž. Buša ml. (njegovo kongresno obraćanje nakon terorističkih napada na Ameriku) i Osama bin Ladena – Čilton razmatra koliko se u pogledu religijske citatnosti i intertekstualnosti, invokacije i pozivanja na tematiku Biblije i Kurana ova dva teksta razlikuju, a kolike su im sličnosti: u oba se teksta govornici obraćaju Bogu i traže od njega milost za svoja dela, a s druge strane, protivnici se (verbalno) žigošu i određuju kao nešto negativno i amoralno (prema pozitivnom i moralnom *ja*). U Bin Ladenovom govoru, uz to, ističu se i veličaju destruktivni i rušilački činovi, kojima, međutim, nedostaje agentivni konstituent, tj. vršilac/vršioци tih radnji ostaje/u anonimani/ni. Npr. pretnja (ili upozorenje) iskazana sledećom rečenicom *if there is no security in Palestine, there will be no security in the USA* ekspletizovana je i anonimizovana i, de facto, deagentizovana. Takva verbalna (leksička) redukovanaost ima dvostruku funkciju – neutralizuje mogućnost direktne optužbe (za pozivanje na silu i agresiju), a, ujedno, omogućava i da se izvode različite implikacije (koje bi eksplikacijom bile onemogućene). Ujedno, na taj način Bin Laden preuzima i profetsku ulogu – slično Muhamedu – navešćujući šta će se desiti, ukoliko se ne ispoštuje reč Božja.

Čiltonova monografija predstavlja logički dosledan, argumentaciono snažan, teorijski dobro fundiran, metodološki primeren i, što je nikako ne čini manje vrednom, intelektualno zavodljiv tekst, koji će, ubeđeni smo, istraživačima političkog (i uopšte manipulativnog i ubeđivačkog) diskursa pomoći da ga (takav diskurs) bolje (ili: pravilno) razumeju, da rasvetle činjenice i činioce koji utiču na tako ustrojene tekstove, te potom sami, primenjujući sličnu metodologiju, ali i nadopunjujući i nadograđujući je sopstvenim uvidima, otpočnu sa svojim samostalnim analizama.

V. Maldžijeva, Z. Topolinjska, M. Đukanović i P. Piper (u redakciji Predraga Pipera), *Južnoslovenski jezici – gramatičke strukture i funkcije*. Beograd: Beogradska knjiga, 2009, str. 552.

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Knjiga predstavlja svojevrsnu zbirku gramatika južnoslovenskih jezika: bugarskog, makedonskog, slovenačkog i srpskog. Opis svakog jezika, što je zanimljivo, dat je na jeziku koji se opisuje: o bugarskom jeziku govori se na bugarskom, o makedonskom jeziku na makedonskom, o slovenačkom jeziku na slovenačkom i o srpskom jeziku na srpskom. Samim tim, čitaoci pred sobom imaju i metajezik pojedinačnih južnoslovenskih gramatikografija.

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Imajući u vidu da se opisi gramatičkih struktura i funkcija svakog jezika daju odvojeno, pa čak i na različitim jezicima, očigledno je da se ne radi o delu prevashodno komparativističke orijentacije, koje bi koristilo potpuno iste mehanizme opisa svih jezika. Ipak, kao i u svim delima ove vrste, mogu se uočiti određene sličnosti u strukturi opisa četiri jezika, a što je posebno bitno za ovu knjigu, i sličnosti u teorijskim pristupima autora. Dakako da postoje i određene razlike, kao i novine (u poređenju sa tradicionalnom gramatikom, odnosno školskim gramatikama).

Opis bugarskog jezika jedini je od četiri opisa u kome su jasno i neposredno izdvojena dva sistema: fonološki i gramatički. Prva glava je posvećena *fonologiji*, a druga *gramatici*. U preostala tri opisa ne postoji gramatika kao posebno izdvojen sistem, nego se pored fonologije izdvajaju morfologija i sintaksa. Posle uvodnog poglavlja, u okviru gramatike, nalaze se poglavlja posvećena morfologiji i sintaksi. Posebna poglavlja u delu o morfologiji posvećena su određenim vrstama reči i gramatičkim kategorijama karakterističnim za te vrste reči. U delu koji se bavi sintaksom, izdvojena su poglavlja o sintaksi imenske fraze i sintaksi glagolske fraze. U svetlu novijih teorijskih pristupa, posebno je interesantno poslednje poglavlje, u kome se govori o mogućnosti da se različitim gramatičkim sredstvima izrazi isti semantički sadržaj. U tom svetlu govori se o transformacijama i predikatsko-argumentskoj strukturi, pojmovima koji su deo terminološkog aparata savremene gramatičke teorije.

Kako se navodi u predgovoru knjige, opis makedonskog jezika je na neki način prethodnica cele knjige, i njen konceptijski osnov. Upravo ovaj opis se od sva četiri opisa strukturalno najviše i razlikuje od tradicionalnih deskriptivnih gramatika. U njegovoj strukturi se očituje sama namena opisa, što je kako autorka navodi predstavljanje morfosintaksičkog sistema savremenog makedonskog jezika. Usled toga, ovaj opis (za razliku od ostala tri) ne počinje fonologijom, nego morfologijom, iza koje sledi sintaksa, pa tek na kraju, kao neka vrsta dodatka, predstavlja se i fonološki sistem makedonskog jezika. U delu o morfologiji, koji se imenuje kao *pregled oblika makedonskih promenljivih leksema*, daje se detaljan pregled različitih oblika pojedinih vrsta reči. Ovakav pristup je očekivan, imajući u vidu da je prvobitna verzija opisa makedonskog jezika bila namenjena studentima makedonskog kao stranog (tačnije kao deo pregleda južnoslovenskih jezika za poljske studente). Kao i u opisu bugarskog jezika, kao posebna poglavlja u okviru sintakse izdvajaju se sintaksa imenske i sintaksa glagolske fraze (ovde kao *sintaksa imenske sintagme* i *sintaksa rečeničnog izraza*). U poglavlju koje je posvećeno glagolskoj frazi, karakteristike ove konstrukcije takođe se obrađuju kroz predikatsko-argumentsku strukturu i transformacije, sa akcentom na semantičke sadržaje i različita gramatička sredstva kojima se određeni sadržaji mogu izraziti.

U opisu slovenačkog jezika generalno ne postoji značajno odstupanje od strukture opisa u tradicionalnim deskriptivnim gramatikama. Prvo se govori o fonološkom sistemu slovenačkog, potom o morfologiji, i na kraju o sintaksi. Međutim, o razlici u odnosu na tradicionalni pristup i novinama može se govoriti u delu koji je posvećen sintaksi, gde se uočava drugačiji teorijski pristup. Kao i u opisu bugarskog jezika, u delu o morfologiji posebna poglavlja posvećena su određenim vrstama reči i gramatičkim kategorijama karakterističnim za te vrste reči. U sintaksi, u skladu sa obrascem koji je primenjen i na bugarski i makedonski jezik, postoje odvojena poglavlja o sintaksi imenske i sintaksi glagolske fraze (odnosno rečenice). I u jednom i u drugom poglavlju polaznu tačku

predstavlja pomenuta činjenica da se isti semantički sadržaj može izraziti različitim gramatičkim sredstvima. U centru pažnje nisu sintaksičke konstrukcije kao takve i način na koji se one formiraju (mada se i o tome govori), već semantički sadržaj. Ključna stvar je kojim se sve gramatičkim sredstvima mogu izraziti određeni semantički sadržaji. Tako se kao posebna poglavlja izdvajaju *personalnost*, *temporalnost*, *aspektualnost* i slično, predstavljajući različita sredstva za njihovo iskazivanje.

Opis srpskog jezika je strukturno skoro identičan opisu slovenačkog jezika. Iza opisa fonološkog sistema, dolazi poglavlje posvećeno morfologiji, pa poglavlje o sintaksi. U delu o morfologiji posebna poglavlja posvećena su određenim vrstama reči i gramatičkim kategorijama karakterističnim za te vrste reči. Značajna pažnja posvećuje se i paradigmama promenljivih vrsta reči. Zanimljivo je da se kao kriterijum sistematizacije glagolskih paradigmi uzima broj i kvalitet tematskih sufiksa pojedinih potparadigmi, tj. odnos osnova u okviru iste paradigme. Tako se govori o *jednotematskim*, *dvotematskim* i *višetematskim glagolima*. Pored poglavlja o osnovnim i rednim brojevima, postoje i poglavlja o *brojevima složenih celina*, *muškoličnim brojevima*, *razlomačkim* i *aproksimativnim brojevima*. Deo posvećen sintaksi srpskog jezika je strukturno skoro u potpunosti identičan opisu slovenačke sintakse, sa istim teorijskim pristupom, što i ne čudi imajući u vidu da je autor oba opisa isti. Jedno poglavlje je posvećeno sintaksi *imenske grupe*, a drugo sintaksi *predikatskog izraza*. U centru pažnje su semantički sadržaji i gramatičke konstrukcije kojima se oni mogu izraziti, tako da su prisutni naslovi poglavlja kao *personalnost*, *negacija*, *interogativnost*, *modalnost* i slično.

Bez obzira na pomenute razlike, ova knjiga, iako su je pisala četiri autora, predstavlja jednu kompaktnu celinu, jer su u njoj dati strukturno srodni opisi četiri jezika, zasnovani na istim (ili sličnim) teorijskim pristupima. Na jednom mestu dati opisi južnoslovenskih jezika mogu naći svoju višestruku primenu. Knjiga će svakako biti od koristi jezičkim stručnjacima, nadasve imajući u vidu date metajezike bugarske, makedonske, slovenačke i srpske gramatikografije. Iako knjiga nije udžbenik, kako se napominje u predgovoru, napisana je sa idejom da može poslužiti i kao univerzitetski udžbenik. Zasižno će biti od pomoći i onima koji uče jedan od južnoslovenskih jezika (ili možda i dva, tri, ili sva četiri) kao strani jezik.

Milica Stojanović-Blažina, *English for Sailing on the River of Time: Archaeology and Art History Studies*. Beograd: Filozofski fakultet Univerziteta u Beogradu, 2009, str. 185.

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Filozofski fakultet Univerziteta u Beogradu izdavač je udžbenika za nastavu engleskog jezika studentima arheologije i istorije umetnosti na Filozofskom fakultetu u Beogradu. Svrha udžbenika je poboljšanje veština čitanja, razumevanja i govora sa posebnim naglaskom na specifičnom vokabularu iz navedenih oblasti.

Udžbenik sadrži uvod, 32 nastavne jedinice, spisak korišćene literature, spisak obe pravopisne varijante engleskog jezika za dvadeset leksičkih jedinica koje se javljaju u tekstovima, spisak najfrekventnijih nepravilnih glagola i indeks ličnih imena. Nastavne jedinice raspoređene su u četiri tematske celine. Tekstovi su posvećeni Starom zavetu, Novom zavetu, Starom Egiptu i Londonu. Svaki odeljak i nastavna jedinica obeleženi su odgovarajućim simbolom, a odabrane tekstove prate vežbanja kojima se proverava razumevanje, obnavlja već poznati i usvaja novi vokabular i osvežava prethodno stečeno znanje iz gramatike engleskog jezika. U okviru nekoliko nastavnih jedinica nalaze se i vežbanja iz prevođenja sa težistem na registru i analizi grešaka.

Kratak uvod sadrži sažet prikaz osnovnih ciljeva ovog udžbenika uz objašnjenje četiri osnovna tematska kruga kao najvažnijih oblasti proučavanja u arheologiji i istoriji umetnosti, a to su biblijske priče u okviru ikonografskih studija, priče o drevnom Egiptu u okviru arheologije, odnosno egiptologije, kao i priče o prošlosti i sadašnjosti Londona.

Odeljak posvećen Starom zavetu sastoji se iz dvanaest nastavnih jedinica i počinje tumačenjem simbola barke. Zatim slede tumačenja simbola maslinove grančice i priča o Noju i Zavetnom kovčegu (1), simbola golubice i priča o Vavilonskoj kuli (2), simbola gavrana i priča o Sodomi i Gomori (3), simbola kule i priča o Avramu i Agar (4), simbola bisera i priča o robinji Agar i njenom sinu Ismailu u pustinji (5), simbola lasice i priča o ognjenom plamenu žbuna kupine koji plamti, ali ne sagoreva (6), simbola pelikana i priča o žrtvovanju Isaka (7), simbola duge i priča o Jakovljevim lestvama (8), simbola lobanje i priča o borbi između Jakova i anđela (9), simbola ribe i priča o Toviji i anđelu (10), simbola lestvica i priča o Jeftajovoj kćeri (11) i simbola pauna i priča o Juditi (12).

Odeljak posvećen Novom zavetu počinje tumačenjem simbola krune od trnja, a slede tumačenja simbola jagnjeta i priča o stablu Jesejevom (13), simbola ruže i priča o Blagoveštenju (14), simbola ljiljana i priča o arhandelu Gavrilu i Mariji i Jelisaveti (15), simbola leptira i priča o mudracima (16), simbola palmine grančice i priča o apostolima (17), simbola točka i priča o Isusu koji korača po vodi (18), simbola sidra i priča o sv. Petru (19), simbola pauka i priča o mučenju Isusa Hrista (20), simbola žrtvenog jarca i priča o raspeću (21), simbola škorpije i priča o Judi (22) i simbola laste i priča o Vaznesenju (23), čime se ovaj odeljak završava.

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Sledi deo pod nazivom Stari Egipat na čijem početku se tumači simbol ank, a slede tumačenja simbola mačke i priča o Kleopatri (24), priča o kralju Akenatenu (25), simbola kobre i priča o kletvi faraona (26), simbola skarabeja i priča o mumijama (27), simbola papirusa i lotosovog cveta i priča o kraljici Hatsepsut, ženi koja je vladala kao muškarac (28) i simbola Ka, Ba i Akh i priča o getu za ljude koji su gradili i ukrašavali grobnice (29).

Poslednji odeljak sadrži nastavne jedinice u kojima je osnovna tema prošlost i sadašnjost Londona i počinje tumačenjem tradicionalnih simbola na Kraljevskom grbu, lava i jednoroga. Slede tumačenja simbola zmaja i priča o Britanskom muzeju (30), simbola jednoroga i priča o obe galerije Tejt (31) i simbola lava i priča o pojedinim delovima i znamenitostima Londona (32).

Milica Stojanović-Blažina opredelila se za *priču* kao okvir za učenje jezika, ili tačnije, po sopstvenim rečima, za učenje pojedinih oblasti iz arheologije i istorije umetnosti, na engleskom jeziku. Time je sebi postavila veoma ozbiljan zadatak da studentima arheologije i istorije umetnosti omogući prvenstveno usvajanje izuzetno obimnog i specifičnog rečnika koji im je neophodan za čitanje stručne literature na engleskom jeziku, a time i poboljšanje razumevanja i govora, uz izvesno osveženje njihovog prethodno stečenog znanja iz gramatike engleskog jezika.

Tokom pisanja ovog udžbenika autorka je pratila osnovne važeće principe u nastavi jezika struke: koristila je autentične materijale. U skladu sa zahtevima kursa dosledno je sprovodila proces izvođenja specifičnih zadataka kojima se studenti postepeno osposobljavaju za aktivno i samostalno korišćenje engleskog jezika u okviru svoje buduće profesije. Izvanredno zanimljivim izborom tekstova i izuzetno pažljivo sastavljenim vežbanjima koji zajedno odražavaju primenu svih kako apsolutnih tako i posebnih parametara neophodnih za ostvarenje specifičnih zahteva kursa i udžbenika jezika struke, Milica Stojanović-Blažina napisala je odličan udžbenik za studente arheologije i istorije umetnosti oslanjajući se na svoje bogato nastavno iskustvo i temeljno poznavanje istorije umetnosti i arheologije. Time je postavljeni cilj u potpunosti ostvaren.

Nadežda Silaški, Tatjana Đurović i Biljana Radić-Bojanić, *Javni diskurs Srbije – kognitivističko-kritička studija*. Beograd: Centar za izdavačku delatnost Ekonomskog fakulteta, 2009, str. 234.

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Kognitivističko-kritička studija pod nazivom *Javni diskurs Srbije* izašla je iz štampe krajem 2009. godine u izdanju Centra za izdavačku delatnost Ekonomskog fakulteta u Beogradu. Autorke Nadežda Silaški, Tatjana Đurović i Biljana Radić-Bojanić uhvatile

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su se u koštac sa do sada kod nas nedovoljno istraženom, ali nadasve intrigantnom temom javnog diskursa Srbije, i analizirale ga na detaljan i organizovan način. Kako i same naglašavaju, pod javnim diskursom podrazumevaju „upotrebu jezika u društvu putem pisanih i izgovorenih tekstova u najrazličitijim medijima, dnevnoj i nedeljnoj štampi, televiziji, radiju, na internetu“ (str. 9).

Ova studija, ukupnog obima od 234 strane, rezultat je predanog, višegodišnjeg praćenja, prikupljanja i detaljne analize javnog diskursa u našoj zemlji. Najviše pažnje posvećuje se metaforama, koje nisu više samo dekorativni elementi u diskursu, već moćno kognitivno sredstvo ubeđivanja i formiranja mišljenja, i upravo se ova konstatacija provlači kroz celu studiju, ostavljajući čitaoce u neverici, dok svakodnevne primere iz medija posmatraju na nov, naučno potkovan način. Naime, postaje jasno u kolikoj meri diskurs nameće određen način mišljenja, s obzirom da javno mnjenje biva nesvesno izmanipulisano. Autorke ističu da metafore na taj način „ističu poželjne aspekte stvarnosti, istovremeno prikrivajući neke njene nevažne, neželjene ili negativne aspekte“ (str. 9).

Deset studiozno obrađenih radova, u kojima je javni diskurs sagledan iz ugla kognitivne lingvistike i kritičke analize diskursa, podeljeno je u tri tematske celine: *Politički diskurs, Evropa u javnom diskursu i Diskurs sredstava masovne komunikacije*. Na kraju knjige, nakon opširnog spiska korišćene literature, daje se, najpre, indeks citiranih autora, a potom i indeks pojmovnih metafora (ukupno 118) i metonimija (ukupno 37) koje se javljaju u analiziranim primerima.

Prvi, ujedno i najobimniji, deo naslovljen *Politički diskurs* objedinjuje pet radova koji analiziraju širi domen upotrebe političkog diskursa, odnosno i primarni diskurs (govor političara, saopštenje stranaka i sl.) i sekundarni diskurs (reakcije čitalaca, političkih analitičara i novinara). Bogato ilustrujući primerima iz korpusa, prikupljenih u periodu od 2002. do 2008. godine, autorke ukazuju na činjenicu da se jezikom uopšte, a pojmovnom metaforom naročito, i te kako mogu manipulirati javnost i birači i izazvati željeni načini mišljenja i reakcije. Svojom analizom navode čitaoce na razmišljanje, a naročito zaključkom da se kroz upotrebu određenih pojmovnih metafora politička elita implicitno otuđuje od biračkog tela, čija uloga se svodi na posmatranje političkih dešavanja bez ikakve mogućnosti da se na njih utiče, što kao rezultat može imati (i ima) smanjen odziv birača na izborima.

Ciljni domen POLITIKA konceptualizuje se preko SPORTA i RATA kao izvornih domena, odnosno politika se predstavlja, prvo, kao sportsko takmičenje, a potom, i kao borba za moć i prevlast političkih partija, te se na taj način simplifikira kompleksnost političkih zbivanja i odluka. Nadalje, ukazuje se na metaforu POLITIČKA KOALICIJA JE BRAK u periodu kada su, nakon izbora, u koalicije ulazile partije sa različitim ideološkim stavovima u vezi sa ključnim pitanjima zemlje. Pojedine stranke tako dobijaju ulogu udavače ili đuvegije, pri čemu se ističe superiornost i dominantost muškarca i do izraza dolaze tradicionalni rodni stereotipi. Četvrti rad u okviru prvog dela detaljno analizira metaforu o Srbiji i Crnoj Gori kao o „dva oka u glavi“ u svetlu političkih dešavanja, od njenog lansiranja 1989. godine od strane Slobodana Miloševića sve do oktobra 2008. kada je država Crna Gora priznala nezavisnost Kosova. Autorke znalački pokazuju kako se metaftonimijski izraz menja i adaptira u zavisnosti od političkih prilika u zemlji i dešavanjima u nekada dve republike a danas dve odvojene države. Ova celina

zaokružena je radom koji se bavi sportskim metaforama dr Zorana Đinđića, koji je za razliku od današnjih političara, takve metafore koristio kao motivaciono sredstvo, a ne kao prikriveni način i sredstvo za pasivizaciju građana. Metaforama je želeo da podstakne tegobama napaćeno stanovništvo, a ne da im prikriveno dodeli ulogu pasivnih posmatrača, što čine današnji politički govornici.

U drugom delu naslovljenom *Evropa u javnom diskursu* analizira se konceptualizacija Evropske unije u javnom diskursu Srbije i način na koji se Evropska unija predstavlja u našim medijima. Pred čitaocima se smenjuju metaforički izrazi koji predstavljaju realizaciju metafore SADRŽATELJA, koja se ostvaruje preko podmetafora nezavršene građevine, kuće, porodice, doma i kluba. Potom se podrobno analiziraju primeri konceptualizacije procesa vizne liberalizacije kao PUTOVANJA Srbije, koje za cilj ima dugoočekivani dolazak na belu šengensku listu, kao i ulazak u Evropsku uniju. Detaljno objašnjavajući veze između ciljnog i izvornog domena, autorke naglašavaju da je u ovom kontekstu korišćenje metafora gotovo neizbežno, s obzirom da se političke odluke na taj način lakše racionalizuju.

U trećem delu, *Diskurs sredstava masovne komunikacije*, koji sadrži tri rada, autorke se najpre bave leksičkom analizom reklamnih oglasa u ženskim časopisima ne bi li ukazale i otkrile diskursne manipulacije kojima su žene kroz izbor određenih reči izložene. Pored toga, ističe se duboko utemeljena stereotipna slika žene kao domaćice, majke i zavodnice, a patrijarhalni model se reflektuje kroz izbor leksike u reklamnim časopisima (glagola, prideva i imenica). Sledi rad koji istražuje višeslojnost značenja naslova u sportskoj štampi, s ciljem da se privuče pažnja čitalaca, i ukazuje se na najčešće metaftonimijske obrasce koji se u njima javljaju uz podrobna objašnjenja. Spominju se i metaforički scenariji kao mentalne predstave konkretnih situacija, što predstavlja najnoviju tendenciju u teoriji pojmovne metafore, ali i intertekstualne metafore u naslovima. U trećem, ujedno i poslednjem odeljku, razmatra se govor mržnje u elektronskoj komunikaciji, tačnije u elektronskim časakaonicama. Anonimnost učesnika, nemogućnost uspostavljanja direktnog kontakta doprinose novom načinu komuniciranja, tj. novom jezičkom varijetetu, koji kao rezultat ima veću slobodu govora učesnika, ali i sve manji prag tolerancije. Ističu se teme koje izazivaju verbalnu agresiju, kao npr. etnički stereotipi, navijačke strasti i nacionalna pripadnost, i načini na koji se ona ispoljava, odnosno retoričke strukture tzv. verbalnog ratovanja.

Ova knjiga, s obzirom na prijemčiv i lako razumljiv način na koji je napisana, zasigurno će zainteresovati i jezičke eksperte koji se bave kognitivnom lingvistikom i kritičkom analizom diskursa, ali i mnogo bitnije, i sve one koji do sada nisu bili upoznati sa postulatima, načelima i teorijama ove dve aktuelne oblasti istraživanja javnog govora. Cilj koji su autorke imale tokom pisanja ove studije u potpunosti je ispunjen, jer se čitaoci i čitateljke uz pregršt autentičnih primera vode kroz svet pojmovnih metafora i sagledavaju ih na jedan nov, do sada perfidno skrivan, način, a svojom analizom sa dva teorijska aspekta postavljaju temelje za buduće studije.

Na kraju, umesto zaključka, može se konstatovati da čitanje ovakve knjige ne samo da širi vidike zainteresovanim za ovu vrstu štiva, već ujedno deluje i kao motivacioni faktor koji pobuđuje želju za novim istraživanjima u ovoj nadasve zanimljivoj oblasti, te svakako zavređuje pažnju naše čitalačke publike.

Biljana Čubrović and Tatjana Paunović (eds.), *Ta(I)king English Phonetics across Frontiers*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2009, pp. xvii + 205.

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As subtly suggested in its title wordplay, *Ta(I)king English Phonetics across Frontiers* is a collection of papers that altogether provoke a stimulating discussion on diverse issues about the current understanding of spoken English by researchers of different backgrounds, interests and approaches. The selected papers included in this volume were presented at the *First Belgrade International Meeting of Phoneticians* organized by Biljana Čubrović at Belgrade University in March 2008. The aim of the conference was to focus not only on those aspects of English phonetics, phonology, and EFL pronunciation which are well in line with the current phonetic/phonological theory but also on many practical aspects that in themselves are worthy of note simply by providing new empirical data and fresh viewpoints. Hence, issues covered in the papers include the description and development of English varieties and dialects, language contact through the lenses of L2 phonological acquisition, and the socio-cultural facet of speech considered in pronunciation instruction and everyday communicative usage. The book contains an introduction, fourteen chapters structured in two parts, a list of contributors and an index.

In the introductory chapter, the editors present the aims of the volume and outline the book organization by providing a brief chapter summary. Emphasizing the necessity of taking a very broad view of what 'spoken English' means today, the authors reveal their intention to do so by not dealing with the crucial theoretical issues but rather by appreciating the value and importance of the empirical findings rendered from various studies (smaller in scope) and by incorporating these small puzzles in the big picture of what English phonetics/phonology is today. Furthermore, they set out to draw attention to the developing changes in the usage of English in different communication contexts and by different speakers of English (as first, second, foreign and additional language) and advocate the validity and relevance of research into these matters.

Part I, *The Phoneme and Beyond*, opens with a chapter by Maja Marković entitled "Different strategies in acquiring L2 vowels: The production of high English vowels /i:, ɪ, u:, ʊ/ by native speakers of Serbian". The author questions the influence of L1 phonological knowledge on learner's acquisition of L2 similar phonological categories and presents the results of her study. She employs acoustic analysis of participants' productions of word lists containing English high vowels /i:, ɪ, u:, ʊ/ and Serbian high vowels /i, u/ in long and short syllables. Her findings reveal three different levels of L2 vowel category acquisition i.e. a) complete substitution (English /i:/ is almost exclusively

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pronounced as Serbian /i/ lacking even the diphthongal realizations of this long vowel in final open syllables), b) partial modification (as observed in the production of /u:, ʊ/ which are not entirely acquired but closely approximated), and c) high level of acquisition or new category development (as demonstrated in the approximate native-like pronunciation of /i/ by Serbian speakers). Such results strongly support the claims of Flege's *Speech Learning Model* (Flege 1995; 2003) that while 'similar' sounds present greater difficulty to L2 learners, 'new' sounds are more easily acquired and developed into satisfactory L2 categories.

Chapter 2, by Takehiko Makino, deals with "Vowel substitution patterns in Japanese Speakers' English". Drawing on data from a corpus of speech recordings by experienced Japanese learners of English, Makino calculates the relative frequency of vowel substitutions in their speech. He further attempts to systematize these substitutions focusing on those vowels that cause considerable difficulty. Thus, his findings confirm the observations of previous studies regarding English vowel mispronunciation by Japanese learners and, in addition, point out to the pronunciation difficulties posed by postvocalic /r/ as a neglected feature of Japanese learner English.

Brian Mott, in Chapter 3, attempts to give "Practical advice on the transcription of the unstressed vowel system for non-native students of English". He argues that students of English faced with a task of making broad transcription of spoken text struggle with words containing FLEECE, KIT, FOOT and GOOSE vowels in unstressed syllable position, words with syllabic [l] and [n], and words ending in <-ible>, <-ity>, <-ness>, <-es> (after sibilants) and -ed (after alveolar stops). Such difficulty is greatly enhanced as dictionary representations are inconsistent across the two major reference systems i.e. the *Cambridge English Pronouncing Dictionary (CEPD)* and the *Longman Pronouncing Dictionary (LPD)*. By comparing various entries from CEPD and LPD and considering the possible sources for the problem, Mott emphasizes that it is not always clear whether they are represented with a phonological or a phonetic symbol, which can eventually prove to be confusing for the students, and calls for greater clarity and compatibility when deciding on appropriate transcription solutions.

In Chapter 4, "English-Hungarian Interferences: Hungarian EFL learners and the English dental fricatives" by Erzsébet Balogh, the issue of novel L2 sound acquisition is tackled, in particular, the pronunciation of English dental fricatives by Hungarian learners. Upon giving her informants a reading task with voiced and voiceless dental fricatives and analyzing their productions, Balogh concludes that Hungarian EFL students are able and willing to learn these non-existing sounds in their L1 and, if so, they pronounce them correctly and consistently. However, when mispronunciation occurs, they are inconsistent in their choice of L1 phoneme substitute – the substitutes for the voiced dental fricative being more stable and usually /d, t/, whereas the substitutes for the voiceless dental fricative being more varied /s, t, f/ or sometimes a combination of two phonemes.

In Chapter 5, "Voiced labiodental fricative /v/ and some phonotactic statements regarding the English by Slovene speakers", Klementina Jurančič Petek, as part of a large-scale study, investigates L1 dialect interference with respect to an unusual tendency emerging in the English speech by Slovene learners, namely the pronunciation of word-final lenis labiodental fricative /v/. In the study, when considering the behaviour of

word-final voiced obstruents, speakers demonstrated typical final obstruent devoicing (fortition) – except for /v/→/f/, which was an expected result for the eastern Slovene regions, but not for the western Slovene regions, where v-vocalization in final position (/v→u/) is a characteristic both of the standard and the dialect. Jurančič Petek explains the reasons behind these findings within the framework of *Natural Phonology Theory* supporting Wieden's claim (Wieden 1993) that the L2 acquisition process proceeds in line with the universal processes (final obstruent fortition being a natural rule) and is unlikely to be affected by the unnatural rules of L1 (as is the case of Slovene word-final v-vocalization).

Alastair Wilson, in Chapter 6, describes "The phonetics and phonology of Darlington English", a northern provincial regional variety of British English. Wilson makes a detailed comparison of the segmental system of this variety to that of Standard Southern British English highlighting the characteristics typical of this dialect (vowels being analyzed in greater detail). He also points out the relevance of such studies for the preservation of regional identities.

Biljana Čubrović, in Chapter 7, turns to "The accentuation patterns of recent French loanwords in English" basing her analysis on a corpus of more than one thousand loanwords that entered English after 1800 as documented in the *Merriam-Webster's Collegiate Dictionary*, as well as on the native speaker responses obtained through a questionnaire distributed at the University of Reading. Looking into the matter within the framework of contact linguistics and taking into consideration factors such as syllable number, status in terms of prestige, and frequency of occurrence, Čubrović offers a classification of possible stress placement in French loanwords: a) loanwords which retain the French accentual pattern, b) loanwords with an unstable accentual pattern (further subdivided into loanwords with recommended late or early stress), c) loanwords which deviate from the French accentuation model, and d) complex loanwords i.e. French phrases (marked highly prestigious and retaining the French 'crescendo stress'). Čubrović concludes that while loanword phonology can give an insight into the complex relationships that govern suprasegmental changes in both languages, other socio-cultural phenomena, such as prestige, may also shed light on some intrinsic cross-linguistic prosodic processes.

Jane Setter centers Chapter 8 on the currently most burning issue in L2 phonetic research i.e. "L2 prosody research: Rhythm and intonation". She elaborates on the methodologies used in three studies where the obtained findings are discussed in light of pronunciation teaching and English use in international contexts. In the first study, speech rhythm is examined by measuring syllable duration of tonic, stressed, unstressed and weak syllables taken from speech samples of Hong Kong English (HKE), as a second language variety, and Russian English (RE), as a foreign language. When compared with British English speech samples, results reveal marked differences especially in the duration of weakened and unstressed syllables in HKE speakers, on the one hand, and greater use of prominent syllables by RE speakers, on the other hand – tendencies which affect information foregrounding and backgrounding in speech. In the second study, Setter examines the perception and production of intonation patterns as well as the communicative use of intonation by Chinese and Arabic learners of English using a PEPS-C test battery. Results show that while learners performed well on imitating

single word items, they performed badly on imitating longer intonation patterns and nucleus placement – a finding which supports Jenkins' claims (Jenkins 2000) related to the *Lingua Franca Core*, intelligibility, and the use of English as an international language. The third study evaluates native speaker judgments of HKE by distributing a questionnaire to British students at Reading University; the observations again point to intonation features as noticeably different from BrE. In sum, based on the results of these studies, one may conclude that intonation needs immediate attention in ELT materials. Setter, however, rightly indicates that such implication should not be taken for granted but rather be examined in light of aspects affecting overall intelligibility thus allowing for relevant focus areas to be integrated in pronunciation instruction.

In Chapter 9, Ken-Ichi Kadooka reflects on the "Patterns of clause intonation in English" and examines the interrelation between tone patterns and meaning. Analyzing the tonal classification within the framework of *Systemic Functional Linguistics* (five simple tones and two complex tone patterns), the author purports that English clause intonation, with its combinations of tonic, pretonic and secondary systems, is extremely complex – the complexity of which is especially observed when compared to the intonation systems of other languages such as Japanese and Chinese. With regard to these three languages, Kadooka offers a tripartite classification based on the phonetic-semantic interface.

Part II, *Phonetics and further beyond*, begins with chapter 10 by Mirna Vidaković who discusses the "Phonological features of advertising slogans in English and their translation into Serbian". First, the author explores the sound patterns in English that are being creatively used to enhance the advertising message including alliteration, assonance, rhyme and sound symbolism via onomatopoeia and phonesthesia. Then, she turns to unraveling the problems that arise when one is challenged to translating such rich slogans into another language. By analyzing a corpus of 370 slogans in the categories of food and drink from the 1980s onwards and their possible Serbian translations, Vidaković advocates the idea that the translator, presumably equipped with the same resources, should compromise in favour of the phonological effect of the message rather than its semantics when equivalent meaning and sound patterns are impossible to be conveyed.

Chapter 11, by Ružica Ivanović, entitled "On some phonological processes in English place names", compares the earliest recorded spellings of a representative sample of one thousand place-names in England to their current pronunciation. Ivanović observes that inconsistencies in the pronunciation of English place-names (quite often unpredictable in spelling) are due to the impact of various phonological processes including epenthesis, elision, metathesis, assimilation and vowel shortening in compounds. A special attention is given to the three pronunciations of place-names ending in <-chester> resulting from various language influences.

Tatjana Paunović, in Chapter 12, pursues the topic of "Pronunciation in EFL: Speaking 'with an accent'". She presents the results of an explorative study in which Serbian university students' attitudes on the acceptability and familiarity of different English varieties are looked into by obtaining data through a questionnaire. Paunović recognizes a discrepancy in the way the notions of 'native and non-native' have gained a more positive interpretation over the past decade and the informants' stereotypical responses. More precisely, the participants in the study expressed positive feelings for

the English language and the importance of 'good' pronunciation as well as a marked preference for the varieties they considered standard, namely, British (in terms of social status) and American English (with respect to solidarity), in contrast to the ones they considered sub-standard, for instance, Australian, Irish and other accented English varieties. Considering the pedagogical implications of these results, Paunović remarks that pronunciation in ELT today is no longer language exclusive but rather a socio-cultural phenomenon which encompasses issues such as language identity, choice of language variety use, motivation and success in L2 learning; hence, the relevance of attitude research is highlighted by the author.

Chapter 13, by Milica Savić, focuses on "Pronunciation instruction with young learners – does it make a difference?" and offers a fresh insight into a relatively neglected area of phonetic research. She investigates the role of different pronunciation teaching techniques (listen-and-repeat and awareness-raising activities practiced in the experimental groups and no/occasional explanation exercised in the control group) on the acquisition of English vowels by young Serbian learners. She notes that various studies dealing with the effect of pronunciation instruction on phonological acquisition have yielded contradictory results – the findings of the current study have, too, raised more questions than given precise answers. According to the analysis of learners' pre-instruction and post-instruction productions of English, contrary to the expectations, the no/occasional approach has had the best effect on the participants' performance. Savić interprets this as a) age-related i.e. systemic pronunciation at an early stage of L2 development does not facilitate better phonological acquisition, b) teacher's individual teaching style as a factor implying that language acquisition process is radically different in a classroom context, and/or c) the length of the instruction period might have not been enough for the process of restructuring of phonological categories to happen. Further research into these matters will hopefully clarify the picture.

In the final chapter (Chapter 14), Biljana Radić-Bojanić and Vesna Lazović explore "The reinforcement of sound-spelling connections with EFL students". By providing a battery of practical exercises, the authors seem to promote the idea that learning the spelling rules of a given language, as is the case with English, is a skill that needs to be built on gradually with constant focused practice through pronunciation exercises, thus strengthening not only students' writing but also their pronunciation and reading-aloud skills.

The range of topics covered in this collection provides an excellent panorama of the latest developments in the field of English phonetics and phonology but also psycholinguistics, sociolinguistics, applied linguistics and translation studies. One of the volume's greatest appeals is the fact that it presents a platform where both novice and more experienced and renowned researchers meet and share their ideas and empirical research. Although the length of the articles varies from brief and to the point to more extensive and informative, most of the papers are written within reasonable space still allowing the authors to offer an exhaustive and comprehensive account of their research, on the one hand, and the readers to follow their ideas with ease and interest, on the other. The quality of the papers is sustained throughout and is of the highest standard.

In sum, *Ta(I)king English across Frontiers* offers a wealth of knowledge from experts across numerous disciplines serving as a valuable resource reading for researchers and practitioners alike.

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Angelika Goldstein and Biljana Golubović (eds.), *Foreign Language Movies: Dubbing vs. Subtitling – Schriften zur Medienwissenschaft*. Hamburg: Verlag Dr Kovac – Fachverlag für wissenschaftliche Literatur, 2009, pp. 224.

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According to the title of this volume its main language, in this case English as the most frequent one to be translated from, determines the language of this review article. The book pertains to a wider interdisciplinary field of translation studies, or more specifically, foreign language films translation. At the same time, it represents a selection of topics that show a diversified potential of translation aspects. These aspects of translation studies explore linguistic expression possibilities manifested in films and incorporated into both dubbing and subtitling processes. Pointing out “technical limitations – i.e. demands imposed on translators by the medium” and aiming at “present[ing] current research and inventive advances in the science of translation using motion picture translation as an example” (p. 7) the authors and editors strive to document practical experiences in this field with the aim of transferring the knowledge, theory and practice of translation. This collection of papers establishes contact with a potentially wide

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audience of scholars whose theoretical and practical ambitions are not only driven by dealing with translation strategies within selected types of film translation, but also in how films can be implemented in foreign language acquisition at the university level.

This collection of papers opens with the introduction written by Angelika Goldstein and Biljana Golubović. The two editors delineate the subject of the tome, introduce plausible questions pertinent for the study of dubbing and subtitling of foreign language films, and concisely formulate their objectives and methodology. The book contains the Contents (p. 5) and the Acknowledgment (p. 9), and the rest of it may be organised into two parts. The former is dedicated to general problems of film translation and the latter tackles the application of subtitling in the process of SLA at the university level. Furthermore, the prominence will be given only to those topics which, as stated by the title, are perhaps the most relevant for this geographical area.

The first paper defines the research perspective of the whole undertaking. In her study, entitled "Synchronisierung, Voice-over-Übersetzung oder Untertitel? Zur aktuellen Lage der Filmübersetzung in Litauen" (p. 11-26), Alina Baravykaite explores some aspects of the mentioned possibilities. Pointing out the fact that "[f]ast zwanzig Jahre lang werden die ausländischen Spielfilme in den litauischen Fernsehsendungen überwiegend mit der Voice-over-Übersetzung ausgestrahlt und in den Kinos untertitelt" and highlighting that "[e]rst vor Kurzem hat man angefangen, sich auch die aufwändige Synchronisation von Spielfilmen wieder anzueignen" (p. 11), this author draws extensively on different theories accounting for diverse film translation practices. Baravykaite sets the scene by defining the basic terms. Namely, she starts from the concept of synchronisation, which "[...] ist [die] nachträgliche Vertonung eines fremdsprachigen Tonfilms in einer anderen Sprache. Die Nachvertonung durch Synchronsprecher muss lippensynchron sein" (p. 11), and then, she relates this concept with the concepts of *Untertitel* and *Voice-over-Übersetzung*, respectively. Bihan Xavier's paper, entitled "Filmübersetzung: Erfahrungen und Perspektiven aus der universitären Praxis" (p. 27-40) is a case study. Namely, the author first sketches out the "Historischer Rückblick", introduces "Die Entstehungsgeschichte des Untertitels" (p. 27), and then outlines the current state of the art of "Der Boom auf dem Untertitelungsmarkt" (p. 29), while including "Die Deregulierung der Medienlandschaft" (p. 30). In the first part of his paper, Xavier concludes that "Diesen neue Tendenz war der Auslöser für eine wachsende Nachfrage im Bereich der Untertitelung und eine Reflexion über deren Qualitätssicherung." (p. 30). The research intention of the second part of the paper is based on the assumption that "Dieser Prozess zur gleichen Zeit durch eine Reihe von technischen Neuerungen unterstützt. Die Demokratisierung des [...] Satellitenfernsehens parallel zur Einführung des in Deutschland bevorzugten Kabelfernsehens in den 80er/90er Jahren trugen dazu bei, die Anzahl der Sender (mit zum Teil knappen Mitteln) zu erhöhen und als Folge davon die Nachfrage nach untertitelten Filmen" (p. 30). To this purpose, the reader is made aware of the following components: "Satellit und Kabelfernsehen", "Der Teletext" (p. 30), "Die DVD", with the lucid conclusion about "Der heutige Stand" (p. 31). Elaborating on these components of new media possibilities, the author demonstrates how each component shows properties characteristic of "der Boom auf dem Untertitelungsmarkt" (p. 29). He also stresses the importance of the "heutige Stand" while explaining that "[a]uch wenn die technischen Entwicklungen

am Ende des ersten Jahrhunderts der Filmgeschichte eine Reflexion über die Qualität der Untertitel veranlasst haben und eine deutliche Verbesserung zur Konsequenz hatten, kann man leider nicht daraus schließen, dass jeder technische Fortschritt einen ausschließlich[en] Einfluss mit sich bringt“ (p. 31).

The research intention of Annette Đurović is based on the assumption that “[d]er Übersetzer (hier nicht als geschlechtsspezifische Bezeichnung sondern als übergreifende Berufsbezeichnung aufgefasst) sieht sich mit vielen Problemen konfrontiert: solchen, denen jeder Übersetzer gegenübersteht und solchen, die sich aus der Spezifik des Übersetzens von Filmen ergeben“ (p. 66). In her paper, entitled “Film und Übersetzungstheorie“ (p. 65-72) Đurović stresses the importance of incorporating both theoretical and practical aspects into the film translation process, relating it, by way of illustration, to film translation practices. She notes that “[w]as in der Translatologie *Übersetzungstheorie* genannt wird und was die *explizit* oder *implizit* vorhandene Herangehensweise des Übersetzers an die Translation insgesamt kennzeichnet, ist insofern überaus bedeutsam, als sich beim Filmübersetzen so deutlich wie wohl kaum in einem anderen Genre eine klare Grobeinteilung der vertretenen Übersetzungstheorie vornehmen lässt“ [italics by A. Đurović] (p. 68). This paper reaches out towards a wide audience, which is further supported by the final part, in which the author precisely concludes that “Man kann also zusammenfassend feststellen, dass Untertitelung und Synchronisation als unterschiedliche Herangehensweise bei der Filmübersetzung die Reflexion der unterschiedlichen Übersetzungstheorien in den unterschiedlichen Kulturen darstellen – eine weitgehend ausgangstextorientierte in Serbien mit der Untertitelung und eine weitgehend zieltextorientierte in Deutschland mit der Synchronisation. Interessant wären weiterführende Untersuchungen von Kommunikationswissenschaftlern über die historischen Gründe und Auswirkungen einer solchen Entwicklung sowie Studien über den Zusammenhang von Filmverständnis und Übersetzungstheorie.“ (p. 72).

The paper put forward by Miloš D. Đurić, entitled “Using Subtitles to Improve English Language Skills of Students of Electrical Engineering in the Process of Second Language Acquisition: Contextualised Language Learning Re-Visited“ (p. 55-64) is a refreshing reminder of the major ideas adopted and supported by this volume. Đurić emphasises the importance of using subtitles for promoting the integrated language skills. While pointing out that his “[s]tudy re-visits the notion of contextualised language learning“, the author aims at “adapt[ing] and connect[ing] different SLA views with more practically oriented models and theories developed in applied linguistics“ (p. 55). Drawing extensively on accounts and theories from SLA, EFL, ESP, Computer-Assisted Language Learning, language pedagogy and psycholinguistics, the author develops his own algorithm pertaining to his empirical investigation. The reader is also made aware of Krashen’s Monitor Theory of Second Language Acquisition, and of what has been accomplished in relation to the stated goal of Đurić’s study. The author explains that “[o]ne constant concern of language teachers who use English films in their classroom is how to improve, intensify and enhance students’ second language proficiency and in this way simultaneously contribute to the overall process of SLA“ (p. 60).

Due to space limitations, other contributions cannot be described in full detail. To sum up, the interdisciplinary nature of the subject matter, namely foreign films

translation makes this collection of papers an indispensable reference for film translation studies. A reader with some background in foreign film translation will find this volume particularly stimulating for their own research. Lastly, it should be mentioned that the editors have failed to provide the index of the most frequently used terms. This, however, is a plausibly inadvertent and certainly forgivable omission in a multi-perspective undertaking of this interdisciplinary scope. Therefore, it might be concluded that this exemplary book represents a solid start for future studies dealing with this specific problem of subtitling and dubbing processes in foreign films translation.

Marija Knežević and Aleksandra Nikčević Batričević (eds.), *On the Borders of Convention*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2010, pp. 240.

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Conventions – rules, practices, or devices considered as necessary, useful, or given features, or whatever else they mean to researchers in the philological fields – have had a tremendous influence on the redefinition of theoretical, cultural and literary notions. In the postmodern age, conventions are scorned by many, but avoided by the brave ones only. CSP's recently published collection of scholarly essays *On the Borders of Convention* questions the mere concept of convention in the postmodern, poststructuralist, post-Derridean times and tries to re-examine "always varying and changing borders of convention in a literary text, literary genre, and literary theory, as well as in general culture and everyday paths of life" (p. VII), as the two editors claim in the foreword.

The contributions written by nineteen authors from all over the world (South Africa, Belarus, UK, Italy, France, the Balkans, USA) are divided into two parts – eleven papers in Part One investigate the solely literary issues, whereas eight papers in Part Two deal with either textual and genre borders or culturally oriented matters. The selection of papers is preceded by Introduction in which Aleksandra Nikčević Batričević and Marija Knežević descriptively summarize the individual contributions gathered in the book, thus drawing an overall picture of the variety and complexity of the essays. The papers are followed by Notes on Contributors, part of the standard CSP's design, and a very helpful Index consisting of 225 entries.

The opening essay "*The Merchant of Venice* and the Problem of Shylock" by Peter Preston tackles the charge of anti-Semitism presented through Shylock's implacability, vengeance and heretical breeding of money. In the first of four sections of the paper, the author explains that by 1920 the word 'Shylock' had acquired negative associations that went beyond any reference to the character in the Shakespeare's play – it could describe

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any "money-lender, especially one who charges an extortionate rate of interest" (p. 4). Serving as an introduction to the problem, the first part announces that the essay will "demonstrate how Shakespeare, by the manipulation of discourses of sympathy and irony, represents Shylock as a highly ambiguous character" (p. 6). The author's analysis, which extends on sixteen pages, leads to the conclusion that "Shylock bears the mark of his theatrical and dramatic origins in the Mystery and Morality plays and also carries the burden of cultural assumptions about the wickedness of Jews, deriving from earlier centuries but still current in Elizabethan England" (p. 16).

Marina S. Ragachewskaya in her paper "Psychoanalysis in the Works of Modernists: From Theory to Fantasy (H. Read and D. H. Lawrence)" argues that the origin of the connection between psychoanalysis and fiction can be traced back to H. Read's work "To Hell with Culture" and D. H. Lawrence's "Psychoanalysis and the Unconscious" and "Fantasia of the Unconscious". The author researches the writings of the two modernists in which they meticulously describe the limitations of the post-Victorian human consciousness and concludes by pointing out that "psychoanalysis – explicated, analyzed, elaborated in Lawrence's and Read's essays, does become a tool of fantasy (literary fantasy)" (p. 27).

In "A shift in Joyce's Idea of Epiphany in *A Portrait of the Artist as a Young Man*: On the Borders of (Post)Modernism" Vanja Vukićević examines one of the main ideas of Joyce's early masterpiece – the moment of epiphany, an intense illumination of an object's essence, arguing that his aesthetics approaches border postmodernism in the treatment of this final phase of aesthetic apprehension.

Vesna Lopičić poses the question of indistinctive borders of autobiographical genre in her essay "Trespassing or Trespassed Against: Autobiographical Border Crossing". The author focuses on Dragan Todorović, a Canadian author of Serbian origin, whose autobiography is titled *A Book of Revenge: Blues for Yugoslavia*. Stating that "the proliferation of the genre of autobiography in the last decades testifies to the breaking of the canon regarding the narrator" (p. 38) and that "the former elitist definition of autobiography is being replaced by a more flexible approach including all types of life-writing" (*ibid.*), in the introductory part Lopičić offers an overview of the recent theoretical works on this narrative genre (Jay Macpherson, John Berger, Shirley Neuman, Laura Marcus, Jeremy Popkin, David Carr). Overlapping of literature and history and the presence of ever-lasting antagonism between fact and fiction in Todorović's autobiography lead the author to conclude that he is "a true generic trespasser [who] freely walks into the territory of both genres and makes the best of them" (p. 43).

The essay "On the Borders of Storytelling: Do Unconventional Beginnings Lead to (Un)conventional Endings" by Mirjana Daničić explores the crossing of genres, styles and narrative perspectives in Toni Morrison's novels *Beloved* and *Jazz* which are respectively interpreted as a quasi-gothic and a quasi-detective novel. The author's analysis shows that Morrison uses the conventions of the two genres only to subvert the readers' expectations.

Aleksandra V. Jovanović in *Writing Closure* analyzes a common modern narrative tendency – the absence of closure. Her explanations of "why a text rejects closure" (p. 59) are founded on theoretical works of Roland Barthes and Frank Kermode, as well as literary examples from John Fowles's novels *The Magus*, *The French Lieutenant's Woman* and *Daniel Martin*.

Jasna Poljak Rehicki in "Crime Pays Off: Conventions of the Crime Genre and Crime Against Them" writes about the rules of crime novels and detective stories, trying to distinguish the changeable characteristics of the crime novel from the unchangeable ones. She focuses on Friedrich Dürrenmatt's *The Pledge: Requiem for the Detective Novel* (1958), the novel which contains all the elements of the genre, but "demolishes some of its most fundamental unchangeable characteristics" (p. 73) for the purpose of enticing the readers to think about "important moral and existential questions" (p. 77).

The contribution of Monika Kavalir entitled "Deconstruction of Dialogue in Bret Easton Ellis's *American Psycho*" deals with the thesis that this novel "deconstructs everyday conversation: some of the dialogues that the book's main hero, Patrick Bateman, leads take to the extreme the structural and ritual characteristics of human interaction, revealing the purely social nature of our exchanges" (p. 79). The author first provides examples of dialogues and then starts the analysis of textuality (p. 83), turn-taking and overlap (p. 85), adjacency pairs and repair (p. 86), prosody and paralinguistic (p. 87), conversation analysis (p. 88), in conclusion stating that "the contribution of dialogue to the interpretation of the novel should be investigated in more detail" (p. 91).

Goran Radonjić's "Critique and Reinvention of the Novel: Kurt Vonnegut's *Slaughterhouse-Five*" talks about the abundant challenging of conventions on several levels in this postmodernist novel: "communication, storytelling, composition, conception of reality, relation between fiction and reality, as well as between literature and other arts" (p. 93). Radonjić aptly exemplifies this breach of conventional rules with passages from the book and suggests that the reason for this may be that "the novel appears capable of creating a new perspective on this world's traumatic experience and of offering a new kind of consolation" (p. 100).

The main point of "The Flouting of Social Conventions and Rules in the Stories of Raymond Carver and Haruki Murakami" by Sandra Josipović is that two seemingly different authors, living on different continents and belonging to different generations and cultures, "write short stories similar in style and theme" (p. 103). But, there is no surprise for those familiar with Murakami's essay "A Literary Comrade" in which he admitted that "almost breathtakingly compact world of Carver's fiction" (*ibid.*) came as a shock to him. The author shows in detail the literary connections between the two writers and their 'intertwinedness'.

In her essay "On the Edge of Meaning: Native American Sanctuary of Words", Marija Knežević presents an interesting idea that Native American conception of language can be a solution for the degradation of words, assumedly the prime reason of the confusion and alienation in the contemporary urban world. A series of examples from contemporary literature and theory illustrate how Native American idea that words are empirical beings, imbued with powers to order universe, still defines storytelling as a means of identification and an overall cohesion.

Manuela D'Amore's paper "'Custom, that Tyrant Custom': Reason and Utopia in Mary Astell's *A Serious Proposal to the Ladies*" opens the second part of the book. The author looks into the two-part (proto-)feminist tract written between 1694 and 1697 and its unconventional approach to women's issues, elaborating on why "it is not possible to consider Astell a feminist or a pamphleteer only" (p. 137). The extended list of works cited can be of great benefit to the interested scholars.

Radojka Vukčević in "Sandra M. Gilbert and Susan Gubar's Borders of Convention" argues that the necessity to break the conventions was "more than clear to the American feminist critics who in the 1960s struggled to enter and change the established field of literary studies" (p. 151). Gilbert and Gubar's study *The Madwoman in the Attic: The Woman Writer and the Nineteen-Century Literary* is analyzed as the reflection of both separatist and assimilationist tendencies and praised for recovering women's histories and celebrating women's success within male world (p. 156).

Provoked by an incorrect translation of two of Carver's stories, Ksenija Firšt questions the role of gender in a literary text in her essay "Constructing Gender Through Language in the Works of Raymond Carver". Understanding the issue of gender identity being constructed through language may facilitate future readings of Carver's stories in which the author often "deliberately clouds the differences between genders in order to make the reader focus on the emotions and feelings of human being, not a man or a woman" (p. 161).

Jeannine Belgodere's essay "Beyond Conventions: The Modernist and Humanistic Vision of Isadora Duncan as a Revolutionary Dancer and Choreographer" claims that many of I. Duncan's concepts, such as "organic movement, her idea of performing in open air sites, her creation of a new relationship between dance and music, as well as her specific use of costume and dismissal of painted scenery" (p. 172), stand among her modernist achievements. Presenting Duncan as a revolutionary "striving to humanize and spiritualize dance" (p. 172), the author shows how her disruption of conventions profoundly changed the dance landscape.

In his essay "Peyton Place and the Boundaries of Sexual Discourse in 1950s U.S.A.", John Spurlock first outlines different meanings the expression 'Peyton Place' has had in the vocabulary of Americans, and his own. Then follows the comparison of 'sexual carryings on' of the novel (1956) and the film (1957), with the final assertion that both book and movie express "a yearning for the Utopia of American dreams" (p. 188).

Rosemary Peters in "*Beur* is the New Black: Minor and Major, Canonicity and Community in the New France" focuses on Francophone artists of the rap genre, specifically second-generation performers of Arabic origin. She proposes that "both the textual element of the rap-song as a new genre of poetry and the political element of the rap-video as a new means of accessing spatial constructs provide an evolved discourse for understanding place, tradition and subjectivity, seen on a larger global scale" (p. 192).

Marie Leuliet's "Transgression as a Rule? The Paradoxical Role of Genre Painting in the Formation of a National Identity in the United States" addresses the issues of genre painting and history painting, considering genre painting as a continuity of history painting and trying to define the rules that genre painting finally chose for itself. A selection of canvases is described in the paper, and the success of genre painting is summarized through one of its achievements: it "managed to turn characters from the theatrical burlesque into American icons" (p. 221).

Jim Phelps's essay "Walt an Idiot: Graffiti as Anti-Boundary" makes an excellent finale to this selection of essays, because by including it the editors have certainly crossed some borders – many an old-school researcher would raise an eyebrow at the exploration of the significance of graffiti and their "uncontained energy" (p. 228). To

Phelps, graffiti are either “violating ruptures alternative to the blankness and ugliness of the normal” (*ibid.*) or “ornaments and beautifications that kindle enchantment rather than alienation” (*ibid.*).

As the collection testifies, *borders*, in various forms, are the point of origin of this book: with each consecutive essay the questions of limitations, trespasses, circumferences, margins, transgressions, crossroads, revolutionaries, beginnings and closures become gradually problematized. The international spirit, interdisciplinary nature, and global perspective of discussions, as well as their focus on the cultural, theoretical and academic exchange are all proof of a successful intellectual border crossing. Another valuable contribution of the book is best described by editors’ words that the presented studies engage with the issues “through a dynamic global process and beyond any preconceived design, or any strict set of theoretical prescriptions” (p. XV). Despite its heterogeneity of topics and plurality of approaches in individual essays, *On the Borders of Convention* convincingly manages to make a collective whole of different interpretations of conventions and borders, and we thus find it a useful addition to any university library and higher-education institution.

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