

PHILO LOGIA

**Naučno-stručni časopis za jezik, književnost i kulturu
broj 5 • 2007. • godina V**

Beograd, 2007.

Izdavač
Philologia

© *Philologia*, 2007.

Glavni i odgovorni urednik
Doc. dr Biljana Čubrović

Urednik za nauku o književnosti
Mr Mirjana Daničić

Recenzenti

Prof. dr Zlata Bojović
Prof. dr Marijana Dan
Prof. dr Slobodanka Đolić
Prof. dr Boris Hlebec
Prof. dr Ljiljana Matić
Prof. dr Zoran Paunović
Prof. dr Tvrtko Prčić
Prof. dr Vladislava Gordić Petković
Prof. dr Mladen Jovanović
Prof. dr Slobodanka Kitić
Dr Lisa Lampert
Prof. dr Jelisaveta Milojević
Prof. dr Biljana Mišić Ilić
Prof. dr Jelica Novaković-Lopušina
Prof. dr Radmila Obradović
Doc. dr Biljana Dojčinović-Nešić
Doc. dr Darja Hribar
Doc. dr Gordana Petričić
Doc. dr Novica Petrović
Doc. dr Smiljka Stojanović
Dr Radoslava Trnavac

Lektor za srpski jezik
Mr Bojana Milosavljević

Prelom teksta i korektura
Srđan Đurđević

Likovno-grafička oprema
Za *CeLUS*, Vojislav

Štampa
Svelto, Beograd

Tiraž
300

UVODNA REČ

Velika nam je čast i posebno zadovoljstvo što smo u prilici da zajedno sa čitaocima proslavimo prvi mali jubilej časopisa *Philologia* ove 2007. godine – pet godina njegovog postojanja. S velikim elanom ističemo da je do sada u časopisu *Philologia* objavljeno više od 130 priloga kolega iz zemlje i inostranstva, čime se ovaj mladi časopis posebno ponosi.

Tom koji je pred Vama donosi 21 brižljivo odabran prilog. Za svaki od priloga može se reći da je prokrstario brojnim elektronskim meridijanima pre nego što se, u konačnom obliku, zaslužio našao pred Vama. Jubilarna sveska *Philologije* nudi Vam radove iz germanističke, slavističke, angloameričke, romanske i srodnih filologija, koji svojim nadasve ozbiljnim pristupom nude inspirativne komparativne i kontrastivne analize jezika, književnosti i kultura naroda koje ova tri aspekta duboko povezuju kako na sinhronijskom tako i na dijahronijskom planu. U korak sa ovakvim integrišućim trendovima društvenih i humanističkih nauka, i u prepoznatljivom maniru istraživanja koja su odlika 21. veka, napisan je i rad cenjenog kolege Pitera Prestona sa Univerziteta u Notingamu, koji ispunjava redove rubrike *Emeritus*. Sigurni smo da će prilog Emeritusa ovog broja čitaocima *Philologije* pomoći da dublje razviju svoje ideje, koje profesor Preston nesebično deli sa svima nama imajući sve vreme u fokusu ideju multikulturalnosti savremenog sveta čiji smo svakodnevni svedoci.

Posebnu zahvalnost dugujemo brojnom timu recenzenata sa svih većih univerziteta iz Srbije ali i iz inostranstva koji svojim ekspertskim savetima časopis *Philologia* kreiraju iz godine u godinu. Udruženje *Philologia* posebno je zahvalno i Ministarstvu za nauku Republike Srbije koje je finansijski pomoglo izdavanje petog broja časopisa, kao i svaki put do sad.

Redakcija časopisa želi da pozove na saradnju sve kolege koji su zainteresovani za nauke koje ovaj časopis neguje. Rok za predaju radova za naredni, šesti broj je 1. februar 2008. godine. Svoje priloge možete slati od 1. januara 2008. godine na imejl-adresu Uredništva: casopis@philologia.org.yu. Sva dodatna obaveštenja, kao i elektronske verzije svih prethodnih brojeva časopisa, možete pronaći na našem veb sajtu na adresi www.philologia.org.yu.

Glavni i odgovorni urednik
Doc. dr Biljana Čubrović

4 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 sciences. 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: Emeritus, Language Science, Language Teaching Methodology, Literary Studies, Cultural Studies, Translation Studies, Reviews and Reports. The journal also includes information on the most recent publications in the scientific fields it promotes as well as conference calls for papers.

This fifth issue of the *Philologia* journal proudly offers to its readership 21 contributions submitted by the scholars from all over the world on a wide range of topics. Both synchronic and diachronic philological viewpoints on languages, literatures and cultural matters are expressed. Various fresh perspectives come from Algeria, Iceland, Montenegro, Poland, Romania, Serbia, Slovenia, and last but not least, the United Kingdom, the country featuring the journal's Emeritus philologist.

The Emeritus Section presents an article on the two postcolonial novels, Zadie Smith's *White Teeth* and Monica Ali's *Brick Lane*, by the distinguished British savant, Peter Preston of University of Nottingham. The author makes direct and striking comparisons and contrasts of the books arguing that, with the new immigrant writing, the very concept of the "English" literature has been transformed. By happy chance, the publication of this paper almost coincides with Professor Preston's reception of the Harry T. Moore Award for Lifetime Contributions to D. H. Lawrence Studies in August 2007. The Editorial congratulates Professor Preston and wishes to thank him for the endless patience and genuine willingness he showed during our co-operation.

We are also much obliged to the reviewers for their insightful comments, constant effort and constructive criticism. Special thanks go to the Serbian Ministry of Science for providing continual financial assistance. Without their support, our first little anniversary would not be here to mark five years of the journal's existence whose best result is 130-odd contributions which have been published so far.

5

AKTIVNOSTI UDRUŽENJA

Kada, svakog leta, sednem da pišem rubriku o Aktivnostima Udruženja *Philologia*, pomislim kako će mi jedna stranica, koju je Uređivački odbor odredio za ovu rubriku, biti više nego dovoljna. Međutim, kako redovi odmiču, a događaji koje vredi zabeležiti se nižu, shvatim, na pola zadatka, da treba skratiti rečenice i biti suvoparno informativan, a pritom, prikazati sve što je urađeno prethodne godine. Iako bi verovatno ove aktivnosti trebalo poređati po važnosti, ja ću se ipak, isključivo u cilju preglednosti podataka, držati hronološkog redosleda.

Nekoliko dana po izlasku četvrtog broja časopisa iz štampe, 23. septembra 2006. godine, održana je i promocija tog broja na međunarodnom skupu *Language and Culture* koji je organizovan na Filozofskom fakultetu u Nikšiću, a na kom se okupilo preko stotinu kolega iz raznih delova sveta. Urednici časopisa iskoristili su priliku da stručnu javnost upoznaju sa svim ciljevima i aktivnostima Redakcije, a u intervjuu, koji je emitovan na RTCG, predstave časopis i širem auditorijumu. Detaljniji izveštaj o promociji četvrtog broja, kao i fotografije, možete pogledati na elektronskoj prezentaciji Udruženja: <http://www.philologia.org.yu/Projekti.html#3>.

Početak školske 2006/07. godine otvorili smo, sada tradicionalno, i Prevodilačku radionicu na engleskom jeziku (*Translation workshop*). Sa najboljim studentima III i IV godine Grupe za engleski jezik radili su mr Sergej Macura, koordinator Kurasa prevođenja naučnog registra, mr Nataša Šofranac, koordinator Kurasa usmenog prevođenja, i mr Mirjana Daničić, koordinator Kurasa prevođenja stručnih tekstova.

U 2007. godini na redovnoj Skupštini članova Udruženja doc. dr Olivera Durbaba izabrana je za novu predsednicu Udruženja, a mr Sergej Macura za sekretara. Mr Nenad Tomović izabran je za koordinatora elektronske prezentacije Udruženja. Vebsajt je ažuriran i obogaćen, a pokrenut je i forum koji članovi i kolege koriste da razmenjuju ideje i rade na zajedničkim projektima.

Glavni poduhvat u okviru izdavačke delatnosti Udruženja u prethodnoj godini bilo je štampanje monografije *Essays on English Literary Discourse: Medieval and Modern* dr Šigea Kikučija, kolege sa Univerziteta u Osaki, u okviru edicije Studije o jeziku. Knjiga je nastala kao rezultat višegodišnjeg istraživanja strukture srednjovekovnih i savremenih književnih tekstova na osnovu teorije pragmatike u književnosti. Na čuvenom beogradskom Sajmu knjiga, koji se održava svakog oktobra, *Philologia* je sva svoja izdanja predstavila na štandu izdavačke kuće *Cambridge University Press*, što je rezultat višegodišnje saradnje sa zaposlenima u ovoj kući.

Udruženje je organizovalo svoju četvrtu multidisciplinarnu konferenciju istraživača u oblastima humanističkih i društvenih nauka 29. i 30. marta 2007. na

Filološkom fakultetu u Beogradu. Ovog puta tema skupa na kom se okupilo preko pedeset učesnika bila je *Glas u jeziku, književnosti i kulturi*, a zbornik odabranih radova sa konferencije je u pripremi.

Redakcija časopisa nastavila je saradnju sa Ministarstvom za nauku Republike Srbije uspešnim učestvovanjem na dva konkursa za 2007. godinu. Pored institucija iz inostranstva nabrojanim u prethodnom broju časopisa, uspostavili smo razmenu sa još dva međunarodna časopisa – ELOPE, koji izdaje Slovenačko društvo za studije engleskog jezika (Slovensko društvo za angleške studije) i *Lit*, koji izdaje Društvo za angloameričke književne studije Univerziteta Crne Gore. Svakako najveći uspeh Uređivačkog odbora časopisa jeste pristupanje elektronskoj bazi evropskih izdavača naučnih i stručnih časopisa *Versita – Central European Science Publishers*. Link za *Philologiju* nalazi se na: <http://versita.com/science/humanities/philologia/>. Ovo je druga važna baza podataka u čiji katalog je časopis uvršten, pored baze Kongresne biblioteke u Vašingtonu u koju je časopis zaveden još od prvog broja (adresa: <http://catalog.loc.gov/cgi-bin/Pwebrecon.cgi?v1=2&ti=1,2&Search%5FArg=Philologia&Search%5FCode=TALL&CNT=25&PID=9306&SEQ=20070901093344&SID=2>).

Udruženje *Philologia*, nastalo iz entuzijazma nekolicine mlađih saradnika humanističkih fakulteta, posle pet godina postojanja prepoznatljivo je u domaćoj i stranoj naučnoj i stručnoj javnosti. U ime Udruženja zahvaljujem se onim starijim kolegama koji su nas uvek rado podržavali, a mlade kolege pozivam da se priključe našim aktivnostima ili da osmisle i pokrenu nove.

mr Mirjana Daničić
Predsednik UO UG *Philologia*

UDC 821.111.09 Ali M.
821.111.09 Smit Z.

PETER PRESTON
University of Nottingham

ZADIE SMITH AND MONICA ALI: ARRIVAL AND SETTLEMENT IN RECENT BRITISH FICTION

INTRODUCTION: THE IMMIGRANT EXPERIENCE AND NEW BRITISH WRITING

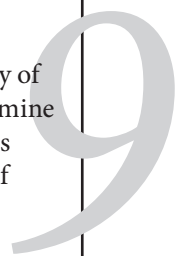
The thirteenth and final volume in the Oxford English Literary History covers the period 1948-2000 and is entitled *The Internationalization of English Literature*. This title refers not to the astonishing extent to which English Literature has become an international subject, studied in schools, colleges and universities all over the world, but to the way in which the very concept of what constitutes 'English' literature has been transformed. As Bruce King, the author of the volume puts it, during the post-war period "the literature of England went through a major change, a change in subject matter and sensitivities as historically significant as earlier shifts in sensibility given such names as Romanticism, Victorianism and Modernism" (King 2004: 1). This transformation has come about because of the arrival in Britain of successive waves of immigrants, largely from countries that were formerly part of the British Empire. Authors from these communities brought to English writing new contexts, new narratives, both personal and national, and a new sense of language and form. In the work of such writers as Monica Ali, Hanif Kureishi, Andrea Levey, Timothy Mo, Salman Rushdie and Zadie Smith, readers have been confronted with texts that challenge them in unfamiliar ways, requiring them not only to adapt to new literary modes, but also to consider the experiences of distant countries and to understand and assess the part played by Britain in those countries' histories. The phenomenon has been described as 'The Empire Writes Back', a challenge to those writers, like Joyce Cary, Joseph Conrad, E. M. Forster and Rudyard Kipling, whose accounts of the West's relationship with its imperial 'possessions' in Africa or the Far East are seen as repressive and univocal, allowing utterance to those who govern colonialism and silencing those who suffer it.

Immigration has been a central feature of the British experience in the years since the Second World War. Small immigrant communities had existed in the British Isles for a long time, largely concentrated in major cities, especially London, and around large ports such as Liverpool. These immigrants ranged from seamen

and servants who had married local women and settled in Britain, to religious or political refugees, escaping persecution in their home countries. The latter included the French Protestant Huguenots, who arrived in England in the eighteenth century, and Jews from countries in central and eastern Europe who came in the late nineteenth and early twentieth centuries. It was only in the years after 1945 that significant numbers of immigrants began to arrive from such locations as the West Indies, Africa and the Indian sub-continent. These immigrants differed from their predecessors in a number of ways. First, although they included groups of political refugees, many came not in flight but in search – of jobs, of education, of greater opportunities. Some, such as those who arrived from the West Indies in the 1940s, came also by invitation, responding to recruitment campaigns – by London Transport, for example, seeking staff for the capital’s bus and underground systems – in their own countries. Second, they were visibly different, marked out from the native population by the colour of their skins. And third, because they came from countries that were either part of the old British Empire or the new Commonwealth they could claim, if not in every case British citizenship, at least the right to regard Britain as in some sense a mother country.

Literary representations of the post-war immigrant experience began to appear in print in the 1950s, in the work of such writers as George Lamming, Sam Selvon and Nirad Chaudhuri.¹ Edward Said defines exile as “the unhealable rift forced between a human being and a native place, between the self and its true home” and goes on to argue that “the achievements of exile are permanently undermined by the loss of something left for ever” (Said 2001: 173, 174), and for these early immigrant writers, the experience of displacement and exile to an often hostile environment is recent and raw.² As Bruce King points out, nostalgia for the life back home is common in these early immigrant writings, a hope that the place of exile will not become a permanent home and that one day a return will be possible to a more comfortable life in the country of origin. The second phase of immigrant writing, again following King’s formulation, concerns the building of a life based on new affiliations. These tend to be reconfigured versions of pre-existing affiliations – Caribbean, Asian or Black – that acquire a new significance and urgency in the circumstances of exile. A third phase, King argues, and one which is still in progress, consists of texts in which authors assert that their generation are part of British history and indeed now have a history of their own *in* Britain. Thus, the desire for myths of origin in the first generation and the search for a distinctive identity in the second, gives way in the third phase to narratives of belonging. Bruce King sums up this historical progression as follows: “the writing evolves from stories of immigration to the later assertion of black Britishness and such stages on the way as the black rebel, black consciousness and gender issues” (King 2004: 8).

Of course the pattern is not entirely clear-cut or straightforward and the characteristic subject-matters and thematic concerns of each phase are not necessarily completely supplanted by those of the next generation of writers. Indeed, such material is often gathered up, refashioned and reinterpreted in ways that acknowledge the dynamic nature of the British immigrant experience. Writing in the third phase, particularly, is marked by problematic, troubled and disrupted narratives that employ non-linear chronologies, contested events and unreliable or unstable points



of view. These texts tend to be dialogic and polyvocal and to incorporate a variety of discourses, dialects and idiolects both for reasons of verisimilitude and to undermine dominant linguistic forms. Both the novels discussed in this article belong to this most recent phase of immigrant writing and display elements of its complexity of structure and diversity of language and point of view.

ZADIE SMITH AND MONICA ALI: THE NOVELS AND THEIR AUTHORS

Zadie Smith and Monica Ali represent different aspects of the British immigrant experience since the Second World War. Zadie Smith, who was born in North London in 1975 to an English father and Jamaican mother, emerges from the first phase of post-war immigrations from the West Indies. Monica Ali, born in Bangladesh in 1967, is also of mixed parentage, English and Bangladeshi, and moved to Bolton in the north-west of England when she was three years old. Both authors studied at university: Smith read English at Cambridge, Ali, Philosophy, Politics and Economic at Oxford. Ali now lives in south London and Smith, after spending some time as a visiting lecturer at Harvard University, still lives in north London.

Both Monica Ali and Zadie Smith were seen by the media and the cultural establishment as literary prodigies. Zadie Smith began work on *White Teeth* at the age of 21, while she was still a student at Cambridge, and in 1997 was reported to have received a huge advance for the novel on the basis of a partially completed manuscript.³ *Brick Lane* was still awaiting publication when in 2003 the literary periodical *Granta* named Monica Ali as one of twenty 'Best of Young English Novelists'—a list on which Zadie Smith also appeared.⁴ Both novels won or were nominated for a number of leading literary prizes. *White Teeth's* successes included the Guardian First Book Award, the James Tait Black Memorial Prize, the Whitbread First Novel Award, a Commonwealth Writers Prize and the W. H. Smith Award for best new talent. It was nominated for the Orange Prize, which is for women writers only, and there was widespread surprise that it was not on the short list for the Man Booker Prize, generally regarded as the most prestigious of the fiction awards.⁵ Monica Ali was named the British Book Awards Newcomer of the Year and *Brick Lane* won the W. H. Smith People's Choice Award, as well as being short listed for the Guardian First Book Award, the British Book Awards Literary Fiction Award and the Man Booker Prize.⁶ In the context of contemporary British fiction such awards are regarded as extremely significant in helping to establish a young writer's career: they always lead to enhanced publicity and promotion by publishers and booksellers, increased sales and invitations to give readings, attend literary festivals or to undertake short-term residencies.⁷

White Teeth and *Brick Lane* also attracted further attention—or notoriety—as a result of adaptations for other media. *White Teeth* was successfully adapted for television in the autumn of 2004, but in 2006, when a feature film of *Brick Lane* was in production, attempts to film on location were frustrated by the protests of local residents, who were unhappy at the representation of the Bangladeshi community in the novel.⁸ Such reactions, both positive and negative, are indicative of the extent to which both books in some way responded to the contemporary mood in Britain.

10
Anxiety about levels of immigration, accompanying discussions of national identity and a particular disquiet, following the bombings in New York on 11 September 2001 and London on 7 July 2005, about the presence of supposed Islamic extremists in western societies, have led to a heightened interest in novels addressing aspects of the immigrant experience and interracial tensions.

ZADIE SMITH, *WHITE TEETH*

White Teeth, which was published in 2000, is a novel conceived on a Dickensian scale, and is a busy and clamorous text in which several points of view jostle for the reader's attention. Two characters, Archie Jones and Samad Iqbal, who meet as young men in the final days of the Second World War, lie at the centre of its action, but the novel reaches out to encompass the lives of their families and a wide range of major and minor characters. Chronologically, too, its scope is ambitious. The central narrative moves across a quarter of a century, with major parts of the action taking place in 1974, 1984, 1990, 1992 and 1999. But it also moves backwards to 1945, 1857 and 1907 to visit events in the lives of the main characters and their ancestors. It conceives of the immigrant experience on a wide historical and geographical scale and includes characters who are third generation Jewish immigrants from Poland, first generation from Bangladesh and second generation from Jamaica. The novel delights in mixtures and combinations. Interracial and inter-religious sexual relationships and marriages are to be found throughout the novel: Afro-Caribbean and Bangladeshi with white English, Afro-Caribbean with Bangladeshi, Catholic with Jew. O'Connell's Irish Pool House is run by Arabs; Archie Jones, once an Olympic-grade track cyclist, corresponds regularly with a Swedish former opponent and was once married to an Italian woman. Genetic mixture is a major theme of the novel, which ultimately describes a complex web of interconnection of locations, families and friendships, always branching off, like a Darwinian tree, in new directions.

Smith herself has commented on her interest in "ideas and themes that I can tie together – problem-solving from other places and worlds", and goes on to say that it is not the novelist's job "to tell us how somebody felt about something, it's to tell us how the world works" (Wood 2004: 175). In quoting these remarks, James Wood identifies a concern with connection as an obsession of the ambitious contemporary novel, as practised by Salman Rushdie and Zadie Smith in Britain and Don de Lillo or Thomas Pynchon in the United States. The grammar of such fiction, Wood argues, is story-telling itself and its events and objects, of which there are a bewildering number, function as "props of the imagination, meaning's toys" (169). So voracious is this appetite for connection that the novels' plots place a strain on their readers' capacity for the suspension of disbelief, and this excess of story-telling conceals the fact that the connections are, in Wood's phrase, "conceptual rather than human" (171), a matter of mind over feeling, and may serve almost as a curtain to conceal a lack of human intensity. As a result of its scope and comprehensiveness, Smith's novel is, Woods asserts, "all shiny externality, a caricature" (172).

Wood's judgement is both severe and persuasive. The experience of reading *White Teeth* is very demanding. The novel requires the reader to make constant

readjustments to new places, dates and points of view, and is full of incidental detail that may be engaging on a local level but whose relation to the book's overall concerns is either unclear or too studied and overt. Yet, as I have already suggested, instability of narrative structure is a feature of recent immigrant writing, and its function is to disrupt the reader's sense of fictional decorum, to enable texts to describe unanticipated trajectories and to tell stories whose outcomes are both varied and unpredictable. Furthermore, Smith's extraordinary linguistic virtuosity, her capacity to catch the rhythms and vocabulary of a variety of speech registers, from intellectual middle-class English to the dialects of Jamaica and Bangladesh and a number of forms of hybridised speech, some of them very recent developments in spoken English, although demanding attentiveness from readers is one of the novel's most impressive features. These speech registers are used for a variety of purposes, sympathetically, satirically and for verisimilitude. They include, for instance, the comic snatches of dialogue between Denzel and Clarence, domino-playing Jamaican habitués of O'Connell's Pool Bar:

'What dat bambaclaait say?'

'Im say *evenin*'.

'Can't 'im see me playin' domino?'

'No man! 'Im 'ave a pussy for a face. How you expect 'im to see any little ting?' (Smith 2000: 187)

There is also the patois of politicized Asian youths reacting to the publication of Salman Rushdie's *The Satanic Verses* in 1988:

'It's a fucking insult!' said Millat, spitting some gum against the window.

'We've taken it too long in this country. And now we're getting it from our own, man. Rhas clut! He's a fucking bador, white man's puppet.' [...]

'You read it?' asked Ranil, as they whizzed past Finsbury Park.

There was a general pause.

Millat said, 'I haven't exactly read it exactly- but I know all about that shit, yeah?' (Smith 2000: 233)

In both cases, Smith makes no concessions to the limitations of her readers' understanding – the novel contains no glossary – but allows the rhythm and context of the dialogue to make its own effect. These passages illustrate the strengths of Smith's writing: her eye is very sharp and her ear very acute and she constantly shows imaginative ambition in creating scenes between different pairs and groups of characters.

Smith is also adept in the use of free indirect discourse, often moving rapidly between the consciousnesses of two or more of her characters. At the same time, however, she claims all the privileges available to the omniscient narrator. As I shall argue later in this article, Monica Ali's practice is in this respect very different. Ali is extremely self-effacing and although her narrative stance is third-person, her subtle use of free indirect discourse is such that there is hardly a passage in the novel that is not somehow infused with the feelings of one or other of the characters, and

12 extended narrative commentary is virtually non-existent. But where Ali proceeds through action and reaction, Smith is more inclined to do so through direct intervention. A good example can be found in the passage immediately following the dialogue between Millat and his friends quoted in the previous paragraph:

To be more precise, Millat hadn't read it. Millat knew nothing about the writer, nothing about the book; could not identify the book if it lay in a pile of other books, could not pick out the writer in a line-up of other writers (irresistible, this line-up of offending writers: Socrates, Protagoras, Ovid and Juvenal, Radclyffe Hall, Pasternak, Solzhenitsyn, Nabokov, D. H. Lawrence, all holding up their numbers for the mug shot, squinting in the flashbulb). (Smith 2000: 233)

This moves decisively beyond Millat's consciousness and knowledge and the only person for whom the line-up of censored writers is "irresistible" is Zadie Smith herself, who cannot forbear from turning the imagined identity parade into a parade of her own knowledge. Such excursions, which occur quite frequently in the novel, can be very irritating, especially when, as in this case, the passage continues in a manner that focuses on how, even in his ignorance of the text, the publication of Rushdie's novel might have an impact on a disaffected young Muslim:

But he knew other things. He knew that he, Millat, was a Paki, no matter where he came from; that he smelt of curry; had no sexual identity; took other people's jobs; or had no job and bummed off the state; or gave all the jobs to his relatives; that he could be a dentist or a shop-owner or a curry-shifter, but not a footballer or a film-maker; that he should go back to his own country; or stay here and earn his bloody keep; that he worshipped elephants and wore turbans; that no one who looked like Millat, or spoke like Millat, or felt like Millat, was ever on the news unless they had recently been murdered. In short, he knew he had no face in this country, no voice in the country, until the week before last when suddenly people like Millat were on every channel and every radio and every newspaper and they were angry, and Millat recognized the anger, thought it recognized him, and grabbed it with both hands. (Smith 2000: 233-4)

This passage is worth quoting at length because it shows how Smith makes use of rhetoric. The prose incorporates a parade of racial ignorance and prejudice, a series of characterisations of whose existence Millat is painfully conscious but that he refuses to accept or internalise. The passage also contributes to one of the novel's key themes: the difficulty that immigrants have in articulating their feelings and in finding a narrative, a meaningful sequence of events in which they can participate free of the stereotypes imposed upon them by the dominant culture.

Elsewhere in the novel, there are extended narrative passages about such matters as the history of immigration, genetic research or the Indian Mutiny of 1857. There are also quotations from the minutes of parent-governor meetings, books on gardening written by one of the characters, an historical account of the events of 1857 and a text on business principles in the catering industry. The

narrative cannot resist displaying its knowledge of contemporary culture, through the use of brand-names, references to pop music, topographical detail and public events. Narrative comment and incidental detail have always been part of the novelist's range of techniques, but there is a sense in *White Teeth* that they are often used for their own sake, because the author is anxious to prove her ability to bring off certain effects. James Wood writes of the frequent "announcements on the authorial Tannoy" (Wood 2004: 178), and it is true that the narrative cannot run for very long without some reminder of the author's presence in the text. Even the humorous tone can become wearisome and at times descend into caricature and stereotype. Denzel and Clarence's snatches of dialogue are amusing as occasional spicings of the narrative, but when they are repeated they begin to seem unnecessary elaborations of the novel's texture, valueless exercises in virtuosity.

At the same time, however, it is important to commend Smith's novel for the way in which it brought to a wide readership a sense of the real complexity and variety of contemporary British society. The limitations of its vision are no different from that of any other novel of the period – and no work of fiction can be expected to be wholly inclusive. The third family to play a major part in the novel are the Chalfens, a highly intellectual middle-class family, with a lapsed Roman Catholic mother and a Jewish father. To the children of Archie and Samad, Irie and Millat, the Chalfen household represents an intensely desirable kind of English life, and both are irresistibly drawn towards the family and the glimpse it offers them of a different world from that of their parents. But the Chalfens, as well as being objects of desire for Irie and Millat, are also a target of the novel's satire. They are clannish and complacent about their *bien-pensant* [right-thinking] credentials, self-congratulatory about their rituals, private jokes and family language and very sure of what constitutes a 'Chalfen' person or 'Chalfen' behaviour. In this scene Smith very effectively allows the reader to see both the allure and the limitations of the Chalfens, as Irie joins them for tea:

[...] Irie wasn't embarrassed; she was fascinated, enamoured after five minutes. No one in the Jones household made jokes about Darwin, or said 'my foot and my mouth are on intimate terms', or offered choices of tea, or let speech flow freely from adult to child, child to adult, as if the channel of communications between these two tribes was untrammelled, unblocked by history, *free*.

'Well,' said Joyce [Chalfen] [...] 'you look very exotic. Where are you from, if you don't mind me asking?'

'Willesden,' said Irie and Millat simultaneously.

'Yes, yes, of course, but where *originally*?'

'Oh,' said Millat, putting on what he called a *bud-bud-ding-ding* accent. 'You are meaning where from am I *originally*.'

Joyce looked confused. 'Yes, *originally*.'

'Whitechapel,' said Millat, pulling out a fag. 'Via the Royal London Hospital and the 207 bus.'

All the Chalfens milling through the kitchen, Marcus, Josh, Benjamin, Jack, exploded into laughter. Joyce immediately followed suit. (Smith 2000: 319)

The exchange neatly exposes Joyce as the Chalfen who is most insensitive to the realities of multi-racial Britain, and to the different sense of origins and belonging experienced by second and third-generation immigrants. Jamaica is not 'home' to Irie, any more than Bangladesh is to Millat: they belong in the place they know and are known.

The novel's sense of connectedness, as it traces the different characters' sense of their roots, enables Smith to confront important issues about cultural and ethnic identity, as in this exchange between Samad and Irie Jones, daughter of Archie and his mixed-race second wife, Clara Howden:

'I sometimes wonder why I bother,' said Samad bitterly, betraying the English inflections of twenty years in the country, 'I really do. These days, it feels to me like you make a devil's pact when you walk into this country [...] – who would want to stay? In a place where you are never welcomes, only tolerated. Just tolerated. Like you are an animal finally house-trained. Who would want to stay? But you have made a devil's pact ... it drags you in and suddenly you are unable to return, your children an unrecognizable, you belong nowhere [...] And then you begin to give up the very *idea* of belonging. Suddenly this thing, this *belonging*, it seems like some long dirty lie ... and I begin to believe that birthplaces are accidents, that everything is an *accident*. But if you believe that, where do you go? What do you do? What does anything matter?'

As Samad described this dystopia with a look of horror, Irie was ashamed to find that the land of accidents sounded like *paradise* to her. Sounded like freedom. (Smith 2000: 407-8)

This exchange, taking place as it does across racial and generational boundaries, stays close to the experience of the characters involved and is the stronger for it. Without narratorial intervention it defines very precisely the difference in attitude between the first and third generation immigrant, between Samad, who still hopes to cling to old values and be true to his cultural origins, and Irie, who wants to free herself from what in a later scene she refers to as "[...] this endless maze of present rooms and past rooms and the things said in them years ago and everybody's old historical shit all over the place" (Smith 2000: 514).

MONICA ALI, *BRICK LANE*

Brick Lane, which appeared in 2004, takes its title from a well-known street in the East End of London. Writing about this location in his review of the novel, Sukhdev Sandhu says

Brick Lane has always been a holding area, a temporary interzone for immigrants who have not yet settled; whose lives are defined by the past – their own or that of their parents – but who wish to seize the future; who wish to become the consumers rather than hunch-backed toilers. It's a slow

and incomplete journey as far as many Bangladeshis are concerned. The canny ones, those with contacts or who strike it lucky with property or businesses, move away ... The others aren't going anywhere fast, no matter how gentrified the area. (Sandhu 2003b)

In the course of Monica Ali's novel *Brick Lane* takes on a number of representative or symbolic functions. It is a topographical location, a place where Nazneen, the novel's main character, does not actually live, but which she visits regularly and where she reads the signs of a gradually developing Bangladeshi immigrant culture. The street represents, as Sandhu suggests, a kind of cultural condition arising from a particular historical moment; or rather from a series of such moments, as the East End has received successive waves of immigrants, fleeing religious persecution or grinding poverty. This history finds its physical form in a building that stands on the corner of Brick Lane and Fournier Street and which has been successively a French Huguenot Church, a Methodist Chapel, a synagogue and a mosque.⁹ Brick Lane is indeed, in Sandhu's terms "a holding area, a temporary interzone", a liminal space where for some the threshold becomes a boundary: the door is never opened, the next step never taken. Brick Lane then becomes a condition of mind, a situation from which it seems there is no escape and which is potentially damaging both to individuals and to communities.

The novel tells the story of Nazneen's life from her birth in Bangladesh in 1967, to her arrival in the East End of London in 1985, in order to marry Chanu, a much older man who has been in England for some time, and then to the novel's conclusion in March 2002. When the novel opens Chanu, who claims to have a degree in English Literature from Dhaka University, is a local government clerk. Disappointed in his hopes of promotion, he later leaves this job and works as a taxi driver. Nazneen spends much of her time in their council flat in east London and only very slowly begins to acquire some knowledge of English culture and the English language. Their first child, a boy, dies when he is very young, but they later have two daughters. The central event of Nazneen's life, however, lies in her passionate and transgressive relationship with Karim, a young Bangladeshi whom she meets when he delivers batches of garments for her to work on at home. Chanu, meanwhile, becomes increasingly disillusioned with England and more fearful of the erosion of the beliefs and values of his home country. His claims to educational attainment, embodied in his miscellaneous collection of framed 'qualifications', seem more and more irrelevant, and he eventually decides to reject the country that has promised so much and given so little and return to Bangladesh. Nazneen also regrets the loss of her homeland, but she is more able to commit herself to England, where her daughters have acquired a British Asian identity and where she realises that there will be more opportunities for her to develop an independent life. When Chanu returns to Bangladesh, Nazneen and her daughters do not accompany him: to do so would be to take a backwards step.

This largely unilinear narrative is frequently interrupted by Nazneen's memories of her early life, and by letters from her sister Hasina, who has remained in Bangladesh. These letters describe a story of decline, as Hasina, who runs away from home with her lover at the age of sixteen, slips slowly down the social

scale: she works in a factory, as a prostitute and as a servant to rich westernized Bangladeshis. These letters not only keep Nazneen in touch with her country of origin but also inform the reader about changing conditions in Bangladesh. Also, in the light of Nazneen's own secret and transgressive relationship with Karim, Hasina's experiences constitute a counter-narrative to the main story, one which might be pointing out the consequences of such powerful and dangerous feelings. The moral lesson, if one is intended, is not insisted on, however, and the letters are allowed to speak for themselves and are presented to the reader largely without specific comment from Nazneen or mediation from the narrative voice.

As a function of its concentration on Nazneen as the focalising consciousness of the novel, *Brick Lane* is a strongly feminised text. As in the novels of Jane Austen, men are never seen except in the presence of women, either in Chanu and Nazneen's home setting or when she goes elsewhere – the doctor's surgery or a political meeting. We have no idea, other than his own account, of what happens in Chanu's workplaces, or when Karim meets his employer, or what Chanu and his friend Dr Azad may have to say to each other when they are alone. Women together, however, feature strongly in the novel, in Nazneen's childhood memories, in her friendship with Razia, and in her encounters with Mrs Islam, an older Bangladeshi woman. These two characters represent different ways of being a Muslim woman in England. Mrs Islam attempts to recreate village structures and to exert the same kind of power as she might enjoy in Bangladesh, exploiting the vulnerability of Bangladeshi immigrants in her role as a moneylender. Razia is more adaptable to her new circumstances, symbolised by her clothing, which combines traditional Bangladeshi dress with a Union Jack sweatshirt. Both Razia and Nazneen also bear the consequences of the conflicts that emerge in the next immigrant generation: Razia's son becomes a drug addict, while Nazneen's elder daughter, Shahana, briefly runs away from home rather than be taken to Bangladesh by her father.

The other main consequence of this concentration on Nazneen is that the novel takes place almost entirely within the Bangladeshi community. White people exist at a distance: seen, commented on, but never encountered. Nazneen waves to a tattooed woman on the balcony of an opposite flat; a couple is heard making love in the flat next door; customers are glimpsed through the windows of shops and restaurants. Nazneen moves among them as if part of a separate and quite different world, regarding them as objects of interest and amazement:

She stared at the long, thin faces, the pointy chins. The women had strange hair. It puffed up around their heads, pumped up like a snake's hood [...] A woman in a long red coat stopped and took a note book from her bag. She consulted the pages. The coat was the colour of a bride's sari. It was long and heavy with gold buttons that matched the chain on her bag. Her shiny black shoes had big gold buckles. Her clothes were rich. Solid. They were armour, and her ringed fingers weapons. Nazneen pulled at her cardigan. She was cold. Her fingertips burned with cold. The woman looked up and saw Nazneen staring. She smiled, like she was smiling at someone who had tried and totally failed to grasp the situation. (Ali 2003: 57)

Ali's control of the narrative is here surrendered to Nazneen by means of her accomplished use of free indirect discourse, so as to allow the reader to share the character's direct observations rather than the narrator's explanatory commentary. Smith might use this incident as an opportunity for a reflection on the hurry and acquisitiveness of contemporary British society or on the extent to which immigrants are often invisible to the native population. Ali, however, is prepared to allow Nazneen's observations to perform their own work – the simile of the snake's hood, drawn from Nazneen's childhood; the woman's absorption in what needs to be done; her protective-aggressive clothing and appearance; culminating in her gaze at Nazneen, when the language – "totally failed to grasp the situation" – subtly shifts from Nazneen's register into that of the woman herself.

Throughout the novel Monica Ali makes highly effective use of Nazneen's 'innocent eye' as she begins to learn about British society. But the educative function cuts both ways: if *Brick Lane* is valuable in informing its readers about Bangladeshi life in Britain, it also comments on the nature and quality of British life and its attitude towards immigrant communities. Chanu's inability to establish himself in a secure career is no doubt partly to do with his overestimation of his educational attainments, but it also says something about the real social barriers constraining many members of immigrant communities. But the commentary on British society is not simply concerned with such political issues – it operates with equal force when it is directed at those experiences that an English reader may take for granted but which Nazneen sees as extraordinary and wondrous:

A man in a very tight suit (so tight that it made his private parts stand out in display) and a woman in a skirt that did not even cover her bottom gripped each other as an invisible force hurtled them across an oval arena [...] Every move they made was urgent, intense, a declaration. The woman raised one leg and rested her boot (Nazneen saw the thin blade for the first time) on the other thigh, making a triangular flag of her legs and spun around until she would surely fall but didn't. She did not slow down. She stopped and flung her arms above her head with a look so triumphant that you knew she had conquered everything: her body, the laws of nature, and the heart of the tight-suited man who slid over on his knees, vowing to lay down his life for her. (Ali 2003: 36)

This is a classic piece of what the Russian formalist critics called 'defamiliarisation', the technique of making strange what is familiar and known.¹⁰ The emphasis in such writing is on perception and description rather than on names and concepts that are already known to the observer and the reader. This account of a couple ice-skating emphasises Nazneen's observation of their performance and her developing understanding of what is taking place.¹¹ Her reactions move from judgmental comments on the skaters' revealing costumes, through wonder ("an invisible force") to an attempt to extract a meaningful narrative from the dancer's movements. When Nazneen asks Chanu what this

10 strange activity is called, his terse reply ("Ice-skating") confirms the impression made by the passage. Definitions are hardly relevant when an individual reacts so powerfully and directly to experience; and Ali's readers are also implicated in that we are required to exercise powers of observation and perception and to see a familiar activity in a new light.

Such considerations emerge from the narrative rather than being insisted upon by the narrator and Ali's tact and reticence indicates her respect for the integrity and dignity of her characters. She certainly explores for comic purposes the gap between the characters' knowledge and comprehension and those of the reader, but her aim is not to mock the characters, but to increase understanding and to draw attention to the complexities of their situation. Most readers are likely to understand the true nature of Chanu's framed qualifications – which include a letter from a college explaining where it is located – but Ali is not seeking easy humour at his expense, not least because he has some insight into his own situation. Her tone remains restrained and measured, rising in intensity only when the events of the novel require it to do so, and her self-effacement is a major literary and moral achievement, resulting in a novel that is all the more powerful: comic, tragic, tender and passionate by turns. As James Woods remarks, Monica Ali's storytelling is of "the kind that proceeds illuminatingly in units of characters rather than in wattage of 'style'" (Wood 2004: 233).

CONCLUSIONS

Both novels end on a note of muted optimism. In *White Teeth*, the final scene brings together all the principal characters at a public meeting to launch the career of a supermouse, genetically engineered by Marcus Chalfen. Irie, Archie Jones's daughter, is pregnant with a child whose father may be either Millat or Magid Iqbal – she makes love with both brothers on the same afternoon. Archie is confronted again with the man that Samad ordered him to shoot in 1945 but whom he allowed to escape, and once again saves his life. In the confusion, the supermouse escapes with Archie's encouragement: "Go on my son! thought Archie" (Smith 2000: 542). These, the novel's final words, suggest that the narrative has described a trajectory of liberation and assimilation. Just as Irie rejects "everybody's old historical shit" (514), so the mouse is able to elude a destiny imposed upon it by interfering humanity. This is not to say that the novel ties up all its loose ends: there are inevitably a number of unresolved stories, because Monica Ali knows that in the third and fourth generations, the generations of Magid and Millat and Irie and their child, new immigrant narratives will emerge, in which new challenges and opportunities will have to be faced.

The end of *Brick Lane*, characteristically, is conceived on a less dramatic scale. Chanu's return to Bangladesh may seem to be a defeat, an acknowledgment that his attempt to build a new life in England has failed. But in other senses it represents a positive move, a recognition by Chanu of his real identity and his true priorities, while in terms of his relationship with Nazneen there is a sense that each is allowing the other the freedom to make their own choices, without anger or reprimand.

You're coming with me, then? You'll come?'

'No,' she breathed. She lifted his head and looked into his face. It was dented and swollen, almost out of recognition. 'I can't go with you,' she said. 'I can't stay,' said Chanu, and they clung to each other inside a sadness that went beyond words and tears, beyond that place, those causes and consequences, and became a part of their breath, their marrow, to travel with them now to wherever they went. (Ali 2003: 478)

Nazneen joins Razia in a collective of women garment workers, running their own business and acquiring a new independence. This liberation, offered to them by the opportunities of life in England, is symbolised at the very end of the book, when Razia and Nazneen's daughters arrange a surprise visit to an ice-skating rink, where Nazneen will have the chance to move like the couple she watched on television, seventeen years earlier:

She said, 'But you can't skate in a sari.'

Razia was already lacing her boots. 'This is England,' she said. 'You can do whatever you like.' (Ali 2003: 492)

For some critics, both novels place too much stress on personal experience at the expense of an exploration of the wider context in which their novels take place. Sukhdev Sandhu, for instance, comments on Ali's apparent deafness and blindness to the issues affecting both national and global politics, particularly in the confrontation between Islamic values and those of the West (Sandhu 2003b). Such political events as are mentioned in Ali's novel – riots in the north of England following the publication of Salman Rushdie's *The Satanic Verses* in 1988, the events of 9/11 on a television screen or the stabbing of an Asian youth in London – occur offstage and seem distant and unrelated to the lives of Nazneen and their family. In the case of *White Teeth*, racial issues are addressed more directly, in the reactions of Archie's work colleagues when they discover that he has married a black woman and in Millat's rather ill-informed engagement in the protests about *The Satanic Verses*. In each novel a young man becomes politicised as a new kind of Muslim identity begins to emerge in reaction to British values, but the comic and sceptical representations of the organisations through which they operate – KEVIN in *White Teeth* and the Bengal Tigers in *Brick Lane* – could be seen as failures to confront the real seriousness of British racial politics. Karim's new-found loyalties are more seriously conceived than Millat's – Smith always finds it difficult to resist the comic potential of a character or situation – and his return to Bangladesh may well be for more sinister purposes than Chanu's. That the novel does not pursue this potential development is characteristic of Ali's method; any more than, for all her Dickensian affinities, Smith is willing to speculate about her characters' future destinies.

Criticisms such as Sandhu's could be answered in a number of ways. The first is to say that most public events are experienced by most members of the public through television, newspapers and hearsay; and on grounds of verisimilitude, Ali's decision to focalise the narrative through Nazneen would preclude any comprehensive account of such issues. But fiction can address political issues in many

different ways, and the perceptions of an uninformed and only partly comprehending consciousness like Nazneen's can produce their own kind of revelations. As a result of her relationship with Karim, Nazneen attends meetings of the Bengal Tigers, where her acute observation of the body language and manner of speech evinced by the various members of the group effectively reveals the strengths and limitations of their aspirations and activities. Furthermore, it is important to emphasise that the personal is the political, and that actions taking place in the domestic and local realm may have their consequences in a larger arena. In Ali's more monocultural narrative Nazneen's association with other Bangladeshi woman represents an important step in cultural and community as well as personal terms, while Smith dramatises the emergence of new social patterns arising from the multiplication of intercultural alliances. Indeed, in the spirit of their nineteenth-century predecessors, whose fictional territory they have in many respects reoccupied, both Smith and Ali seek resolutions in a change of heart rather than in social reform or political agreements.

* * *

Inglan is a bitch
dere's no escapin' it
Inglan is a bitch
dere's no runnin' whey from it.

(Linton Kwesi Johnson 'Inglan is a Bitch',
Armitage and Crawford 1991: 353)

Since both novels were published, national and global tension has intensified. President Bush's declaration of a 'war on terrorism' following the 9/11 attacks in America has brought Muslim and western values into direct confrontation. The invasion of Iraq by British and American forces in March 2003, the war that followed and the continued violence and unrest in that country, has further heightened the hostility and has had a profound effect on Britain's international standing. Closer to home, a series of events has focused attention on 'the enemy within': the bombings in London on 7 July 2005, the failed suicide attacks, again in London, of 21 July 2005 and the attempted bombings in London and Glasgow on 29 and 30 June 2007 have made it clear that Muslim radicals, some of them born in Britain, regard civilians as legitimate targets. Meanwhile, there is conflict within the Muslim world. This is most evident in the battles between Sunni and Shias in Iraq, but also in Pakistan where only a week before these words were written fundamentalist Muslims were besieged in the Red Mosque in Islamabad, a confrontation that ended bloodily when government troops stormed the mosque. In these circumstances, it might be difficult now for Smith and Ali to write their novels in quite the same way, and it is notable that both writers have moved in very different directions in their subsequent fictions. Already, it is possible to hear a new note in British immigrant fiction, a note struck, for instance, in the aggressive and linguistically uncompromising opening words of *Londonstani* (2006), by Gautam Malkani, which is narrated by Jas, a nineteen-year old Asian youth

-- Serve him right he got his muthafuckin face fuck'd, shudnt b callin me a Paki, innit.

After spittin his words out Hardjit stopped for a second, like he expected us to write em down or someshit. Then he sticks in an exclamation mark by kickin the white kid in the face again. – Shudn't be callin us Pakis, innit, u dirty gora. (Malkani 2006: 3)

Jas is responding to the insults of a society that has both received and rejected him: the England that immigrants in earlier generations might have regarded as a mother country has now become, in the words of Linton Kwesi Johnson, 'a bitch'.¹² And from that bitch mother, new narratives of immigration, assimilation and rejection will no doubt emerge.

-
- 1 Relevant titles include George Lamming's *In the Castle of My Skin* (1953), Sam Selvon's *The Lonely Londoners* (1956) and Nirad Chaudhuri's *Autobiography of an Unknown Indian* (1951) and *A Passage to England* (1959).
 - 2 The scale and speed of immigration in the decades after 1945 led to a good deal of social concern and unrest. Race riots took place in both London and Nottingham in 1958 and there was, and continues to be, widespread anxiety about issues such as housing, education, access to health and social services and the threatened dilution of British culture and identity.
 - 3 See the Wikipedia entry on Zadie Smith at http://en.wikipedia.org/wiki/Zadie_Smith.
 - 4 *Granta* has run similar promotions every ten years since 1983 and has proved extremely adept at identifying young writers who went on to produce work that has been regarded as highly significant within the field of British fiction.
 - 5 Smith's second novel *The Autograph Man* (2002) was again short listed for the Orange Prize, while her third novel *On Beauty* (2005) won the Orange Prize and the Somerset Maugham Award and was short listed for the Man Booker Prize.
 - 6 Monica Ali's second novel, *Alentejo Blue*, was published in 2006. It takes an entirely new direction, in both style and subject matter and has not so far attracted anything like the same amount of attention as *Brick Lane*.
 - 7 Zadie Smith, for example, as well as becoming Radcliffe Fellow at Harvard University, was writer in Residence at London's Institute of Contemporary Arts.
 - 8 In a troubling echo of the controversy surrounding the publication of Salman Rushdie's *The Satanic Verses* in 1988, members of the Bangladeshi community threatened to burn copies of Ali's book, but the demonstration held on 30 July 2006 was peaceful. Germaine Greer has lent her support to the protesters, but Salman Rushdie has spoken in Ali's defence. Further details of the controversy may be found in the *Wikipedia* entry on Monica Ali at http://en.wikipedia.org/wiki/Monica_Ali.
 - 9 See Ackroyd (2000: 672).
 - 10 The term (in Russian *ostranenie*) was coined by Viktor Shklovsky, especially in his work *Art as Technique* (1917).
 - 11 This incident, which probably takes place in 1985, also exhibits truth to historical fact. The British ice-skating pair, Jayne Torvill and Christopher Dean, enjoyed their greatest competitive success at the 1984 Winter Olympics, after which they became professional performers. Their celebrity and their famous routine performed to the music of Ravel's *Bolero* considerably raised the profile of ice-skating, which was frequently shown on British television during the 1980s.
 - 12 The idea of Britain as the mother country is explored in Andrea Levey's novel *Small Island* (2004).

REFERENCES

- Ackroyd, P. 2000. *London: the Biography*. London: Chatto & Windus.
Ali, M. 2003. *Brick Lane*. London: Black Swan, 2004.
Ali, M. 2006. *Alentejo Blue*. London: Doubleday.

- Armitage, S. and R. Crawford. 1998. *The Penguin Book of Poetry from Britain and Ireland since 1945*. London: Penguin.
- Chaudhuri, N. 1951. *The Autobiography of an Unknown Indian*. London: Macmillan.
- Chaudhuri, N. 1959. *A Passage to England*. London: Macmillan.
- Fryer, P. 1984. *Staying Power. The History of Black People in Britain*. London: Pluto Press.
- King, B. 2004. *The Internationalization of English Literature, 1948-2000*. Oxford: OUP.
- Lamming, G. 1953. *In the Castle of my Skin*. London: Michael Joseph.
- Levey, A. 2004. *Small Island*. London: Review.
- Malkan, G. 2006. *Londonstani*. London: Harper Perennial, 2007.
- Mambo, O. 1998. *Empire Windrush. Fifty Years of Writing about Black Britain*. London: Phoenix.
- Phillips, M. and T. Phillips. 1998. *Windrush. The Irresistible Rise of Multi-Racial Britain*. London: HarperCollins.
- Said, E. 2001. 'Reflections on Exile'. In *Reflections on Exile and Other Literary and Cultural Essays*. London: Granta.
- Selvon, S. 1956. *The Lonely Londoners*. London: McGibbon & Kee.
- Sandhu, S. 2003a. *London Calling: How Black and Asian Writers Imagined a City*. London: Harper Perennial, 2004.
- Sandhu, S. 2003b. 'Come hungry, leave edgy'. Review of *Brick Lane*. *London Review of Books* 25. 19. 9 October 2003.
- Smith, Z. 2000. *White Teeth*. London: Penguin.
- Smith, Z. 2003. *The Autograph Man*. London: Hamish Hamilton.
- Smith, Z. 2005. *On Beauty*. London: Hamish Hamilton.
- Wikipedia. Entry on Monica Ali. http://en.wikipedia.org/wiki/Monica_Ali.
- Wikipedia. Entry on Zadie Smith. http://en.wikipedia.org/wiki/Zadie_Smith.
- Wood, J. 2004. *The Irresponsible Self. On Laughter in the Novel*. London: Jonathan Cape.

SUMMARY

ZADIE SMITH AND MONICA ALI: ARRIVAL AND SETTLEMENT IN RECENT BRITISH FICTION

The arrival and settlement in Britain since 1945 of new immigrant communities has introduced fresh themes, formal structures and narrative subjects into British fiction. Many of these novels, written by second and third generation immigrants, concern the process of departure, transition and adjustment arising from the experience of coming to a new country. Zadie Smith's *White Teeth* and Monica Ali's *Brick Lane* are two such novels, representing different aspects of the immigrant experience, the first from the Caribbean and the second from Bangladesh. Their narrative modes and points of view are very different and demonstrate contrasting approaches to the representation of change and the challenges, tensions and complexities of Britain rapidly-changing multicultural society.

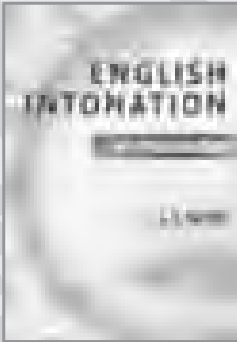
KEYWORDS: contemporary British fiction, postcolonial fiction, contemporary British women writers, British immigrant fiction.

BRIEF CV

Peter Preston retired in 2005 as Director of the Centre for Continuing Education at the University of Nottingham, where he is now Special Lecturer in English Studies and Academic Consultant to the D. H. Lawrence Research Centre, which he founded in 1991. Most of his research and publication has focused on the life and work of D. H. Lawrence. His *D. H. Lawrence Chronology* was published in 1994 and he wrote the introduction for the Penguin edition of *Mr Noon*, as well as editing three other Lawrence texts for Italian publishers while his essays on Lawrence have been published in books and journals in several countries. He has also published essays on and critical editions of Arnold Bennett, Elizabeth Gaskell, Katherine Mansfield and William Morris, and has edited several volumes of critical essays on subjects ranging from the literature of place to the work of Raymond Williams. He has just completed an on-line study guide to Mary Shelley's *Frankenstein* and his current projects include a critical edition of William Morris's *A Dream of John Ball* and a book on the presence of Lawrence in British writing. In retirement, he is studying for an undergraduate qualification in Art History.

23

CAMBRIDGE UNIVERSITY PRESS



**COURSES FOR
YOUNG LEARNERS**

SECONDARY COURSES

**COURSES FOR
ADULT LEARNERS**

BUSINESS ENGLISH

GRAMMARS

VOCABULARY IN USE

DICTIONARIES

READERS



Teacher's Resource Materials

Books for Language Teachers

CAMBRIDGE EXAMINATIONS:

KET/PET/FCE/CAE/CPE/IELTS/TOEFL



**CAMBRIDGE
UNIVERSITY PRESS**

**JOIN IN
BOOKSHOP**

Makedonska 30 (Eurocentar)
radno vreme 09-20 subotom 10-15
tel/fax: +381 11 3374 073
mob: 063 208 253
e-mail: rajsicm@eunet.yu

BESONDERHEITEN DER MORPHOSYNTAKTISCHEN STRUKTUR DEUTSCHER IDIOME

1. EINLEITUNG

Die Frage der Klassifizierung von Phraseologismen ist eine der zentralen und gleichzeitig der komplexesten Fragen in der deutschen Phraseologie: zentral, da eine gute Klassifizierung tiefere Einblicke in die strukturellen und semantischen Besonderheiten einzelner Gruppen von Phraseologismen sowie ihrer gegenseitigen Beziehungen ermöglicht; komplex, da dieses Problem bis zum heutigen Tage nicht zufriedenstellend gelöst werden konnte in Anbetracht der zahlreichen und vielschichtigen Ausgangskriterien einer Klassifizierung sowie der Heterogenität unterschiedlicher phraseologischer Subklassen. Die Anwendung unterschiedlicher Kriterien und verschiedener Herangehensweisen der Klassifikation des gesamten phraseologischen Inventars der deutschen Gegenwartssprache kann so zu unterschiedlichen, oft divergenten, Ergebnissen führen. Die Divergenzen sind umso größer, wenn es um Phraseologismen geht, die im Zentrum des Phraseologischen Inventars der deutschen Gegenwartssprache angesiedelt sind und die außer Polylexikalität über einen relativ hohen Grad der Stabilität, Lexikalisierung, Idiomatizität und Idiosynkrasie verfügen, wenn es sich demzufolge um Idiome handelt.

Alle Klassifizierungen des phraseologischen Materials können in zwei große Gruppen unterteilt werden: die elementaren und komplexen (Pilz 1981: 55-56; Pilz 1983: 344 ff.), wobei die moderne Phraseologie die komplexen bevorzugt. Die Basis aller komplexen Klassifizierungen bildet die Semantik der Phraseologismen, der unterschiedliche Grad des Vorhandenseins verschiedener phraseologischer Merkmale und ihre morphosyntaktische Struktur, wobei meist – sicher unbewusst – die ersten beiden Kriterien favorisiert werden, während man die morphosyntaktischen Charakteristika bei der Subklassifizierung nur als zusätzliches Unterscheidungskriterium bezüglich der Ermittlung semantisch verwandter phraseologischer Subklassen betrachtet. Dies ist insbesondere in der zu didaktischen Zwecken verfassten phraseologischen Sekundärliteratur ausgeprägt. Eine nicht ausreichend klare und nicht explizit genug dargestellte Anwendung des morphosyntaktischen Kriteriums führt häufig zur Inkonsequenz, in drastischen Fällen sogar zur Unkorrektheit bei der Klassifizierung der Phraseologismen im Allgemeinen, wie auch der Idiome als einer autonomen

phraseologischen Subklasse im Besonderen. Ausgangspunkt der vorliegenden Studie ist die in der linguistischen Praxis und pädagogischen Literatur durch Vernachlässigung des morphosyntaktischen Kriteriums bei der Beschreibung von Idiomen in der deutschen Gegenwartssprache weit verbreitete Annahme, Idiome im Deutschen hätten zwingenderweise die Form einer Verbalphrase: "Man kann ... feststellen, dass es sich bei Redewendungen um eine *mehrere Lexeme umfassende Wortverbindung* handelt, wobei das Verb obligatorisch ist und ein weiteres Lexem – in der Regel ein Substantiv – vorhanden sein muss". (Hessky & Ettinger 1997: XX). Diese u.ä. Unkorrektheiten rufen bei denjenigen, die Deutsch als Fremdsprache lernen, zusätzliche Schwierigkeiten bei der Aneignung von Idiomen als äußerst komplexen sprachlichen Zeichen hervor.¹

Ziel dieser Arbeit ist es, explizit die syntaktisch-strukturelle Heterogenität deutscher Idiome darzustellen, um bestehende phraseodidaktische Schwierigkeiten aus dem Weg zu räumen, wobei auf die enge Verbindung von Syntax und Phraseologie verwiesen wird. Der umfangreiche Korpus der Untersuchungen wurde aus folgenden Quellen exzerpiert: 1. Herzog, A. et al.: *Idiomatische Redewendungen von A – Z* (im weiteren Text Korpus 1) und 2. Hessky & Ettinger: *Deutsche Redewendungen* (im weiteren Text Korpus 2), und zwar auf die Art und Weise, wie sie im jeweiligen Wörterbuch angeführt werden.² Beide Wörterbücher lassen unterschiedliche theoretische Ansätze bei der Definition dessen, was ein Idiom ist, erkennen. Daher ist es ein zweites Ziel, den Terminus *Idiom* definitorisch deutlicher abzugrenzen als das gegenwärtig in der angewandten Phraseologie der deutschen Sprache der Fall ist.

2. WAS SIND IDIOME – DEFINITION UND KLASSIFIZIERUNG

Idiome (*phraseologische Ganzheiten*) stellen das Zentrum des phraseologischen Subsystems jeder Sprache dar, da sie sich durch Vorliegen aller angeführten phraseologischen Merkmale in einem relativ hohem Grad auszeichnen. Sie gelten als phraseologische Subklasse *par excellence*, sind sie doch am häufigsten Gegenstand phraseologischer Untersuchungen (Burger 1982: 31; Häusermann 1977: 21), ungeachtet der Tatsache, dass sie durchaus nicht die zahlreichste Gruppe darstellen und sie im alltäglichen Sprachgebrauch relativ selten Verwendung finden (Häusermann 1977: 22). In phraseologischen Forschungsarbeiten dominiert die semantische motivierte Subklassifizierung der Idiome, die auf der unterschiedlichen semantischen Determination unter den Komponenten beruht, die in zwei Subklassen mündet: in ganzheitlichen Idiomen (im weiteren Text GI) und kompositionellen Idiomen, Teilidiomen (im weiteren Text TI).

GI sind vollständig idiomatisierte polylexikalische Strukturen, bei denen auf semantischer Ebene eine bilaterale Determination unter den Komponenten herrscht (Mršević-Radović 1987: 13-14, 65ff.; Fleischer 1997: 31), wobei zwischen der Ebene des Formativs, Zeichenkörpers und der Inhalts- bzw. Bedeutungsebene keine Isomorphie besteht, da keines der Seme als kleinste konstituierende Einheit der gesamten Semstruktur des Idioms gleichzeitig Bestandteil der endosememischen

Struktur einer beliebigen Komponente ist, was bedingt, dass diese Gruppe von Phraseologismen semantisch monolith ist (Dobrovolskij 1982: 55). In Anbetracht der Tatsache, dass jede Komponente ihren autonomen Status und die semantische Verbindung zu seiner endosemischen Struktur verliert, erscheint sie in der Regel nicht als Teil der Bedeutungserklärung bei der lexikographischen Beschreibung: *weder Hand noch Fuß haben* ('nicht gut begründet sein, nicht der wahre Grund für etw. sein'); *jmdm. eine Extrawurst braten* ('für jmdn. etw. Besonderes machen, für jmdn. eine Ausnahme machen') (Beispiele: übernommen aus MDI).

TI (kompositionelle Idiome, Teilidiome) sind solche mit einem etwas geringeren Grad an Idiomatisierung (sog. partieller Idiomatisierung, Teilidiomatisierung), wobei bei ihnen auf Bedeutungsebene eine unilaterale Determination zwischen den Komponenten besteht; eine bzw. mehrere Komponenten haben ihre semantische Autonomie bewahrt, da sie ihre endosemische Struktur beibehalten, womit sie ungleich an der Konstituierung der Bedeutung des Idioms beteiligt sind (Mršević-Radović 1987: 72 ff.). Die Komponente, die ihre endozentrische Struktur und damit auch ihre semantische Autonomie innerhalb des Idioms bewahrt hat, heißt semantische Basis, semantisches Zentrum (Burger 2003: 67; Mršević-Radović 1982: 147) und kann als Teil der Bedeutungserklärung bei der lexikographischen Beschreibung auftreten, z.B.: *jmdm. sein Herz schenken* ('jmdm. seine Liebe, sich selbst als Liebenden schenken'); *nur Bahnhof verstehen* ('gar nichts verstehen'); *in den Wind reden* ('reden, ohne Gehör zu finden'). (Beispiele: übernommen aus D. 11)

3. UNTERSUCHUNGEN AM KORPUS 1

In der unten stehenden Tabelle sollen jene Idiome angeführt werden, die NICHT die Form einer Verbalphrase (welchen Typs auch immer) haben.

3.1. TABELLARISCHE ÜBERSICHT

laufende Nummer	laufende Nummer des Wörterbucheintrags	Idiom	Klassifizierung	Form
1.	1.	das A und O	GI	Nominalphrase (NPh)
2.	5.	mit Ach und Krach	TI	Präpositionalphrase (PräpPh)
3.	24.	unter vier Augen	GI	PräpPh
4.	84.	das Ende vom Lied	GI	NPh
5.	90.	eine Fahrt ins Blaue	Teilidiom	NPh
6.	94.	auf eigene Faust	GI	PräpPh
7.	136.	nicht für Geld und gute Worte	GI	PräpPh
8.	169.	Hals über Kopf	GI	NPh
9.	188.	im Handumdrehen	GI	PräpPh
10.	192.	ein alter Hase	GI	NPh

11.	193.	ein Häufchen Unglück	GI	NPh
12.	219.	die Höhle des Löwen	GI	NPh
13.	224.	in Hülle und Fülle	GI	PräpPh
14.	256.	Knall und Fall	GI	NPh
15.	406.	um jeden Preis	GI	PräpPh
16.	410.	der springende Punkt	TI	NPh
17.	411.	ein toter Punkt	TI	NPh
18.	412.	ein wunder Punkt	TI	NPh
19.	470.	eine Schraube ohne Ende	GI	NPh
20.	480.	auf Schusters Rappen	GI	PräpPh
21.	481.	schwarz auf weiß	GI	APh
22.	489.	ein abgekartetes Spiel	TI	NPh
23.	505.	aus dem Stegreif	GI	PräpPh
24.	513.	über Stock und Stein	GI	PräpPh
25.	524.	ein schwarzer Tag	TI	NPh
26.	533.	vom grünen Tisch aus	GI	PräpPh
27.	547.	das Tüpfelchen auf dem i	GI	NPh
28.	556.	in seinen vier Wänden	GI	PräpPh
29.	570.	ein Wink mit dem Zaun(s)pfahl	GI	NPh

3.2. STATISTIK

Von insgesamt 600 Einträgen haben 29 nicht die Form einer Verbalphrase (was sicher prozentual gesehen einen geringen Anteil ausmacht, jedoch nicht zu vernachlässigen ist).

Die Strukturen verteilen sich wie folgt: a) Verbalphrasen: (571), b) Nominalphrasen (16), c) Präpositionalphrasen (12) und d) Adjektivalphrasen (1).

4. UNTERSUCHUNGEN AM KORPUS 2

In der folgenden Tabelle sollen ebenfalls jene Idiome angeführt werden, die NICHT die Form einer Verbalphrase (welchen Typs auch immer) haben. Mehrfach, d.h. unter verschiedenen Schlüssel- oder Leitbegriffen auftretende Idiome werden nur ein Mal in der Tabelle erwähnt, da hier nicht ihre unterschiedliche Interpretier- und Verwendbarkeit, sondern ihr formaler Aufbau untersucht werden soll.

4.1. TABELLARISCHE DARSTELLUNG

laufende Nummer	laufende Nummer des Eintrags/Seite	Idiom	Klassifizierung	Form
1.	B.1.2 Müdigkeit/7	fix und fertig	TI	Partikelphrase
2.	B.1.6 Betrunkenheit/11	blauer Montag	TI	NPh
3.	B.4.1 Wohlstand-Reichtum – Luxus/34	mit allen Schikanen	GI	PräpPh
4.	C.2 Ehrlichkeit/39	frank und frei	GI	AdjPh
5.	C.5 Selbstbeherrschung – Mangel an Beherrschung/44	ohne mit der Wimper zu zucken	GI	Subjunktorphrase
6.	C.18 Schlauheit – Gerissenheit – schlaues, kluges Handeln/62	bis auf die Knochen	GI	PräpPh
7.	C.19 Leichtsinn – Verantwortungslosigkeit/64	ins Blaue	GI	PräpPh
8.	C.22 Gewissenhaftigkeit – Pflichtbewusstsein/68	von A bis Z	GI	PräpPh
9.	D.8 Solidarität – Verbundenheit – Verschworenheit/85	auf Gedeih und Verderb	GI	PräpPh
10.	D.8 Solidarität – Verbundenheit – Verschworenheit/86	Schulter an Schulter	GI	NPh
11.	E.5 Beurteilen – Einschätzen – Übereinstimmung – Verallgemeinerung	das Für und Wider	TI	NPh
12.	E.6 Bejahen – Zustimmung /104	mit Fug und Recht	TI	PräpPh
13.	E.15 Täuschen – Irreführen – Betrügen/119	fauler Zauber	TI	NPh
14.	E.27 Kämpfen – Energisches Eintreten/132	ein Kampf auf Leben und Tod	TI	NPh
15.	E.43 Entscheidung/157	die Stunde X	TI	NPh
16.	E.45 Vorsicht – Sorgfalt – etwas durch und durch sein/machen/162	von Kopf bis Fuß	GI	PräpPh
17.	E.45 Vorsicht – Sorgfalt – etwas durch und durch sein/machen/162	vom Scheitel bis zur Sohle	GI	PräpPh
18.	E.45 Vorsicht – Sorgfalt – etwas durch und durch sein/machen/162	nach Strich und Faden	GI	PräpPh

19.	E.46 Eile – Übereile – Überstürzung/163	Hals über Kopf	GI	NPh
20.	E.46 Eile – Übereile – Überstürzung/164	aus dem Stegreif	GI	PräpPh
21.	E.46 Eile – Übereile – Überstürzung/164	zwischen Tür und Angel	GI	PräpPh
22.	F.1 Gewissheit – Gewohnheit – Vertrautheit – Routine/169	hieb- und stichfest	TI	AdjPh
23.	F.2 Unsicherheit – Ungewissheit/173	eine Fahrt ins Blaue	TI	NPh
24.	F.2 Unsicherheit – Ungewissheit/173	aufs Geratewohl	GI	PräpPh
25.	F.2 Unsicherheit – Ungewissheit/173	auf gut Glück	TI	PräpPh
26.	F.2 Unsicherheit – Ungewissheit/173	nach vielem/ langem/einigem/ ewigem Hin und Her	TI	PräpPh
27.	F.4 Geheim – Geheimnis – Rätsel/178	bei Nacht und Nebel	TI	PräpPh
28.	F.7 Gefahr – Risiko/186	ein Tanz auf dem Vulkan	GI	NPh
29.	F.15 Schwierigkeiten haben – Schwierigkeiten machen/201	mit Ach und Krach	GI	PräpPh
30.	F.15 Schwierigkeiten haben – Schwierigkeiten machen/202	mit Hängen und Würgen	TI	PräpPh
31.	F.15 Schwierigkeiten haben – Schwierigkeiten machen/204	mit (knapper) Müh und Not	TI	PräpPh
32.	F.17 Ärger verursachen – Streiten – Spannung/209	ein wunder Punkt	TI	NPh
33.	F.22 Überraschung/215	aus heiterem Himmel	GI	PräpPh
34.	G.2 Witterung/218	bei Wind und Wetter	TI	PräpPh
35.	G.3 Zeitliche Relationen/218	ab und zu/ab und an	TI	AdvPh
36.	G.3 Zeitliche Relationen/218	am laufenden Band	GI	PräpPh
37.	G.3 Zeitliche Relationen/219	von Fall zu Fall	TI	PräpPh
38.	G.3 Zeitliche Relationen/219	mit dem/auf den Glockenschlag	GI	PräpPh
39.	G.3 Zeitliche Relationen/219	seit Jahr und Tag	GI	PräpPh
40.	G.3 Zeitliche Relationen/219	nach Jahr und Tag	GI	PräpPh

41.	G.3 Zeitliche Relationen/220	von Kindesbeinen an	GI	PräpPh
42.	G.3 Zeitliche Relationen/220	über kurz oder lang	GI	PräpPh
43.	G.3 Zeitliche Relationen/220	nach wie vor	TI	PräpPh
44.	G.3 Zeitliche Relationen/220	nach und nach	TI	PräpPh
45.	G.3 Zeitliche Relationen/220	alle nase lang	GI	AdvPh
46.	G.3 Zeitliche Relationen/220	mir nichts, dir nichts	TI	PronPh
47.	G.3 Zeitliche Relationen/221	Tag und Nacht	TI	NPh
48.	G.3 Zeitliche Relationen/221	tagaus, tagein	TI	AdvPh
49.	G.3 Zeitliche Relationen/221	der Zahn der Zeit	TI	NPh
50.	G.4 Geschwindigkeit – Schnelligkeit/221	auf Antrieb	GI	PräpPh
51.	G.4 Geschwindigkeit – Schnelligkeit/222	im Handumdrehen	GI	PräpPh
52.	G.4 Geschwindigkeit – Schnelligkeit/222	von heute auf morgen	GI	PräpPh
53.	G.4 Geschwindigkeit – Schnelligkeit/222	im Nu	GI	PräpPh
54.	G.4 Geschwindigkeit – Schnelligkeit/222	in Null Komma nichts	GI	PräpPh
55.	G.4 Geschwindigkeit – Schnelligkeit/222	wie aus der Pistole geschossen	GI	AdjPh
56.	G.4 Geschwindigkeit – Schnelligkeit/223	Schlag auf Schlag	GI	NPh
57.	G.5 Räumliche Relationen/223	in Reih und Glied	TI	PräpPh
58.	G.5 Räumliche Relationen/223	auf Schritt und Tritt	GI	PräpPh
59.	G.5 Räumliche Relationen/224	Schulter an Schulter	GI	NPh
60.	G.6 Bewegung/227	auf Schusters Rappen	GI	PräpPh
61.	G.7 Quantitative Relationen/228	durch die Bank	GI	PräpPh
62.	G.7 Quantitative Relationen/228	in Bausch und Bogen	GI	PräpPh
63.	G.7 Quantitative Relationen/228	alles, was Beine hat	GI	PronPh
64.	G.7 Quantitative Relationen/228	gut und gerne	GI	AdvPh

65.	G.7 Quantitative Relationen/229	Hinz und Kunz	GI	NPh
66.	G.7 Quantitative Relationen/229	in Hülle und Fülle	GI	PräpPh
67.	G.7 Quantitative Relationen/229	mit Kind und Kegel	GI	PräpPh
68.	G.7 Quantitative Relationen/229	Krethi und Plethi	GI	NPh
69.	G.7 Quantitative Relationen/230	mit Sack und Pack	GI	PräpPh
70.	G.7 Quantitative Relationen/230	samt und anders	GI	AdvPh
71.	G.7 Quantitative Relationen/230	vom Scheitel bis zur Sohle	GI	PräpPh
72.	G.7 Quantitative Relationen/230	alle Welt	TI	NPh
73.	G.8 Wertung – Wertmaß/230	das A und O	GI	NPh
74.	G.8 Wertung – Wertmaß/231	mit Abstand	TI	PräpPh
75.	G.8 Wertung – Wertmaß/231	mit allem Drum und Dran	GI	PräpPh
76.	G.8 Wertung – Wertmaß/231	mit Fug und Recht	TI	PräpPh
77.	G.8 Wertung – Wertmaß/232	im großen und ganzen	TI	PräpPh
78.	G.8 Wertung – Wertmaß/233	mit (knapper) Müh und Not	TI	PräpPh
79.	G.8 Wertung – Wertmaß/233	null und nichtig	GI	AdvPh
80.	G.8 Wertung – Wertmaß/234	der springende Punkt	TI	NPh
81.	G.8 Wertung – Wertmaß/234	schlecht und recht/mehr schlecht und recht	GI	AdjPh
82.	G.9 positive Wertung/236	der Stein der Weisen	GI	NPh
83.	G.9 positive Wertung/236	das Tüpfelchen auf dem i	GI	NPh
84.	G.10 negative Wertung/236	doppelt gemoppelt	TI	AdjPh
85.	G.10 negative Wertung/238	unter aller Sau	GI	PräpPh
86.	G.10 negative Wertung/238	fauler Zauber	TI	NPh
87.	G.12 Besitz/239	(das) Hab und Gut	TI	NPh
88.	H.1 Trost/239	Schwamm drüber	GI	NPh

89.	H.2 Wunschformen/240	Hals- und Beinbruch	GI	NPh
90.	H.5 Anbiederung/243	nichts für ungut	GI	PronPh
91.	H.6 Kommentar/244	alles in allem	TI	PronPh
92.	H.6 Kommentar/244	das Ende vom Lied	TI	NPh
93.	H.6 Kommentar/244	kurz und gut	TI	AdjPh
94.	H.6 Kommentar/244	der langen Rede kurzer Sinn	TI	NPh

4.2. STATISTIK

Von den im Wörterbuch verzeichneten ca. 1350 Idiomen sind 94 keine Verbalphrasen. Die Strukturen hier sind so verteilt: a) Verbalphrasen (ca. 1256), b) Präpositionalphrasen (51), c) Nominalphrasen (27), d) Adjektivalphrasen (6), e) Adverbialphrasen (5), f) Pronominalphrasen (3), g) Subjunktior- und Partikelphrasen (je 1)

5. SCHLUSSFOLGERUNGEN

Zunächst ist etwas zur Relativität der Untersuchungsergebnisse zu sagen. Die Untersuchung bezieht sich ausschließlich auf die Eintragungen in die o.g. Wörterbücher, in der Form, in welcher sie verzeichnet sind. Die Eintragungen wurden nach wissenschaftlichen Kriterien und auch zu einem Teil nach individuellem Ermessen der Autoren vorgenommen. So ist auch die Entscheidung, ob der Eintrag mit oder ohne Verb erfolgen soll, nicht immer absolut sauber abzugrenzen. Es gibt eine Fülle von Idiomen, die mit dem Verb *sein* als Kopulaverb einhergehen. Es stellt sich hier die Frage, muss dann das Idiom mit der Kopula angeführt werden oder wird dem nicht dadurch bereits der Anwendung des Idioms im Satz vorgegriffen? Wer sagt denn, dass man z.B. *auf dem Holzweg* unbedingt mit *sein* verwenden muss, auch wenn es so im Wörterbuch steht? Es ist ein ebenso semantisch wie grammatisch korrekter Satz, wenn es heißt: *Ich befinde mich auf dem Holzweg*. Andererseits ist z.B. *die Höhle des Löwen* ohne *sein* oder ein ähnliches Verb angeführt, wobei die Dinge vom semantischen Aspekt her ähnlich liegen. Ein subjektiver Faktor beim Wörterbucheintrag ist demzufolge nicht auszuschließen.

Dies ändert jedoch nichts am Gesamtbild der Untersuchungen. Bereits die Beispiele aus Korpus 1 demonstrieren, dass ein Idiom durchaus eine andere Form als die einer Verbalphrase aufweisen kann. Noch deutlicher wird dies am Korpus 2, wo auch aufgrund des größeren (genauer gesagt, etwa doppelt so großen) Korpus die Formenvielfalt stark erweitert ist. Wir haben nicht nur Präpositionalphrasen (die jedoch den Großteil ausmachen), sondern auch Nominal-, Adjektival-, Adverbial-, und Pronominalphrasen. Und schließlich, wenngleich nur je ein Mal vertreten, die Form einer Partikel- und Subjunktiorphrase.

Das alles zwingt zu dem Schluss, dass die dahingehenden Formulierung in verschiedenen Quellen, dass ein Idiom *immer* die Form einer Verbalphrase haben *müsse*, derart relativieren muss, dass sie *vorwiegend* diese Form aufweisen.

- 1 Äußerst große Probleme in der Lehre bereitet speziell bei der Bearbeitung und Aneignung von Phraseologismen der deutschen Sprache die übernommene überaus heterogene, umfangreiche und diffuse Terminologie in der deutschen Phraseologie, die als Hemmschuh der kontrastiven phraseologischen Studien der Deutschen Sprache angesehen werden kann. (vgl. Pilz 1983: 336; Daniels 1979: 91; Skog-Södersved 1992: 175; Palm 1997: 104-105). Über die Gründe für eine solche Situation vgl. Ivanović (2005: 9).
- 2 In Korpus 1 wurden die Einträge nach dem Kriterium des Vorkommens im Alltag aufgenommen, in Korpus 2 „/.../ nicht die frequentesten, sondern eher im Zentrum als in der Peripherie des Sprachgebrauchs angesiedelten /.../“ (Hessky & Ettinger 1996: XV) Redewendungen. Daher kann der Korpus durchaus als repräsentativ gelten.

L I T E R A T U R V E R Z E I C H N I S

- Burger, H. 1982. Klassifikation: Kriterien, Probleme, Terminologie. In H. Burger *et al.* *Handbuch der Phraseologie*. Berlin/New York: W. De Gruyter Verlag.
- Burger, H. 2003. *Phraseologie – Eine Einführung am Beispiel des Deutschen*. Berlin: Erich Schmidt Verlag.
- Daniels, K. 1979. Neue Aspekte zum Thema Phraseologie in der gegenwärtigen Sprachforschung. *Muttersprache. Zeitschrift zur Pflege und Erforschung der deutschen Sprache* 1-2, 71-96.
- Dobrovol'skij, D. 1982. Zum Problem der phraseologisch gebundenen Bedeutung. In *Beiträge zur Erforschung der deutschen Sprache*. 2. Band. Leipzig: VEB, 52-67.
- Duden. 1992. *Redewendungen und sprichwörtliche Redensarten*. Mannheim/Leipzig/Wien/Zürich: Dudenverlag (D. 11).
- Fleischer, W. 1997. *Phraseologie der deutschen Gegenwartssprache*. Tübingen: Max Nimeyer Verlag.
- Friederich, W. 1966. *Moderne deutsche Idiomatik*. München: Max Hueber Verlag (MDI).
- Häusermann, J. 1977. *Phraseologie. Hauptprobleme der deutschen Phraseologie auf der Basis sowjetischer Forschungsergebnisse*. Tübingen: Max Niemeyer Verlag.
- Herzog, A. *et al.* 1993. *Idiomatische Redewendungen von A – Z. Ein Übungsbuch für Anfänger und Fortgeschrittene*. Langenscheidt Verlag Enzyklopädie.
- Hessky, R. & S. Ettinger. 1996. *Deutsche Redewendungen. Ein Wörter- und Übungsbuch für Fortgeschrittene*. Tübingen: Gunter Narr Verlag.
- Ivanović, B. 2005. *Frazeologizmi u Luterovom prevodu Biblije na ranonovovisokonemački jezik iz 1534. godine i njihova zastupljenost u savremenom nemačkom jeziku*. Filološki fakultet Univerziteta u Beogradu. Neobjavljen magistarski rad.
- Mršević-Radović, D. 1982. O kriterijima koji određuju mesto obrade frazeologizama u rečniku. U *Leksikologija i leksikografija*. Zbornik referata. Beograd: SANU, Odeljenje jezika i književnosti, 141-148.
- Mršević-Radović, D. 1987. *Frazeološke glagolsko-imeničke sintagme u savremenom srpskohrvatskom jeziku*. Beograd: Filološki fakultet Univerziteta u Beogradu.
- Palm, Ch. 1997. *Phraseologie. Eine Einführung*. Tübingen: Max Niemeyer Verlag.
- Pilz, K. D. 1981. *Phraseologie. Redensartenforschung*. Stuttgart: J. B. Metzlersche Verlagsbuchhandlung.
- Pilz, K. D. 1983. Zur Terminologie der Phraseologie. *Muttersprache. Zeitschrift zur Pflege und Erforschung der deutschen Sprache* 5-6, 336-350.

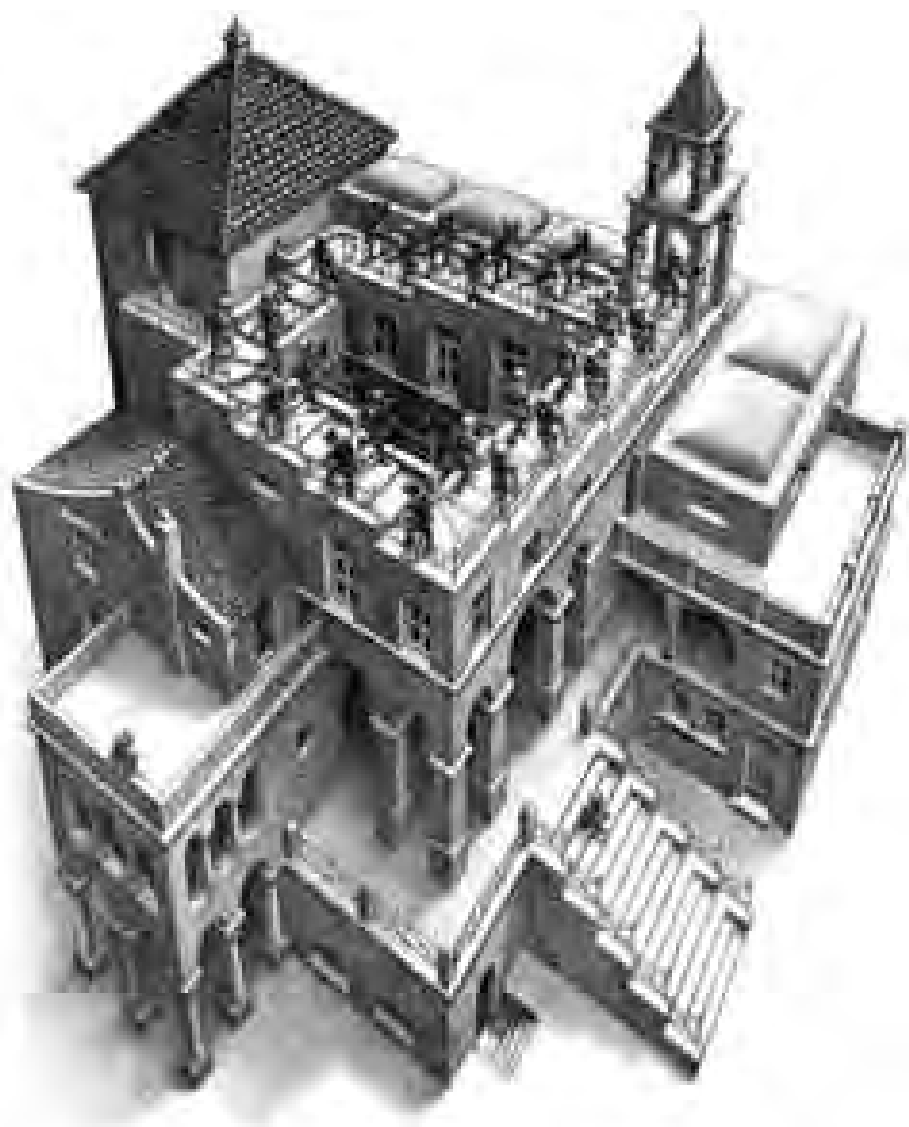
Skog-Södersved, M. 1992. Zum Vorkommen von Phraseolexemen in Leitartikeln deutscher und schwedischer Tageszeitungen. In J. Korhonen (Hrsg.) *Untersuchungen zur Phraseologie des Deutschen und anderer Sprachen: einzelsprachspezifisch – kontrastiv – vergleichend*. Frankfurt/M. /Berlin/Bern/New York/Paris/Wien: Peter Lang, 175-188.

ZUSAMMENFASSUNG

BESONDERHEITEN DER MORPHOSYNTAKTISCHEN STRUKTUR DEUTSCHER IDIOME

Die Frage der Klassifizierung von Phraseologismen ist eine der zentralen und gleichzeitig der komplexesten Fragen in der deutschen Phraseologie. Alle Klassifizierungen des phraseologischen Materials können in zwei große Gruppen unterteilt werden: die elementaren und komplexen, wobei die moderne Phraseologie die komplexen bevorzugt. Ausgangspunkt der vorliegenden Studie ist die in der linguistischen Praxis und pädagogischen Literatur durch Vernachlässigung des morphosyntaktischen Kriteriums bei der Beschreibung von Idiomen in der deutschen Gegenwartssprache weit verbreitete Annahme, Idiome im Deutschen hätten zwingenderweise die Form einer Verbalphrase. Ziel dieser Arbeit ist es, explizit die syntaktisch-strukturelle Heterogenität deutscher Idiome darzustellen, um bestehende phraseodidaktische Schwierigkeiten aus dem Weg zu räumen, wobei auf die enge Verbindung von Syntax und Phraseologie verwiesen wird. Der umfangreiche Korpus der Untersuchungen wurde aus folgenden Quellen exzerpiert: 1. Herzog, A. *et al.*: *Idiomatische Redewendungen von A – Z* (im weiteren Text Korpus 1) und 2. Hessky & Ettinger: *Deutsche Redewendungen* (im weiteren Text Korpus 2), und zwar auf die Art und Weise, wie sie im jeweiligen Wörterbuch angeführt werden. Beide Wörterbücher lassen unterschiedliche theoretische Ansätze bei der Definition dessen, was ein Idiom ist, erkennen. Daher ist es ein zweites Ziel, den Terminus *Idiom* definitorisch deutlicher abzugrenzen als das gegenwärtig in der angewandten Phraseologie der deutschen Sprache der Fall ist. Bereits die Beispiele aus Korpus 1 demonstrieren, dass ein Idiom durchaus eine andere Form als die einer Verbalphrase aufweisen kann. Noch deutlicher wird dies am Korpus 2, wo auch aufgrund des größeren (genauer gesagt, etwa doppelt so großen) Korpus die Formenvielfalt stark erweitert ist. Wir haben nicht nur Präpositionalphrasen (die jedoch den Großteil ausmachen), sondern auch Nominal-, Adjektival-, Adverbial-, und Pronominalphrasen. Und schließlich, wenngleich nur je ein Mal vertreten, die Form einer Partikel- und Subjunktorphrase. Das alles zwingt zu dem Schluss, dass die dahingehenden Formulierung in verschiedenen Quellen, dass ein Idiom *immer* die Form einer Verbalphrase haben *müsse*, derart relativieren muss, dass sie *vorwiegend* diese Form aufweisen.

SCHLÜSSELWÖRTER: Klassifizierung von Phraseologismen, Heterogenität unterschiedlicher phraseologischer Subklassen, Idiome im Deutschen, syntaktisch-strukturelle Heterogenität, ganzheitlichen Idiome, Teilidiome.



UDC 811.296'366.582

811.18'366.582

811.16'366.582

ALEKSANDER WERESZCZYNSKI
Faculty of Humanities, University of Iceland

WHEN PERFECT MEETS AORIST

AORISTIC RESULTATIVE IN LANGUAGES BUILT ON DESCENDING TIME (TOCHARIAN, ALBANIAN AND SLAVIC)

1. INTRODUCTION

The resultative is a taxis gram. Besides time (present, past and future) and aspect (primary: performative or imperfective, and secondary: progressive or perfective), taxis is the third abstract and universal semantic pool in verbal systems. The taxis gram follows a usual development from a statal construction, through an actional formation until it becomes a perfect (perfect drift). After that it may undergo further changes and develop into a simple past tense (aoristic drift). Novel taxis grams (born as statives) can be formed in almost all tenses and aspects, but their birth and grammaticalization (perfect drift) often start in the unmarked present and past tenses, i.e. in the imperfective present and past. Later the stative in the present gives the perfect present and the stative in the imperfective past gives the past perfect. But, since languages try to generalize the resultative in all existing tenses and aspects, other formations (tenses/grams) will occur in the perfect (cf. Spanish, which includes a great number of perfect tenses and also double perfects like *la he tenido hecha*). Among them one can find the aorist, i.e. the perfective past, or the derivational secondary past in Descending Time (cf. Hewson & Bubenik 1997).

The position of the aorist perfect-resultative is quite special in languages built on the representation of Descending Time. This is due to the implicational meaning of the aorist itself. It is a marked perfective past. It can however, in a given context, provide a resultative implication which the unmarked imperfective past usually cannot. For example in Polish, *napisałem list* 'I wrote the letter' can have purely past aoristic meaning or may correspond to *mam list napisany* 'I have written the letter'. Of course, this is a type of the contextual implication, and not a grammatical meaning (aorist is a marked perfective past in languages which are built on the representation of Descending Time). In consequence, the aorist can receive implicational resultative meaning. The difference between the aorist and the resultative (auxiliary in the imperfective aspect) would also consist on a statal

character of the resultative (at least in the begging of its grammaticalization) in comparison with the actional character of the aorist.

This paper tries to answer the question, "What is the position of the aoristic resultative?" i.e. what is its relation to the perfect (auxiliary in the imperfective present) and to the pluperfect (auxiliary in the imperfective past)? In order to answer these questions, I will analyze the taxis formation with the auxiliary in the present (imperfective present), imperfect (imperfective past) and aorist (perfective past) in three Indo-European families which are constructed on the representation of Descending Time, i.e. Tocharian, Albanian, and Slavic (Old Church Slavonic, Sorbian and especially Polish).

2. TOCHARIAN, ALBANIAN AND SLAVIC DATA

West Tocharian employed three analytical resultative formations depending on the tense of the auxiliary. Since the copula may be put into the present, past or aorist, the Tocharian taxis system included a present perfect, a pluperfect and an aoristic perfect (cf. Krause & Thomas 1960: 190). The copula in the present may be omitted (cf. Slavic).

auxiliary	example
present [present impf.]	<i>sanune kekemu nesau</i> 'I am come in danger' = 'I am in danger'
imperfect [past. impf.]	<i>tu wnołmi kekyauşoş şeyem</i> 'the beings had heard that'
aorist (seldom) [past perf.]	<i>k_u ce wänteresa kekamoş takās</i> 'in which affair have you come?'

Table 1: Taxis in West Tocharian

According to Hewson and Bubenik (1997), the copula in the imperfect corresponds to the pluperfect in OCS (*neslu bě(a)xǫ*) or to the pluperfect passive in Latin *laudātus eram*. "The other two combinations, PP plus the copula in either the present or the aorist, correspond to the perfect" (Hewson & Bubenik 1997: 132). Krause and Tomas (1960: 190) conclude that the meaning of this analytical construction was "ungefär [...] Perfekt und Plusquamperfekt" (cf. Krause 1952: 52-53). As pointed out by Hewson and Bubenik (1997: 132) the examples with the copula in the aorist are very few and this enables us to state that the aoristic perfect was a somewhat 'rare' construction. The resulting system of analytical formations in West Tocharian can be tabulated in the following way:

auxiliary	meaning
present	perfect
imperfect	pluperfect
aorist (seldom)	perfect (present implication)

Table 2: Meaning of taxis formations in West Tocharian

As was the case in Tocharian, Albanian includes three taxis formations depending on the tense of the auxiliary verb. These formations are as follows:

	perfect	pluperfect I	pluperfect II
auxiliary	present	imperfect	aorist
<i>habeo</i> -type	<i>kam</i> + participle	<i>kisha</i> + p.	<i>pata</i> + p.
<i>sum</i> -type	<i>jam</i> + participle	<i>isha</i> + p.	<i>qeshë</i> + p.

Table 3: Taxis formations in Albanian

According to Camaj (1984) "The Pluperfects I and II express a completed action before a point in time in the past. [...] In independent clauses, the Pluperfect I and II express the end-point of an action occurring in the distant past; the Pluperfect II [...] is actually better-suited for this purpose" (Camaj 1984: 152). There is also a pluperfect III with the auxiliary *kisha pasë* or *isha qenë* + participle. That construction expresses "action occurring in an even more remote past" (Camaj 1984: 152) and corresponds to the Old Polish surcomposé perfect which evolved into the pluperfect. Camaj translates the perfect as 'have brought', the pluperfect I as 'had been being/had been having' (Camaj 1984: 131), 'I had been enduring' (Camaj 1984: 217), or (sic!) as 'have been bringing' (Camaj 1984: 223), and the pluperfect II as 'had brought'. It seems to be a mistake to translate the pluperfect I by 'I have been bringing' (cf. Camaj 1984: 223). Mann (1932), on the contrary, always translates the pluperfect I as 'had been'. He labels the construction with the copula in the present as perfect, and the construction with the copula in the imperfect as pluperfect. The meaning of the pluperfect I and II may be summarized in the following table:

	Camaj	Mann	Hewson & Bubenik
pluperfect I	<i>had been doing</i>	<i>had done</i>	<i>had been doing</i>
pluperfect II	<i>had done</i>	----	<i>had done</i>

Table 4: Pluperfect I and II in Albanian

There is however a problem in comparing Tocharian and Albanian perfects with Slavic forms because Albanian and Tocharian do not have imperfective or perfective participles as Slavic does. Albanian has only one participle used in analytical taxis formations. In consequence, Albanian and Tocharian are not sensitive to aspectual opposition in participles. Slavic languages, on the contrary, present such an opposition in participles. The resulting system of analytical formations in Albanian may be tabulated in the following way:

auxiliary	meaning of the analytical resultative
present	perfect
imperfect	pluperfect imperfective (?)
aorist	pluperfect

Table 5: Meaning of taxis formations in Albanian

Common Slavic had four (or even five) taxis constructions with a *sum*-kind auxiliary (*byti*). The constructions which are interesting for our investigation are those with the auxiliary *byti* in the present *neslō jesmb*, in the imperfect *neslō bě(a)xō*, and in the aorist *neslō byxō*. The formation with the auxiliary in the present gave the ordinary perfect (which in some later languages evolved into a simple past, cf. Modern Polish) and the formation with the auxiliary in the imperfect gave the pluperfect (cf. Sorbian). However, the construction which was using the copula in the aorist *neslō byxō* received conditional meaning and took the place of the old optative in *bimb*. In the Cyrillic manuscripts the conditional (optative) is expressed by the analytical formation with the auxiliary in the aorist *bych* (cf. Nandris 1988: 156-157; Schmalstieg 1983: 156-158; Rosenkranz 1955: 131; and Lunt 1974: 98-99). Polish and Czech pluperfects do not however come from the original OSC pluperfect but are kinds of the *surcomposé* taxis: Czech *byl jsem pil* (cf. the perfect *pil jsem*), and Polish *niosłem był* (cf. the perfect *piłem*) both from the original *surcomposé* perfect *neslō bylō jesmb* (cf. Nahtigal 1961: 238 and Hewson & Bubenik 1997: 295)¹. In the same way, the conditional II in Czech *byl byx nesl* and Polish *niósł był bym* was remodeled from the original aoristic *surcomposé* perfect *neslō bylō byxō*. The meaning and the changes of the Common Slavic analytical resultative can be tabulated in the following way:

auxiliary	OCS	Sorbian	Polish and Czech
present	perfect	perfect	past
imperfect	pluperfect	pluperfect	--- / a new pluperfect < <i>surcomposé</i> perfect
aorist	conditional	conditional	conditional

Table 6: Analytical *sum*-resultative in Slavic

When the copula stood in the present or in the imperfect (both in the imperfective aspect) the meaning was originally statal but with the time evolved into an actional signification: statal in the present *neslō jesmb* > actional *niosłem*; statal in the past *neslō bě(a)xō* > actional *niosłem był*. However, the original temporal meaning of the construction with the copula in the aorist *neslō byxō* is much more complicated. Was the meaning actional from the beginning? In Slavic the construction with the auxiliary in the aorist does not form a part of the taxis gram. As mentioned above it received the conditional meaning in OCS. This meaning holds in modern languages.

Synchronically Old Polish had a new pluperfect on the basis of the perfect using the imperfect (imperfective past) of the auxiliary *być* 'be', i.e. *był* (diachronically this construction has its roots in the *surcomposé* perfect). In consequence, from the synchronic point of view, this construction corresponds to the OSC pluperfect, which used the auxiliary in the imperfective past. It is interesting that neither Sorbian nor (Old) Polish developed any kind of taxis with the auxiliary in the perfective past (aorist). The taxis category includes only constructions with the copula in the imperfective present and past. It seems as if the aoristic perfect does not fit into the perfect gram. In consequence, OCS

reinterpreted it as a conditional, and Sorbian and Old Polish have not created any new aoristic perfect, i.e. there are no examples of the copula in the aorist, even though such a verb exists.

auxiliary	OCS	Sorbian	Old Polish
present	[pf.] <i>neslǫ jesmь</i>	[pf.] <i>sym njesł</i>	[past] <i>niosł jsem</i>
imperfect	[pqp.] <i>neslǫ bĕaxǫ</i>	[pqp.] <i>bĕch njesł</i>	[pqp.] <i>niosłem był</i>
aorist	[cond.] <i>neslǫ byxǫ</i>	----	----

Table 7: Analytical *sum*-resultative in OCS, Sorbian and Old Polish

Modern Polish provides good examples of the correlation between the analytical resultative with the copula in the present and the same construction with the copula in the aorist. There is an objective resultative and a possessive resultative in Polish. The objective resultative is formed by the *sum*-type copula *być* and the participle in the perfective aspect. The copula may stand in the present and past giving the present resultative (similar to the present perfect) *jest napisany* ‘is written’. It may also stand in the past *był napisany* ‘was written’ giving the past resultative a similar meaning to the pluperfect. When the copula stands in the perfective aspect *został* the whole construction is not a statal resultative anymore but an actional passive.

<i>Jest napisany</i>	[present impf.]	statal (present resultative)
<i>Był napisany</i>	[past impf.]	statal (past resultative)
<i>Został napisany</i>	[past perf.]	actional (passive past perfective)

Table 8: Objective *sum*-type analytical constructions in Polish

There is more *semantic* correlation between present resultative and aoristic resultative (i.e. passive perfective past) than between present resultative and past resultative. The phrase *List został napisany* can imply the phrase *List jest napisany*. The use of the auxiliary in the aorist (perfective past) may have present-perfect implications, while the use of the auxiliary in the imperfective past does not provide such implications.

(1)

- a. *List jest już napisany* [present meaning]
letter-Nom be-pres.impf.3.sg. already written
- b. *List był już napisany* *[present meaning]
letter-Nom.be-past.impf.3.sg. already written
- c. *List został już napisany* [present meaning]
letter-Nom. be-past.perf.3.sg. already written

One may observe the same correlation in the case of the possessive resultative: *mam napisane* ‘I have written’ (present resultative similar to the present perfect) and *miałem napisane* ‘I had written’ (past resultative similar

to the pluperfect). There is no possessive resultative with the auxiliary in the perfective aspect (cf. the objective resultative above). In order to put the auxiliary in the perfective aspect one must use a suppletive form *dostać* ‘get’, cf.: *Dostałem nagranego* ‘I got it already recorded’. This construction is purely lexical and not grammaticalized. As was the case with the objective resultative, the pluperfect meaning is provided by the construction with the auxiliary in the imperfect, and not by the construction with the auxiliary in the aorist.

(2)

- a. *Słuchaj, mam już CDika nagranego* [present meaning]
listen-imperat.sg. have-pres.impf.1.sg. already CD-Acc. recorded
- b. *Słuchaj, miałem już CDika nagranego* *[present meaning]
listen-imperat.sg. have-past.impf.1.sg. already CD-Acc. recorded
- c. *Słuchaj, dostałem już CDika nagranego* [present meaning]
listen-imperat.sg. have/get-past.perf.1.sg. already CD-Acc. recorded

The construction with the copula in the aorist is more strongly linked to the present than the form with the auxiliary in the imperfect. In both resultative types the constructions with the auxiliary in the aorist do not form the resultative gram, but constitute a passive voice (objective) or a lexical expression and not a grammatical resultative category.

auxiliary <i>być</i> ‘be’ and <i>mieć</i> ‘have’	meaning
present	present resultative > perfect
imperfect	past resultative > pluperfect
aorist – suppletive forms	<i>być</i> aorist passive – present implications <i>mieć</i> aorist, lexical unit – present implications

Table 9: Resultative and auxiliary in Polish

3. COMPARISON OF DATA – CONCLUSIONS

Let us compare the data provided by Tocharian, Albanian, and Slavic languages (cf. Table 10). When a copula stands in the present (imperfective present) and in the imperfect (imperfective past) Tocharian, Albanian and Slavic are unanimous about the meaning of such resultatives (cf. Table 10):

auxiliary	Tocharian	Albanian	OCS	Polish new resultatives
present	pf.	pf.	pf.	pf.
imperfect	pqp.	pqp. impf.	pqp.	pqp.
aorist	pf.	pqp.	cond.	pass. / aor.

Table 10: Comparison of data from Tocharian, Albanian and Slavic

The analytical resultative with the auxiliary in the present tense (imperfective present) gives the meaning of the present perfect in all analyzed families. It is also quite striking that the usage of the copula in the imperfect gives always the meaning of the pluperfect (cf. Table 11). The same phenomenon may be observed in languages that are organized in the ascending time like for example Germanic languages where a copula in the unmarked past tense transforms a resultative construction into the pluperfect (cf. English *I had done, I was gone*, Icelandic *Ég hafði gert, Ég var kominn*).

auxiliary	Tocharian	Albanian	OCS	Polish new resultative
imperfect	pqp.	pqp. impf.	pqp.	pqp.

Table 11: The meaning of the resultative – copula in the imperfect

The resulting meaning of the usage of the copula in the aorist (perfective past) is much more heterogeneous and complicated. The copula in the aorist quite often does not appear at all in the taxis constructions (cf. Sorbian and Old Polish). In many cases, there is a correlation between formations using the aorist-auxiliary and constructions which use the auxiliary verb in the present tense. These ‘correlated’ forms with the copula in the aorist can have either perfect meaning or present contextual implications:

auxiliary	Tocharian	Polish objective	Polish subjective
aorist	pf.	present contextual implication	present contextual implication

Table 12: The meaning of the resultative – copula in the aorist

There are, however, cases when the construction with the auxiliary in the aorist acquires the meaning of the pluperfect (Albanian) or the atemporal meaning of the conditional (Slavic):

auxiliary	Albanian	OCS
aorist	pqp.	conditional

Table 13: The meaning of the resultative – copula in the aorist (OCS and Albanian)

The results of the comparative analysis of Tocharian, Albanian and Slavic are as follows: a) the analytical resultative with the copula in the imperfective present evolves into the present perfect; b) the analytical resultative with the copula in the imperfective past evolves into the pluperfect; c) the analytical resultative with the copula in the aorist (perfective past) often does not form a part of the new taxis-gram (cf. Old Polish, Sorbian, and Polish new resultatives). It may provide present implications similar to the present perfect and therefore does not form a clear functional opposition to it (cf. Tocharian and Polish new resultatives), but it can

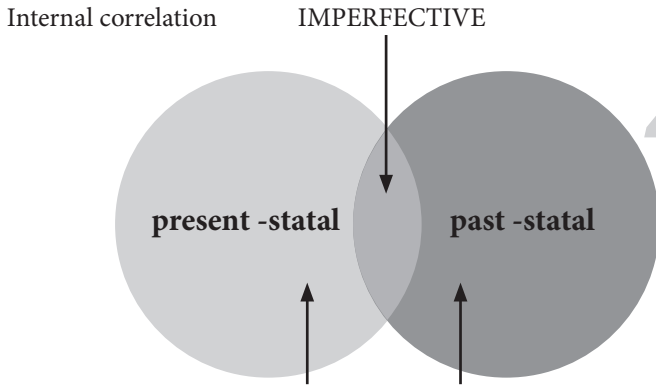
also be reinterpreted to acquire functions of other grammatical categories (cf. the conditional in OSC). In consequence, the position of the analytical construction with the auxiliary in the aorist is much weaker in the taxis system than when the auxiliary stands in the imperfective present or past.

auxiliary in	resulting meaning
the imperfective present	perfect
the imperfective past	pluperfect
the aorist	a) does not form a part of the new taxis-gram b) present implications c) reinterpretation

Table 14: The meaning of the resultative – conclusions

Why does the aoristic resultative behave in this way? Why is its position in the taxis system different from the position of the imperfective present and imperfective past? As mentioned above, the resultative gram starts its grammaticalization in the unmarked present, i.e. the grammaticalization begins in constructions with the copula in the present tense. This unmarked present tense in languages which are built on the representation of Descending Time stands in the imperfective aspect (imperfective present). The corresponding construction in the past is therefore the imperfective past (imperfect) and not the perfective past (aorist)². The imperfect transposes the meaning into the past, while the aorist would add a new aspectual signification. In consequence, the copula in the aorist would mark the analytical resultative in a double way. The statal meaning of the analytical resultative is achieved by the use of the imperfective auxiliary, the statal present when the auxiliary stands in the present, and the statal past when it stands in the past. When the imperfective auxiliary receives a perfective reference and stands in the perfective aspect, the meaning of the whole construction must change drastically, and the statal signification is much less available.

As indicated above, the constructions with the copula in the imperfective aspect form a couple and they differ only in time, i.e. present or past. In that way, they stand in clear opposition to each other. The present resultative (copula in the imperfective present) is an oppositional formation to the past resultative (copula in the imperfective past). In consequence, both constructions form a coherent gram (the same aspect) and are also clearly identifiable between themselves by the time opposition (past or present, cf. Figure 1). The copula in the aorist does not fit into this 'team', since it does not stand in the imperfective aspect, and it is not clear what kind of opposition to the other resultative constructions it forms. Its opposition to the present resultative is unclear since it may provide present implications (cf. Polish and Tocharian), and its opposition to the past resultative is aspectual and not temporal, and because of the perfective aspect, the aoristic resultative does not provide a clear statal meaning (cf. Figure 2). The aspectual difference and the unclear internal correlation with the imperfective statal (present and past) may be the main reason why the construction with the copula in the aorist often does not form a part of the resultative-perfect gram.



Internal opposition NON-PAST : PAST
 Figure 1: Statal resultative – Correlation and opposition

The aoristic resultative shares with the present-statal the present time since it may provide implicational present meaning. It shares the past time pool with the past-statal since it stands in the past tense. It does not share the statal common pool (imperfectness) since its aspect is perfective (copula stands in the perfective aspect, cf. Figure 2). But the perfectness and the imperfectness may be also expressed by participles (cf. Polish where the statal meaning has completely disappeared and the whole aspectual marking is confined to prefix which was originally included in the participle).

In consequence, as far as the resultative is a pure statal the use of the copula in the aorist does not fit to that analytical statal gram (but when the statal-resultative becomes an actional category it may be possible to develop an aoristic perfect, cf. Albanian and Tocharian).

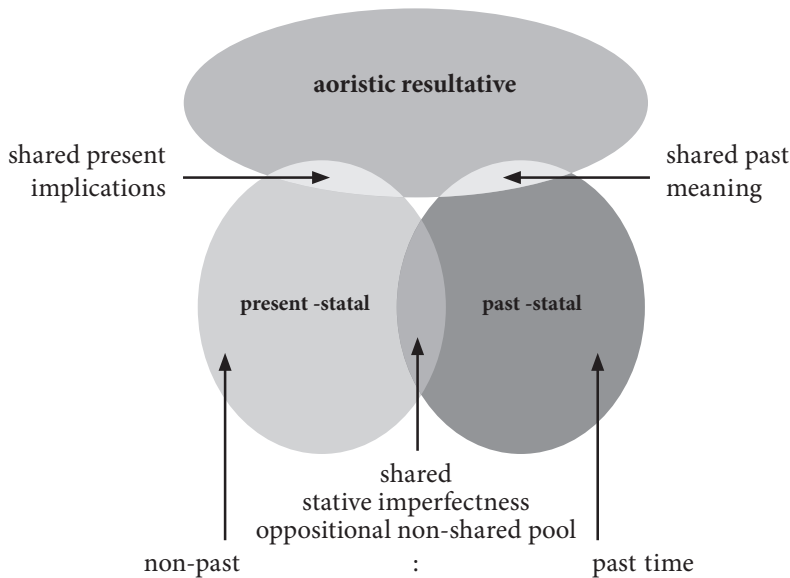


Figure 2: Statal resultative and aoristic resultative

In consequence, since there are some important semantic constraints on a statal aoristic resultative, it is quite improbable (though certainly not impossible) that a language would form such a construction. There are in fact two main tendencies: one is to create a clear and transparent semantic stative resultative (that will work against the use of the aoristic copula), and the other is to generalize a new analytical formation on all grammatical categories, like tenses and aspects (that will work in favor of the copula in the aorist). But there is also another formal constraint on the aoristic analytical resultative: in many languages (cf. Slavic) the copula verbs (*być* and *mieć*) do not formally occur in the aorist and one must use a suppletive (semantically corresponding) verb, i.e. *stać się* 'become' and *dostać* 'get'. This formal feature will also work against the analytical aoristic resultative since its form would be completely different from its imperfective counterparts.

1 The changes are however somewhat different, cf. Czech *byl jsem pil* < [[*byl̩ jesm̩*] *nesl̩*] < [[*nesl̩* [*byl̩ jesm̩*]], but Polish *niosłem był* < [[*nesl̩ jesm̩*] *byl̩*] < [[*nesl̩* [*byl̩ jesm̩*]].

2 The same phenomenon occurs in languages which are built on Ascending Time. The copula in the unmarked past tense (preterite) gives the pluperfect, cf. English *I had done*, or Icelandic *Ég hafði gert*.

REFERENCES

- Camaj, M. 1984. *Albanian grammar, with exercises, chrestomathy, and glossaries*, trans. L. Fox. Wiesbaden: Harrassowitz.
- Hewson, J. & V. Bubenik. 1997. *The tense and aspect in Indo-European languages: theory, typology, diachrony*. Amsterdam studies in the theory and history of linguistic science. Series IV. Current issues in linguistic theory. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Krause, W. & W. Thomas. 1960. *Tocharisches Elementarbuch*. Heidelberg: Carl Winter.
- Krause, W. 1952. *Westtocharische Grammatik*. Heidelberg: Carl Winter.
- Lunt, H. 1974. *Old Church Slavonic Grammar*. The Hague/Paris: Mouton.
- Mann, S.E. 1932. *A Short Albanian Grammar*. London: David Nutt.
- Nahtigal, R. 1961. *Die Slavischen Sprachen*. Wiesbaden: Otto Harrassowitz.
- Nandris, G. 1988. *Old Church Slavonic Grammar*. London: The Athlone Press.
- Rosenkranz, B. 1955. *Historische Laut- und Formlehre des Altebulgarischen*. `S-Gravenhage/Heidelberg: Mouton/Carl Winter.
- Schmalstieg, W. 1983. *An Introduction to Old Church Slavonic*. Columbus: Slavica Publishers.

SUMMARY

WHEN PERFECT MEETS AORIST. AORISTIC RESULTATIVE IN LANGUAGES BUILT ON DESCENDING TIME (TOCHARIAN, ALBANIAN AND SLAVIC)

Because of its implicational meaning and perfective aspect, the position of the aorist resultative is quite special in languages which are built on Descending

Time (Hewson & Bubenik 1997). Sometimes it functions as a perfect, sometimes as a pluperfect, and sometimes it acquires other meanings, for example conditional. It often does not form any resultative at all. This article is intended to answer the question, "What is the position of the aoristic resultative?", i.e. what is its relation to the perfect (auxiliary in the imperfective present) and to the pluperfect (auxiliary in the imperfective past)? In order to answer these questions, the author will analyze the taxis formation with the auxiliary in the present (imperfective present), imperfect (imperfective past) and aorist (perfective past) in three Indo-European families which are built on the representation of Descending Time, i.e. Tocharian, Albanian, and Slavic (Old Church Slavonic, Sorbian and especially Polish). By the comparative analysis it will be demonstrated that there are some semantic and formal constraints on forming the aoristic resultative in languages that are constructed on the representation of Descending Time. These constraints will explain why the aoristic resultative is an unstable category and acquires different meanings and uses.

KEYWORDS: historical linguistics, comparative linguistics, verb system, resultative, perfect, aspect, aorist, Tocharian, Albanian, Slavic.

prepress
graphic
print
design
postprocess



Grafički dizajn, prelom teksta, priprema
za štampu i štampa: knjiga, časopisa,
brošura, kalendara, letaka, vizit karti,
memoranduma, blokovske robe...

Štamparija SVELTO

11000 Beograd, Savski nasip 9a

Tel/fax: 011/21 66 853

mob: 063/241 959

svelto@infosky.net

www.svelto.co.yu

SOME EXAMPLES OF SERBIAN/ENGLISH BILINGUAL CODE- SWITCHING

1. INTRODUCTION

Code-switching is commonly approached in terms of two or more languages or language varieties used alternately in the course of a conversation. As a phenomenon which operates mainly against the background of full bilingualism, code-switching has inspired studies of both syntactic and sociolinguistic aspects of bilingual speech. Recently, there have been calls for filling the gap which these two traditions have left by insisting on the conversational dimension of code-switching (Auer 1998: 3). However, a common goal in all these approaches has been to determine whether code-switching is a language universal widely comparable, even for the most diverse combinations of languages.

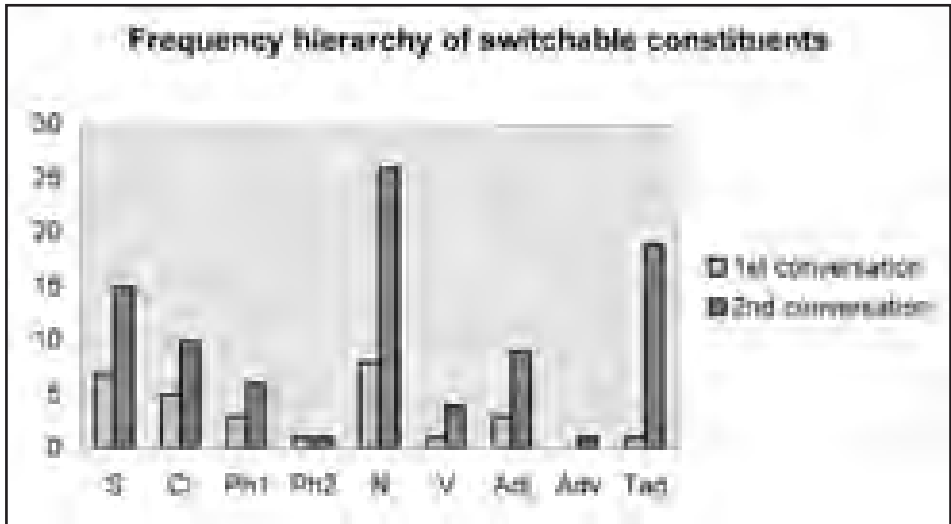
As a modest contribution to the ongoing discussion, this investigation looks into the language shifts occurring in two recorded 60-minute conversations involving bilingual speakers of English and Serbian, namely a brother (V.) and sister (K.) born in Serbia to an American mother and Serbian father (1st conversation), and a middle-aged woman (I.) born in Australia to Serbian parents who all moved to Serbia 16 years ago (2nd conversation). The participants were told that the aim of the recording was to collect metalinguistic data on bilingualism, that is, to learn *about* the phenomenon itself, rather than analyse its manifestation in their speech. Recorded in the informal settings of a Belgrade café (V. and K.) and a living room of the informant I's home, the conversations, therefore, started off as interviews in which the participants were asked about their use of the two languages and their attitudes towards them. However, these soon grew into relaxed chats about the informants' childhood memories, relationship with their parents, their friends and future plans, while much of the speech event in the second recording centred on the informant's daughter (the author's friend) currently living in Australia.

Instead of imposing external linguistic categories on the recorded material, the corpus was analysed with view to juxtaposing the findings with those reported in the examined literature. Following the example of Romaine (1995), the analysis of code-switching was dealt with from both grammatical/syntactic and discourse/pragmatic (conversational) perspectives.

2. SYNTACTIC ANALYSIS

Grammatical approach to code-switching addresses the question of where in discourse code-switching is most likely to occur and deals with syntactic and morphosyntactic constraints on intrasentential code-switching.

The analysis of the junctures at which shifts occurred in the two conversations revealed the following results:



S = Sentence; Cl = Clauses; Ph1 = Between phrases; Ph2 = Within phrases; N = Nouns; V = Verbs; Adj = Adjectives; Adv = Adverbs; Tag = Discourse markers

As can be seen in the chart, in both conversations nouns accounted for the largest proportion of switches.¹ According to Romaine (1995), one of the reasons why nouns are so frequently borrowed or code-switched is that they are relatively free of syntactic restrictions. In Serbian, however, they operate within a system of seven cases and make a distinction in gender and number. Being conditioned by the relationship to other words in a sentence, the choice of a noun form is far more complex in Serbian than in English, which may account for the fact that in 91.18% of cases, nouns were uttered in English as a shift from Serbian. Only in three instances Serbian nouns were used in otherwise English utterances:

- (1) K: We went to plac and the majstor came.
(house lot) – acc. (handyman) – nom.²
- (2) I: I'm going to the pijac.
(market)-accusative
- (3) I. (to her son): Is baba there?
(grandmother)-nominative

It is indicative to note that the switches occurred only at places where, according to Serbian grammar, nouns are either in their basic (nominative) form, or in accusative, which is in these cases, the same as the nominative form. In other words, Serbian nouns, which appear here without any inflectional morphemes, would take the same form if employed in the same positions in Serbian sentences of the same meaning and comparable structure.

Seen from the semantic perspective, the switches can be justified either by the non-existence of corresponding lexical equivalents in English (in 1), or by the practice of associating certain concepts with a particular contextual environment (in 2 and 3). For example, informant I. with English as a dominant language uses Serbian words to denote a concept which constitutes a part of her everyday life in Serbia (in 2). It can also be argued that the very notion of 'pijac' (market) has its different realisations depending on the culture within which it exists, which may account for the choice of the Serbian version in this particular case. This could lead us to identify the informant as "a co-ordinate bilingual, in whom the two language systems are kept distinct" (Bell 1976: 118). Finally, in (3) I. is talking to her son, who normally addresses his grandmother by using the Serbian word ('baba'), which triggers the switch in the informant's speech as well.

The following utterance is a good example of switches taking place in the opposite direction (Serbian to English) and involving single lexical items all belonging to different parts of speech (adjective, noun and verb):

I: Ona je...voli da je independent, a ne voli control...ona da nas contact.
(She is) (she likes being) (and she doesn't like) (she [likes] to contact us)

A closer look at the chart reveals that the number of switches between (1) sentences, (2) clauses, (3) phrases and (4) within phrases, decreases respectively in both cases which, if nouns are regarded as an exception, corresponds to the pattern which proposes that the higher the syntactic level of the constituent, the more likely it is to serve as a potential site for a switch.

It is also believed that idiomatic expressions cannot be broken because that would violate the speaker's feelings for what on syntactic or semantic grounds must be regarded as a single unit. However, the informant's utterance involving a fixed phrase:

I: On je stalno na call. (talking about her American cousin)
(He is always on)

runs counter to such a belief and could be put down to the dominant character of English in the informant who uses Serbian lexical items in the essentially English structures (on call).

Another syntactic restriction proposed as a universal says that an auxiliary and a main verb must be in the same language. In the following example, however, the rule is not applied.

I: Ona je počela jedan pre-school...ja sam bila *teaching*...
(She started one) (I had been)

Moving from the syntactic to morphological level, a good example of mixing *within* word boundaries is a word *čiketina* created by the informant K. Serbian makes lexical distinction between 'chicken as an animal' (pile) and 'chicken as a type of meat' (piletina = pile + derivational morpheme '-etina'). This case of 'over-differentiation' in Serbian leads the informant to combine the English word with the Serbian derivational suffix '-etina' to mark the distinction in meaning. The word 'chicken', which serves as a root morpheme ('čike'), is in terms of phonology easily transferred to the Serbian language as its phonemes constitute a part of Serbian phonemic inventory as well. The practice, therefore, complies with the so-called 'free morpheme constraint' which predicts that a switch may not occur between a bound morpheme and a lexical form unless the lexical form can be phonologically integrated into the language of the morpheme.

According to Hoffmann (1991: 103), such "idiosyncratic linguistic creations are not the result of either interference or borrowing".

3. CONVERSATION ANALYSIS

Another approach to analysing shifts occurring in the speech of bilinguals is to look at code-switching as a discourse mode – a communicative option which is available to a bilingual member of a speech community on much the same basis as switching between styles or dialects is an option for the monolingual speaker. The analysis in this section, therefore, deals with the questions of why and in what contexts cases of code-switching arise.

Shifts noted in the two recorded conversations are treated as 'conversational, non-situational code-switching' (Wei 1998: 156), since in each case the setting and interlocutors remained the same. In other words, switches were motivated by factors within the conversation itself. This also includes 'metaphorical' code-switching (Gardner-Chloros 1997: 361) where a shift carries a particular evocative purpose such as speaking about a place in the language which is used there.

In both conversations Serbian was dominantly used, although it could be contended that the informants had different reasons for such a choice. For the bilingual brother and sister who, having lived in Serbia all their lives, use English mainly when talking to their American mother and mainly Serbian when talking to each other, this was a logical option. Most switches from Serbian to English (especially on an inter-sentential level) were instances of the above-mentioned metaphorical code-switching occasioned by the introduction of topics such as their mother, America (e.g. their trips to America, their American relatives) and their foreign friends. According to Hoffmann (1991: 115), talking about a particular topic may cause a switch, because "certain items trigger off various connotations which are linked to experiences in a particular language".

On the other hand, informant I., who lived in a Serbian family in Australia mainly as a 'receptive bilingual' (Baetens Beardsmore 1986: 16) (she mentions how her father talked to her in Serbian and she responded in English) and then moved to Serbia 16 years ago, but still predominantly uses English (at home, at work), probably chooses Serbian as a frame for the conversation out of consideration for

her interlocutor (the author of the paper), who, although a 'secondary' Serbian-English bilingual (Hoffmann 1991: 19), is a Serbian native speaker.

The following examples will be analysed in an attempt to identify various functions of language alternation:

- (1) K: I ja ovako pogledam i kažem: 'But I think I know you, either I looked at the
(And I look at her like this and say)
- (2) pictures very much ili '...baš neke slike smo...sam gledala odakle su se oni upoznali
(or...We...I looked at some pictures of where they had met
- (3) *u neki kamp 'or I met you in person'...I ja ovako...I posle nekoliko minuta ukapiram
(in a [some] camp) And then I...And after several minutes I realise

Talking about the conversation she had with a friend from England the previous night, informant K. shifts to English in quoting her own words. It is generally agreed that one of the most common discourse functions of code-switching is to make a distinction between direct and reported speech. In this case the switch is somewhat expected since K. repeats verbatim what she actually said to her friend in English. The next example, however, is different in that respect:

K.: ...and I say to her 'Alisa, bre...'
(hey, Alice)...

Having previously claimed that both her brothers and she speak English when talking to their mother, she, nevertheless, switches to Serbian when quoting how she addressed her on one occasion by using the Serbian version of her mother's name (Alice → Alisa) and a typical Serbian interjection 'bre' which serves to emphasise the message. This is in keeping with Romaine's view that it is often "the switch itself which is significant, rather than the accuracy of the representation of the reported speech with respect to its linguistic form" (1995: 162). Rather than serving to preserve the original language, in some cases of quoting it represents a marked choice used to achieve an aesthetic effect, or in our case possibly, a humorous one.

A confirmation for this can also be found in line (2) when K. uses the Serbian conjunction 'ili' (or) although still quoting the English girl's words. Appearing at a clause boundary, it is also a good example of inter-sentential switching. The direct quotation is then interrupted by a brief digression in Serbian in which the informant first reiterates what she has previously said in English and then offers additional information, so that the function of the switch is both to clarify and further qualify the message.

It is also of interest to note the informant's use of the ungrammatical form *`u neki kamp` as opposed to `u nekom kampu` (in a/some camp) as an illustration of interference reinforced by the presence of a loanword `kamp` adapted from English and orthographically and phonologically assimilated into Serbian. Namely, a pronoun `neki` (which has a function of the English indefinite article) and a noun `kamp` (camp) take a locative form in Serbian (`nekom

kampu') when preceded by a preposition 'u' (in). Clearly influenced by the English equivalent, the informant uses the incorrect accusative/ (nominative) form of the noun ('kamp') which triggers the use of the same incorrect case-form of the preceding pronoun.

A similar example follows:

I: I sad je ono svaki dan...trči, ide jogging, ide kickboxing, šta jos radi...
pliva...
(And now, like, every day she) (goes) (goes) (what else...[she] swims...)

The loanwords 'džoging' (jogging) and 'kikboksing' (kickboxing) are used in Serbian within the structure:

verb 'to go' (ići) + preposition 'on' (na) + jogging/ kickboxing (džoging, kikboksing)

The informant, nevertheless, applies English syntactic rules in forming these verb phrases (to go jogging; to go kickboxing).

Discussing the current situation in Serbia's higher education and the students' attitude to their studies, I. says:

(1) Ali ako oni njima kažu: 'Look, ako je four year degree, imaš five, six years
(But if they tell them) (if (it) is) (you have)

(2) maximum', neće više.
(they' ll stop [behaving like that])

Again, the switch occurs to mark a quotation which, contrary to expectations (Serbian context), starts off in English. However, if we accept the criteria proposed by various researchers that the language of the verb must be the base (Romaine 1995: 145), (Serbian in this case), we can then attribute the shift to the use of a discourse marker 'look' and to the informant's general inclination to use English tags and exclamations as discourse markers (See the chart).

I: Goodness, što je doterana i muscly!
(how smart-[looking] and muscly she is!)

I: I know, zato što je moj rođak u Australiji...
(because my cousin in Australia...)

Other discourse markers used by the informant include: 'Yeah' and 'Okay' (agreement), 'Oh' (realising new information), 'Oh, my god/ goodness!', 'Crazy!' and 'Gee!' (surprise, astonishment). Serbian markers were rare, but it was noted that when they *were* used ('tako da' (~and so) – twice; 'kao' (like) – twice and 'ono' (like) – once)

the surrounding discourse also took place in Serbian, so that, unlike the English ones, these were not used to highlight the contrast between the discourse and its frame of markers.

At the macro-level, the informants' Serbian/English bilingualism is a rather rare phenomenon in a predominantly monolingual Serbian society, which was, moreover, isolated from the rest of the world for more than a decade. In such circumstances, it is usually only in their family circles that their repertoires can be fully exploited and that they can call on resources from each of the available codes and on strategies for switching between them. On the other hand, forced to stay within a single code in contacts with other members of the monolingual community, their communicative competence seems less rich than it actually is.

4. CONCLUSION

To conclude, the investigation into the nature of code-switching based on two bilingual conversations and undertaken in relation to different levels of grammatical and discourse approaches, showed a varying degree of agreement with the results reported in the examined literature, particularly in the field of linguistic analysis. Numerous variables which have to be taken into consideration when studying bilingual speech (type of bilingualism, setting, interlocutor, topic, attitudes to bilingualism, to name some), an enormous number of possible language combinations and various degrees of disparity between their grammatical structures, all render the formulation of general rules a daunting task. These, however, serve as a helpful frame for further studies and it is the exceptions that should be identified, interpreted and looked into with special care.

1 A distinction is sometimes made between mixing and switching by referring to code-switches as language changes occurring across phrase or sentence boundaries, whereas code-mixes take place within sentences and usually involve single lexical items. The term 'switch' will be used here in both cases, following the example of Romaine (1995), Hoffmann (1991) and Baetens Beardsmore (1986).

2 A morpheme-by-morpheme translation was considered unnecessary for the examples chosen, so that only glosses (translations) into conversational English are provided throughout the paper.

REFERENCES

- Auer, P. 1998. Bilingual Conversation Revisited. In P. Auer (ed.) *Code-Switching in Conversation: Language, Interaction and Identity*. London and New York: Routledge, 1-24.
- Baetens Beardsmore, H. 1986. *Bilingualism: Basic Principles*. Second edition. Avon: Multilingual Matters Ltd.
- Bell, R. T. 1976. *Sociolinguistics: Goals, Approaches and Problems*. London: Batsford.
- Gardner-Chloros, P. 1997. Code-switching: Language Selection in Three Strasbourg Department Stores. In N. Coupland and A. Jaworski (eds.) *Sociolinguistics: A Reader and Coursebook*. Houndmills, New York: Palgrave, 361-375.
- Hoffmann, C. 1991. *An Introduction to Bilingualism*. London: Longman.
- Romaine, S. 1995. *Bilingualism*. Second edition. Oxford: Blackwell.
- Wei, L. 1998. The 'Why' and 'How' Questions in the Analysis of Conversational Code-Switching. In P. Auer (ed.) *Code-Switching in Conversation: Language, Interaction and Identity*. London and New York: Routledge, 156-176.

SUMMARY

SOME EXAMPLES OF SERBIAN/ENGLISH BILINGUAL CODE-SWITCHING

The aim of this paper is to analyse bilingual code-switching from a corpus of two recorded 60-minute conversations involving Serbian/English bilingual speakers. In order to determine a level of agreement with the findings of various authors who propose universally applicable `rules` of code-switching, the paper starts off with a syntactic analysis of the material with occasional notes on semantic and morphological aspects of switchable constituents, and moves to a more conversational approach to examine the functions of code-switching. Although established general rules prove to be a helpful framework for the investigation, deviations from these are identified and interpreted throughout the paper.

KEYWORDS: code-switching, bilingualism, syntactic restrictions, conversation analysis.

OPŠTE KARAKTERISTIKE HIBERNOENGLESKOG

Varijitet engleskog koji se govori u Irskoj u novije vreme dobija naziv *hibernoengleski* (*Hiberno-English*). Iako se za ovaj varijetet često koristi i termin *irski engleski* (*Irish English*), kao i još neki srodni, npr. *Anglo-Irish*, za potrebe ovog teksta korišćićemo naziv hibernoengleski, odnosno skraćenicu HE. Rad je pisan bez velikih naučnih pretenzija, odnosno s namerom da u kratkim i opštim crtama opiše ovaj varijetet i tako ga približi čitaocima koji su zainteresovani za varijetete engleskog jezika. Nažalost, zbog ograničenog prostora, ovde ne možemo dublje ući u karakteristike HE i svega onoga što je bitno za njegov detaljan opis.

1. ISTORIJAT

Današnji irski varijetet (HE) nastao je iz interakcije irskog jezika, tadašnjeg engleskog i donekle od škotskih varijeteta engleskog jezika. Ipak, kako navode neki relevantni autori (Gramley & Pätzold 2003: 240), za formiranje današnjeg HE najbitniji su govori koji potiču iz Engleske. Može se konstatovati da engleski dolazi u Irsku u XII veku. U tom periodu iz Engleske stižu normanski osvajači, koji donose francuski i engleski jezik, mada se francuski, kao nebitan, relativno kratko održao. Ipak, jači uticaj engleskog jezika osetiće se nekoliko vekova kasnije, odnosno u XVI i naročito XVII veku, kada veliki broj stanovnika Britanije pristiže u Irsku u sklopu politike Henrija VIII, koji je želeo da Irska potpuno potpadne pod englesku vlast. Glavna odlika ove politike sastojala se u oduzimanju zemlje Ircima i dodeljivanju poseda Englezima, koji su u Irskoj stvarali tzv. plantaže. Novi naseljenici, koji su uglavnom došli iz Škotske, potiskivali su domaće stanovništvo sa severa na jug. Iako je tada irski jezik i dalje bio široko rasprostranjen, bitna je činjenica da Irci praktično gube domaću elitu, a starom društvenom uređenju zadat je poslednji udarac (Hogan 1927/1970: 52). Iako irski počinje polako da opada, prema podacima koje navodi Filpula (Filppula 1999: 7), irski se obilato koristio za širenje protestantizma, a u XVIII veku njime se služilo oko dve trećine stanovništva, dok je pred kraj tog veka bar polovina stanovništva znala samo irski ili ga je najradije koristila u svakodnevnoj komunikaciji. Na istom mestu ovaj autor navodi druge izvore prema kojima je tek polovinom XVIII veka irski počeo da se sve manje koristi među domaćim stanovništvom. Otrprike na samom početku XIX veka, engleski počinje da jače potiskuje jezik domaćeg stanovništva, pa se ovaj period uzima kao ključni za nestanak irskog i razvoj HE. Ovo se može

povezati i sa činjenicom da je Irska formalno postala deo Ujedinjenog Kraljevstva 1801. godine i engleski postaje institucionalizovan. Vlasti otvoreno nameću engleski i pokušavaju da iskorene irski, a decu u školama čak i kažnjavaju ukoliko progovore na svom maternjem jeziku. Već sredinom veka engleski je postao toliko dominantan da je domaće stanovništvo i kod kuće izbegavalo da govori irski. Iako je danas to prvi zvanični jezik Republike Irske, veoma mali broj Iraca ga koristi kao prvi jezik.

Kao što je slučaj i sa mnogim drugim jezicima, za HE ne može se reći da je homogen, ali postoje neke opšte karakteristike koje će biti navedene u daljem tekstu.

2. IZGOVOR

Za poređenje izgovora HE korišćićemo RP (Received Pronunciation), standardni opšteprihvaćeni izgovor engleskog jezika.

U sledećoj tabeli date su najopštije i najčešće razlike.

HE	RP	PRIMER	NAPOMENA
e:	i:	<i>key</i>	
əɪ	ɔɪ	<i>join</i>	najčešće na jugu
o:	əʊ	<i>boat</i>	
ɔɪ, əɪ	aɪ	<i>night</i>	
t	θ ¹	<i>thin</i>	v. fusnotu
d	ð	<i>this</i>	u nekim dijalektima /ð/ se očuvalo
[l]	[ɫ]	<i>elephant</i>	nije nikada velarizovano u HE
ʃ	s	<i>stop</i>	obično ispred /t, n, l/

Od ostalih karakteristika možemo izdvojiti i sledeće:

- /ʊ/ se izgovara umesto /ʌ/ u rečima kao što su *but* ili *cut*;
- [ɛɪ]-[ɪɪ]-[ʌɪ] postoji kao opozicija (naspram /ɜ:/ u RP), a mogu se čuti u rečima koje tu nekadašnju razliku reflektuju u pravopisu, kao npr. *herd*, *bird*, *curd*;
- /ʌʊ/ i /ɛɪ/ uz izvesne varijacije mogu se čuti u govoru Dablina;
- /e/ se skoro izjednačilo sa /ɪ/ u govoru Korke i okoline, najčešće ispred nazala;
- /oɪ/ i /ɔɪ/ se razlikuju u rečima kao što su *hoarse* i *horse*;
- /r/ se uvek izgovara, bez obzira na poziciju, što nije slučaj sa RP;
- /w/ i /ʌ/ se razlikuju u rečima kao što su *wine* i *whine*;
- /k/ i /g/ imaju različite alofone u odnosu na RP, pa se u rečima kao npr. *car* ili *garden* izgovaraju sa [k^h] odnosno [g^h], što je uslovljeno vokalom koji im sledi;
- /t/ se uglavnom izgovara kao frikativ ukoliko se nađe uz /s/ i /ʃ/, ako je pred vokalom ili na kraju reči; u nekim dijalektima se spoj /tj/ izgovara kao /k/, tako da se *fortune* izgovara kao /^hforku:n/

- /h/ se ponekad izgovara na kraju reči koje se završavaju nekim konsonantima, kao npr. u *McGrath* /mə'g.ræh/;
- /w/ se često realizuje kao zvučni bilabijalni frikativ [β];
- epenteza postoji u rečima kao što su *film* ['fɪləm] ili *forum* ['fɔ.rəm], tj. kada se neki konsonant nađe ispred /m/.

Jednu od takođe bitnih razlika na fonološkom nivou predstavlja akcentovanje. Kao jednu od najbitnijih osobina Kristal (Crystal 2003: 337) navodi pomeranje akcenta, pri čemu primarni dolazi kasnije nego u RP, a kao ilustrativne primere navodi *triangle*, *safeguard* i *diagnose*. Na istom mestu ovaj autor navodi i da se akcentat pomera kod glagolskih sufiksa u rečima sa tri i više sloga, kao *educate*, *advertise* ili *prosecute*, kao i u oblicima *educating* ili *complicated*, koji sadrže flektivne sufikse. Kristal spominje i višesložne imenice u kojima slog kome sledi više konsonanata teži da privuče akcentat, a kao primere navodimo *orchestra*, *discipline* i *character*.

3. GRAMATIKA

Kako navodi Filpula (Filppula 1999: 13), u izgovoru i vokabularu (što naročito važi za jug), vidljivi su uticaji irskog jezika, kao i starijih varijeteta engleskog. Međutim, kada govorimo o gramatici, sintaksi i idiomu, najjači je uticaj irskog, iako je taj jezik ograničen na veoma mali broj izvornih govornika. Neki autori osporavaju ovu tvrdnju, pa se često može naći i načelna podrška popularnom tumačenju da je HE mešavina šekspirovskog engleskog i irskog jezika kakvim je govorilo domaće plemstvo. Haris (Harris 1993: 140) pak smatra da su za razvoj HE bitniji rani savremeni engleski (Early Modern English) i varijeteti engleskog koji su se govorili u Škotskoj. Bilo kako bilo, usled nedostatka dovoljno preciznih podataka iz tog doba teško je dati konačan sud o najbitnijem uticaju, ali je neosporno da je keltski element odigrao veoma bitnu ulogu.

Pri analizi morfoloških osobenosti HE navešćemo samo najkarakterističnije crte, jer bi iscrpniji prikaz zahtevao i opis više dijalekata. Primere koje ćemo navesti preuzeti su uglavnom od Filpule i sa više irskih foruma na internetu, a rečenice u kojima su dati po potrebi su skraćivane.

Ukoliko počnemo od kategorije množine, lako se može primetiti da se glagolski oblik jednine često slaže sa imenicama u množini, i to najčešće onim koje označavaju količinu. Rečenica *A hundred mile is as much as I ever went round from where I am* sasvim je prihvatljiva za govornika HE. Osim toga, lična zamenica *you* ima oblik *yous/youse* ukoliko govornik govori o više osoba. Brojive imenice upotrebljene u množini mogu se koristiti u generičkom značenju češće nego u ostalim varijetetima, i to u kombinaciji sa određenim članom, npr. *He hates the women*. Imenice ponekad čuvaju i sufikse iz irskog, pa se i danas može primetiti upotreba deminutivnog sufiksa *-een*, izvorno *-ín*, kao npr. u *girleen*. U imeničkoj grupi možemo izdvojiti i oblik *them*, koji se ne koristi uvek kao u standardnom engleskom, već može biti determinator (...*who live in them houses...*) ili demonstrativni pridev (...*them were the old letters...*), a javlja se i kao objekatski padež zamenice *they*. Zatim, upotreba određenog člana često se razlikuje od norme

u standardnom engleskom. Iako smo već pomenuli jedan slučaj, tj. kada se koristi sa imenicom u množini u generičkom značenju, to je samo jedna od velikog broja situacija gde se član koristi na drugačiji način. U daljem tekstu navešćemo još nekoliko primera i dati objašnjenja.

The most of the farms were three cows and four.

... and the both of them is dead. (uz *most, both, half, all* i sl.)

The one fortune might change six times in the one year. But the two parishes were the one, one time. (uz brojeve *one* i *two*, koji imaju značenje 'jedan te isti' odnosno 'oba')

They had to drop the Irish and learn English in schools.

... teacher of the history... (ponekad uz nazive jezika ili nekih nauka).

U nestandardnu upotrebu člana možemo ubrojati i njegovu povremenu upotrebu uz delove tela, članove porodice (umesto *his/her, my* itd.), dane u nedelji, praznike, ime sa titulom (*the Mr. Jones*, ali bez emfaze), nekim izrazima (*go to the work*) itd. Iako Filpula na više mesta navodi izvesne paralele sa ostalim varijetetima engleskog, naglašava da je upotreba određenog člana u HE veoma slična sa upotrebom odgovarajućeg elementa u irskom.

Pored člana, i povratne zamenice imaju izvesnih osobenosti:

Well, I wouldn't know now. Could yourself imagine they would?

I'm sure, it's about seventy-one years. Even if i'm wrong itself, what matter?

Iako je teško naći pravi razlog za ovakvu upotrebu povratnih zamenica, najčešće se dovode u vezu sa irskom emfatičnom zamenicom *féin*, koja se najčešće upotrebljavala u sličnim irskim konstrukcijama.

Glagolska grupa takođe pokazuje različitosti u odnosu na standardni engleski. U daljem tekstu ćemo takođe navesti samo najčešće glagolske oblike gde se takve razlike vide. Kao najkarakterističnije mnogi autori izdvajaju upotrebu perfekta u HE, za čiju ćemo ilustraciju opet krenuti od nekoliko primera. Za ove oblike perfekta koristićemo klasifikaciju i terminologiju kakve koristi Filpula (Filppula 1993: 90)

- (1) *Were you ever in Kenmare?* = *have you ever been* (neodređeni anteriorni perfekat)
- (2a) *A man is after being shot in the street.* = *has been* ('after'-perfekat)
- (2b) *He was only after getting a new job.* = *had just got* (isto)
- (3) *They are fighting out ten years in the North for an all-Ireland republic.* = *have been fighting* (perfekat 'proširene sadašnjosti')
- (4) *All the tourists are gone back now.* = *have gone* ('be'-perfekat)
- (5) *I have it forgot* = *I have forgotten it.* (perfekat sa medijalnim objektom)

Kristal (Crystal 2003: 338) kao jednu od najbitnijih razlika navodi češću upotrebu progresiva nego što je to karakteristično za engleski, odnosno često se javlja uz glagole koji se gotovo nikada ne koriste u progresivnom obliku:

Who **is** this car **belonging** to?

Još jedna veoma upadljiva karakteristika HE je i perifrastično *do*, koje se javlja u tri oblika, i to *do* sa glavnim glagolom (1), kombinacija *do* i *be* (2) i *do be* sa participom (3):

- (1) *Two lorries of them* [i.e. turf] *now in the year we do burn.* (do+V)
- (2) *I do be sorry now.* (do be)
- (3) *He does be writing.* (do be+V-ing)

Kada odgovaraju na pitanja čiji odgovor može biti obično 'da' ili 'ne' (*yes/no questions*), govornici HE umeju da odgovore celom klauzom. Tako, na primer, odgovor na pitanje *Didn't you like that book?* može biti *I don't*, a u slučajevima potvrđivanja pretpostavke, odgovor će biti identičan početku pitanja:

He is the teacher? – **He is.**

He doesn't own that house? – **He doesn't.**

Razlog za ovu pojavu može se pripisati jezičkom supstratu više nego u drugim slučajevima. Mnoge knjige u kojima se opisuje irski jezik navode kao kuriozitet da u irskom ne postoje reči koje su pravi ekvivalenti za 'da' ili 'ne' i da se prilikom takvih odgovora koriste konstrukcije paralelne sa onim navedenim u primerima (otprilike kao naše 'jesam'/'nisam', 'hoću'/'neću' i sl.)

Prilikom navođenja pitanja gubi se veznici *if* i *whether*, odnosno inverzija, pa su u HE česte rečenice kao *Ask him does he want his dinner* ili *Did he tell you how did he do it?*

Kao poslednju stavku ovog poglavlja možemo navesti i nešto drugačiju upotrebu predloga, koja je takođe uslovljena uticajem irskog. Za HE je karakteristično da se, recimo pripadnost iskazuje pomoću *by*, npr. *a custom by them* odgovara standardnom *their custom*, *in* se koristi za mnogo širi spektar mesnih značenja ili ponekad umesto *there* (npr. *Who's in it?* umesto *Who's there?*), *with* se može koristiti umesto *for* kada se govori o trajanju radnje (*He is buried with years* umesto *He has been buried for years*) itd. Iako je broj primera relativno mali, na osnovu njih, kao i primera iz ostalih izvora, može se zaključiti da HE ima drugačiju konceptualizaciju nekih segmenata vremena i prostora, a gotovo svi autori priznaju da je irski uticao na upotrebu predloga različitu od one u standardnom jeziku. Ipak, mora se navesti i to da izmenjena upotreba predloga ima više dodirnih tačaka sa njihovom upotrebom u ostalim dijalektima engleskog.

4. VOKABULAR

Vokabular HE može se ukratko predstaviti navođenjem nekoliko reči i idioma specifičnih za ovaj varijetet. Pošto nam je na raspolaganju mali prostor, navešćemo samo najkarakterističnije reči, i to podeljene na nekoliko grupa:

a) Reči koje se odnose na lokalne institucije:

Taoiseach (titula predsednika vlade), *Garda* ('policija')

- b) Reči opšteg leksičkog fonda specifične za HE, najčešće irskog porekla: *bowsey* ('pijanac'), *chiseler* ('dete', Dablin), *craic* ('prijatan razgovor, užitek'), *culchie* ('seljak', pogrdno), *dingen* ('veoma dobro'), *mot* ('devojka', umesto engleskog *girl-friend*), *tayto* ('čips'), *omadhaun* ('budala'), *banjax* ('upropastiti, polomiti'), *shamrock* ('detelina'), *flesher* ('mesar')
- c) Reči koje se koriste umesto standardnih engleskih ili imaju drugačije značenje od njih:
deadly ('super'), *tin* ('konzerva'), *minerals* ('bezalkoholna pića'), *cog* ('varati na ispitu'), *rake* ('velika količina'), *footpath* ('trotoar'), *handy* ('odlično, sjajno'), *meet* ('poljubiti'), *runners* (sportske patike), *hot press* (ormar za sušenje veša), *sláinte* ('živeli', na zdravicama), *yoyo* (evro, u slengu).

Zanimljivo je pomenuti i da se u HE često koriste i veoma maštovita poređenja: *as often as fingers and toes*, *as sharp a tongue as would shave a mouse*, *as scarce as a hen's teeth*, *as sick as a small hospital*, *as useful as a cigarette lighter on a motorbike* i dr.

Govornici HE u slengu koriste i specifične izraze koji se rimuju sa rečju na koju se odnose (*rhyming slang*). Iako se kao primer za sleng zasnovan na rimi najčešće navodi kokni, koji se govori u Londonu i okolini, ovo je bitna karakteristika i HE. Kao najzanimljivije primere navešćemo sledeće:

Arab's knees: keys ('ključevi')

Bill Murray: curry ('kari')

bucket of dirt: shirt ('košulja')

chicken's hash: cash ('gotovina')

Daniel Day (Lewis): luás /'lu:əs/ (dablinski sistem lakog metroa, odnosno tramvaja)

dog and bone: phone ('telefon')

Nat King (Cole): dole ('socijalna pomoć')

skin and blister: sister ('sestra')

sore finger: salt and vinegar ('so i sirće', obično u kineskom restoranu brze hrane)

5. ZAVRŠNA REČ

U ovom radu pokušali smo da u kratkim crtama predstavimo HE. Ipak, ovaj zadatak nije toliko jednostavan koliko se to čini na prvi pogled. U današnjem svetu jezik se menja brže nego što je to bio slučaj u prošlosti, jer su migracije sve češće, elektronski mediji su prisutni u skoro svakom domu, a zemlje engleskog govornog područja u kojima je filmska i TV industrija najjača (pre svega SAD i u nešto manjoj meri Velika Britanija) na globalnom nivou utiču na promene u engleskom jeziku. Narodni jezik polako se povlači pred sve jačim uplivom standarda i slenga, dok se sleng menja brže nego što se može valjano zabeležiti i proučiti. Iako se neke od navedenih karakteristika već polako gube u savremenom HE, i dalje su dovoljno reprezentativne da bismo ih naveli kao najbitnije.

1 Postoje podaci i da se /θ/ i /ð/ realizuju na različite načine od /t/ i /d/, što znači izvorni govornici HE osećaju razliku. Ove dve foneme, dakle /θ/ i /ð/, izgovaraju se kao dentalno /t/ odnosno /d/, dok se „pravo” /t/ i /d/ izgovaraju kao alveolari. (Gramley & Pätzold 2003:243)

LITERATURA

- Crystal, D. 2003. *The Cambridge Encyclopedia of the English Language*. Second Edition. Cambridge: Cambridge University Press.
- Filppula, M. 1999. *The Grammar of Irish English: Language in Hibernian Style*. New York: Routledge.
- Gramley, S. & K.M. Pätzold. 2003. *A Survey of Modern English*. New York: Routledge.
- Harris, J. 1993. The grammar of Irish English. In J. Milroy and L. Milroy (eds.) *Real English: The Grammar of English Dialects in the British Isles*. London: Longman.
- Hogan, J.J. 1927/1970. *The English language in Ireland*. College Park, MD: McGrath Publishing Company.

SUMMARY

GENERAL FEATURES OF HIBERNO-ENGLISH

This paper gives an outline of Hiberno-English, starting with its historical background and the most prominent features which distinguish it from other varieties of English. I briefly described its pronunciation, morphology, syntax and vocabulary, i.e. features common to all regional subvarieties, and every feature is followed by at least one contextualized example. Even though Hiberno-English is gradually changing towards British and American standards and slang, it manages to preserve its uniqueness.

CALL FOR PAPERS

University of Montenegro
Faculty of Philosophy, Nikšić
Department of English Language and Literature

announces

THE FOURTH INTERNATIONAL CONFERENCE ON ANGLO-AMERICAN STUDIES

on the broad topic of

THE BORDERS OF CONVENTION

to be held at the Faculty of Philosophy, Nikšić,
Montenegro
October 30 – November 1, 2008.

We invite scholars to submit proposals dealing with conventions in language, literature, teaching, and culture in general, as well as the phenomena of making, bordering, or breaking the conventions. The proposal must include name of presenter, title of paper, brief abstract (not exceeding 300 words) in Word format, along with presenter's CV (not longer than one page). Deadline for the submission of abstracts is June 1, 2008. Abstracts on language and methodology should be sent to Aleksandra Nikčević-Batrićević, alexmontenegro@cg.yu, while the abstracts on literature and culture should be sent to Marija Knežević, marijak@cg.yu.

The selected papers based on the in-depth research of the given topic, will be published by the Faculty of Philosophy, Nikšić.

For further information contact:

Marija Knežević or Aleksandra Nikčević-Batrićević
(marijak@cg.yu) (alexmontenegro@cg.yu)

Organizing Committee:

Marija Knežević, Ph. D, University of Montenegro
Aleksandra Nikčević-Batrićević, M.A, University of Montenegro
Bojka Đukanović, Ph. D, University of Montenegro
Biljana Milatović, Ph. D, University of Montenegro
Peter Preston, Ph. D, Nottingham University

FALSE COGNATES:

A MINEFIELD FOR ALGERIAN NON-PROFESSIONAL TRANSLATORS

Since Algeria got its independence from the French back in 1962, the successive Algerian Governments have been making a great deal of efforts to try to arabize the Algerian administration. This is well reflected in the series of laws that have been enacted over the last couple of decades which aimed at the promotion of the Arabic language among the Algerian citizens. Probably the most famous one is Act 91-05, which was later modified and complemented by Act 96-30. The latter provides that all administrative correspondence should be in Arabic, and that those who fail to abide by this law would be fined between AD 1,000 and AD 5,000. Nevertheless, to this day, there are still official papers being issued in French, as well as administrative correspondence being conducted in French. Just go to any company, be it state-owned or private, look at the bulletin board and you will see memoranda written, most of the time, in French rather than in Arabic. This reflects how strong the impact of more-than-a-century long French colonialism was on the Algerian people.

It was in the course of my teaching of Applied Translation module at the UFC (Université de la Formation Continue in Algeria), English Section, that I realised the fact that the French language is still enjoying a predominant place amongst the Algerians. In fact, in this module, students are required to translate texts (most of the time legal texts) from and into English, and the choice of the other language is left open to them, that is, either Arabic or French. Out of 91 students (second as well as third year students) only 3 students opted for Arabic, whereas 88 students opted for French. The only explanation I could give to myself as to this overwhelming tendency to use French rather than Arabic is that it is easier to translate between French and English, due to the fact that these two languages use identical scripts, whereas Arabic uses a different one. Be that as it may, through the translating practice, I noticed that these students were collectively misled by the French-English 'false friends'. So, what are "false friends" then?

Linguists usually use the term "false friends" to refer to those words that exist in two different languages using the same scripts, such as English and French, and which are spelt similarly but have different meanings, such as the English word "actually" and the French word "actuellement". The latter words have totally different meanings, despite the fact that they look alike. As a result, this can cause confusion, as confirmed by Ballard, who talks about "...des interferences qui s'établissent dans le cerveau sous l'effet du principe d'analogie" (1994 : 37).

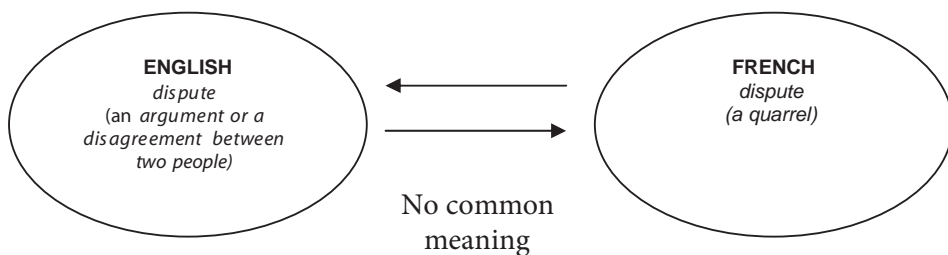
On the other hand, Granger and Swallow use a different terminology to refer to this sort of confusion. They use the term "deceptive cognates" to designate those "pairs of words which are etymologically related, similar in form but semantically divergent" (Granger & Swallow 1988: 67).

This difference in meaning despite the likeness of the words in both languages can be attributed to the fact that after being borrowed from the Latin and Greek languages, these words developed differently (Sheen 1995).

As part of my module, namely Applied Translation, a set of legal texts containing legal terminology was assigned to the students in order to translate into French or English. While correcting their translations, the first thing that struck me was the fact that all of them fell into the trap of 'false friends'.

A false friend may be **lexical** as well as **grammatical**. The former is more frequent and more troublesome than the latter as it affects meaning. In fact, when the Algerian learner is faced with a new vocabulary that has its look-alike in French, he then tends to learn it with its French meaning. For instance the word "pain" in English has its false friend "pain" in French, yet the latter means "bread" instead of "ache". As we are concerned with legal translation in this article, illustrations will be restricted to the terminology that is frequently encountered in legal texts.

Lexical false friends can be classified under two major groups: *absolute* and *partial*. Absolute false friends, or **totally deceptive cognates**, as Granger and Swallow (1988) refer to them, tend to cause less confusion when compared to partial false friends. This is due to the fact that the former are those cognates which are completely different at the semantic level and have no common meaning. Using the description of this group of lexical false friends proposed by Sheen (1995), we can draw two circles representing the semantic field of each cognate. These two circles are separate from each other, hence they share no common meaning, as the following diagram for the cognates of the French "dispute" and the English "dispute" illustrates:



Thus, as depicted in the diagram above, "dispute" in English means an "argument or a disagreement between two people", and its exact translation in French is not "dispute (Fr)" but "litige".

Another example fitting in this category of false friends is the word "officious" (Eng.) and "officieux" (Fr). Whereas in English the word "officious" is an

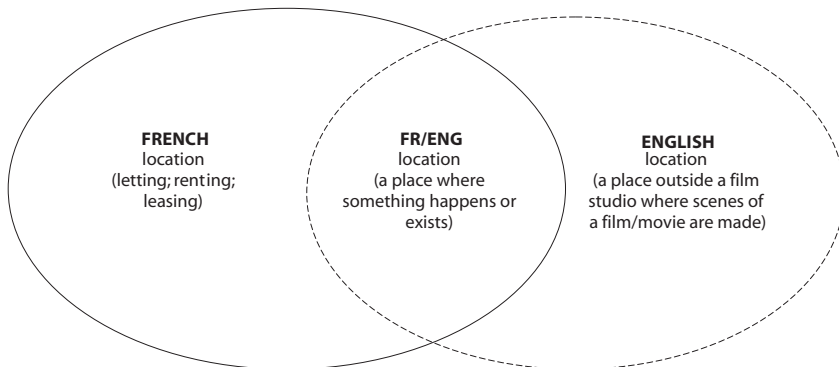
adjective that is used to indicate the quality of being "too ready to tell people what to do or to use the power one has to give orders", in French, the word "officieux" means "unofficial".

Also, one can be misled by the French word "recours" and the English word "recourse". In French, "recours" means an "appeal", that is, a formal request to a court of law for a judgment to be changed. Yet, in English, the word "recourse" means "the fact of having to, or being able to, use something that can provide help in a difficult situation."

On the other hand, partial false friends, or *partially deceptive cognates*, are more complex and I would call them the real "trouble makers". This is because of the fact that the false cognates of both languages, i.e. L1 and L2, have at least one meaning in common and at least one meaning not shared by both. In this regard, Demanueli & Demanueli state:

Seuls les faux amis partiels posent problème dans la mesure où, à l'inverse des faux amis complets qui n'ont en commun aucun de leurs sens, ils partagent avec leurs homologues de la langue cible certain sens (1991: 236).

Again in this respect, Sheen (1995) describes this category of false friends with two intersecting circles, or one circle inside the other one (in this article, the latter are labelled as the outer and inner circle). In the case of two intersecting circles, the area of intersection represents the semantic field that is shared by both cognates, as indicated in the following diagram:



In the case of an "outer and inner circle situation", that is, one circle inside the other, the outer circle has the same meaning as the one inside, besides an additional meaning that it, i.e. the outer circle, does not share with the inner circle. In other words, the outer circle has a wider semantic field than the inner circle, as displayed in the diagram below:

FRENCH
assurance
(insurance
"contract" + a
promise)

ENGLISH
assurance
(a promise)

As non-professional translators, my UFC students feel relief when they come across such false cognates, thinking that they have the same meaning; yet, they soon realize that they have been trapped.

On the other hand, grammatical false friends can be noticed throughout the linguistic performance, spoken as well as written, of these learners. In fact, not only do these learners use English words with French meanings, but they also tend to translate word-for-word, hence translating the sentence structure *à la lettre*. For the sake of brevity, a limited number of examples will be presented here.

A common mistake made by these non-professional translators is the use of auxiliary "to be" when the verb "to have" should be used, and vice versa. For instance, a sentence like:

- "Il a obtenu le poste de juge d'instruction lorsqu'il avait 26 ans."

is very often translated as:

- "He has obtained the profession of an examining magistrate when he had 26 years."

As can be noticed from this example, the student used the auxiliary "to have" to talk about age, yet in English "to be" is used instead. This is because in French we use the auxiliary verb "avoir" (to have) when talking about age. Thus, it is self-evident that the person saying this sentence is translating verbatim from the French language. Another mistake in the example above is the tense used. In "a obtenu", the verb is in *passé composé*, that is, "to have + past participle". In French, this tense is usually used when talking about a completed action in the past. Yet, the equivalent tense in English should be the simple past rather than the present perfect, as it is the case in this example. In English, the present perfect "have + past participle" cannot be used to talk about completed actions in the past. Here again, it is obvious that the student who made this mistake must have translated literally.

In a word, translating between French and English is a minefield for Algerian translators, particularly non-professional translators. They are unable to discern these aforementioned pitfalls in their translating process. Hence, they should get used to treading carefully and it is unwise of them to take things for granted. The learner should bear it in mind that not every word in French that has its look-alike in English does necessarily share the same meaning with it. This "principe d'analogie", to use Ballard's words, should be done away with.

REFERENCES

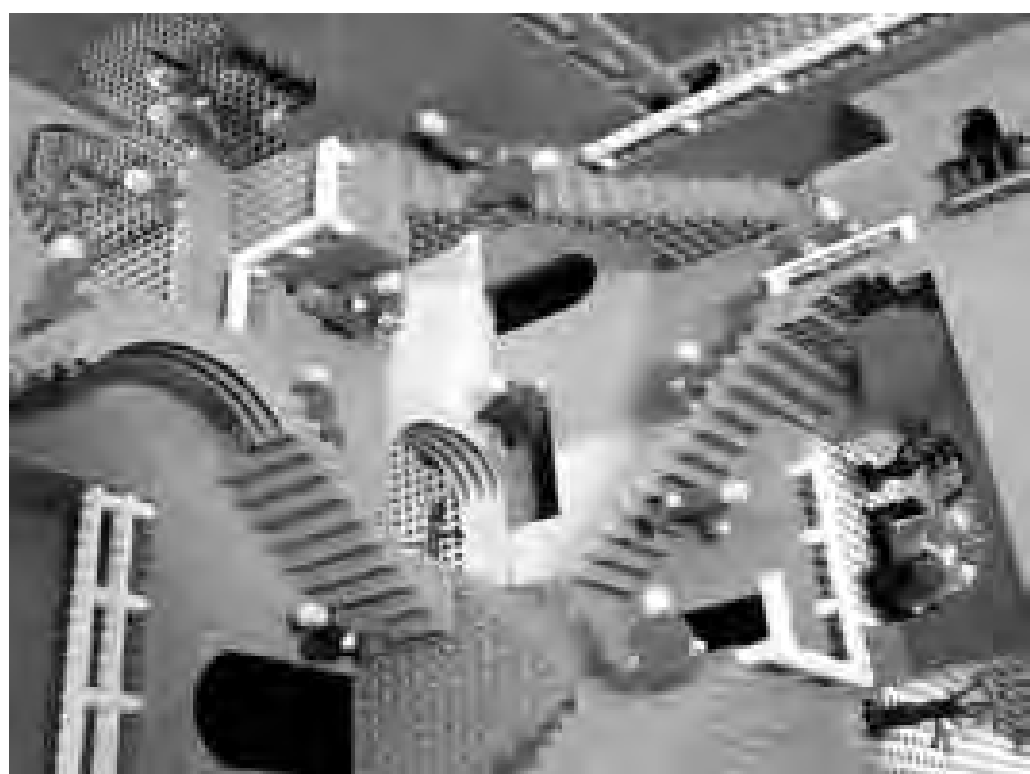
- Ballard, M. 1994. *La Traduction de l'Anglais au Français*. France: Nathan.
- Granger, S. & H. Swallow. 1988. False friends: a kaleidoscope of translation difficulties. *Le Langage et l'Homme* 67: 108-120.
- Sheen, R. 1995. English faux amis for francophones learning English. [Internet]. Available at: <http://www.wfi.fr/volterre/sheen.html> [16.9.2006].
- Demanuelli, C. & J. Demanuelli. 1991. *Lire et Traduire: Anglais-Français*. Paris: Masson.

SUMMARY

FALSE COGNATES: A MINEFIELD FOR ALGERIAN NON-PROFESSIONAL TRANSLATORS:

The aim of this paper is to set out a major obstacle, false cognates, faced by many Algerian students wishing to translate from and into French and English.

KEYWORDS: false cognates, faux amis, grammatical/lexical false friends, translation, totally/partially deceptive cognates.



UDC 821.111.09–31 Ričardson S.
821.111.09–31 Berni F.

MAGDALENA OŹARSKA
Jan Kochanowski Pedagogical University in Kielce, Poland

71

THE APPEAL OF BEAUTY IN DISTRESS AS SEEN IN FANNY BURNEY'S *EVELINA* AND SAMUEL RICHARDSON'S *PAMELA*: SOME TYPOLOGICAL AND INTERTEXTUAL ISSUES

In his 1757 *Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*, in the Section entitled "Perfection not the cause of BEAUTY", Edmund Burke claimed that "beauty in distress is much the most affecting beauty" (1998: 100). This statement may also be taken to describe the central idea of sentimental novel which, apart from featuring strong emotions, "attempted to show that a sense of honour and moral behaviour were justly rewarded" (Cuddon 1991: 858). The beauty-in-distress principle was rather popular with early English novelists, including Samuel Richardson and Frances Burney. Both of the said writers make "beauty in distress" the subject matter, and individual "beauties in distress" – protagonists of their successful epistolary novels, *Pamela* (1740) and *Evelina* (1778) respectively. The present paper focuses on selected issues of intertextuality concerning the two texts by discussing some of the ways in which Burney's *Evelina* reworks certain aspects of Richardson's sentimental classic, both texts staying focused on the Burkean dictum. Although the chief appeal of *Pamela* has been succinctly summarised in Ian Watt's memorable phrase as "the combined attractions of a sermon and a striptease" (1979: 196), it seems that the beauty-in-distress plot governing and character construction principles continued to be popular thirty years after the production of *Pamela*, even though the mixture of pulpit-preaching and pornography did not seem to fascinate the reading public as much as before.

To begin with, we need to consider the classification of both novels. The placement of either novel in the above categories does raise some problems resulting from typological ambiguities. The generic term of "sentimental novel" is the broadest and thus defined: "The sentimental novel is first of all a story of love,

and second a story of trials and tribulations [emphasis added]. As the nature of the sentimental hero and heroine can be demonstrated completely only when they are involved in trying circumstances, the plot consists in a series of distressing situations [emphasis added], which are needed to enable the protagonists to actually demonstrate their righteousness (Foster 1949: 16, 160). Yet there is another sub-classification to it. Doody makes a clear distinction between two types of sentimental fictions going back to pre-Richardsonian times: the seduction/rape tale and the courtship novel (1974: 18). Both may be linked to contemporary conduct books, and anticipate psychological analysis (1954: 20-21). While *Pamela* clearly falls into the seduction group, *Evelina* represents the other. The distress in each novel is of a different type, and the model of virtue presented also varies. As has been noted, Pamela's virtue is that of "passive and negative" resistance (McKeon 1988: 364), while *Evelina* demonstrates "virtue in action" (Bloom 1970: xxii).

Needless to say, both novels are set in the long tradition of "domestic" and "feminine" fiction, focusing on the "trials of love" (Doody 1980: 8). As such, both were very successful in their day, *Pamela* initiating a whole vogue, and *Evelina* bringing her author instant fame once the authorship was revealed. In particular, both texts enjoyed tremendous popularity with women readers of their day (Watt 1979: 171), which testifies to the enduring appeal of the beauty-in-distress motifs.

What the two novels have in common, apart from being sentimental, is the theme of disturbing courtship or seduction – the very cause of the distress at issue, ultimately leading to a happy end, i.e. marriage. However, saying that both follow the same pattern slavishly would be a gross overgeneralization. First of all, while both *Pamela* and *Evelina* have been generally labelled as courtship novels, which concentrate "on the delaying actions that dot the road between a young woman's emergence from her father's protection and the subsumption of her identity into that of her husband" (Epstein 1996: 199), *Evelina* is clearly more than that. As Spacks says, Burney's novel is also a novel of adolescence, one in which a young female adjusts to the surrounding system, and to do so "she must learn how to deal with her feelings without being overwhelmed by them; she needs to find appropriate defenses and relinquish inappropriate ones; she must fit herself into her social setting" (1976: 129-133). In that sense, this text comes close to the novel of upbringing or education (Bildungsroman), but without discussing the early stages of the protagonist's life.

Recent criticism suggests that this type of novel deals with certain rites of passage (sexual terms apart). Epstein claims that "Burney insists that the period in which a young woman becomes quintessentially identified as marriageable [...] forms a crucially liminal proving ground, a period during which fundamental social barriers are traversed" (1996: 198). Or, as Russell has it, "this ritualised emergence into public view is signified by the novel's subtitle, but there is another sense in which *Evelina* is a story of its eponymous heroine's appearance to the society: [...] *Evelina* must appear before the polite society in order to cast light on her obscure birth; literally, to show that she is alive" (2005: 382). That also means that the protagonist experiences a rebirth in social terms as she is officially recognised as a daughter of her true parent, Lord Belmont (Russell 2005: 383). Yet before that happens the heroine must learn the value of prudence in order to relieve her distress,

and conquer her doubts as to the most appropriate mode of conduct. Pamela also experiences "growing pains": as Donald Ball puts it, she is "in a state of indecision about whether to run to the austere but safe world of her parents or to remain in the world of Mr. B." (1971: 74). Such a quandary clearly adds to her misery.

Although "beauty in distress" is the focal point of both novels, the purposes of the two writers in producing their works seem to have been quite different. The very title of *Pamela; or, Virtue Rewarded* spells its author's intentions quite clearly. The title page leaves no doubt: Richardson means his text to be didactic, "published in order to cultivate the principles of virtue and religion in the minds of the youth of both sexes" (1980: 27). In his Preface the writer, hiding behind the veneer of an editor, advocates the above once more, in keeping with the Aristotelian dicta – "diverting and entertaining" (1980: 31). In her Preface Fanny Burney claims to be presenting the text "to the public [...] happily wrapped up in a mantle of impenetrable obscurity" (2004: 7), a reference to the originally anonymous publication of *Evelina*. She does not seem to aspire to the teaching function, but wishes "to mark the manners of the times, [which] is the attempted plan of the following letters" (2004: 7). She then disclaims any similarity between her work and the already pejorative notion of the romance: her fiction will not be "coloured by all the gay tints of luxurious Imagination, where Reason is an outcast" (2004: 8), she insists. Interestingly, Burney mentions Rousseau, Richardson, Fielding and Smollett, only to declare: "I yet presume not to attempt pursuing the same ground which they have tracked" (2004: 8).

Yet, as already indicated, Burney overtly refuses any identification of her novel with popular romances of the day, and her book does more than recount a successful but somewhat troubled courtship. The novel brilliantly depicts the manners of the writer's epoch, offering an amusing gallery of character types drawn from contemporary upper-class spheres. While Captain Mirvan, the Brangthons and Madame Duval embody the somewhat lower and more vulgar groups, Lord Belmont, Lady Howard and others represent the positive aspects of aristocracy. The petty quibbling over theatre ticket prices of the former stands in marked opposition to the persistent refinement, self-control and moral superiority of the latter. Which, of course, is not to say that *Pamela* is merely a romance because it omits to dwell on contemporary manners. As Doody puts it, Richardson's novel "allows us to see that the Romance proper offers a critique of this tale of prosaic people in the flat eastern counties of England. The story is both a universal human action, dealing with matters as serious as the perversion of sex into power, and the human need for freedom – and equally and at the same time the story of two countrified young people, bumptious, ignorant, egotistical" (2004: 18). Perhaps this is why in both novels the female protagonists remain static, each resting satisfied with her catch of a husband at the novel's conclusion, which puts an end to her distress (cf. White 1960; Spacks 1976, 1994).

Now let us focus on the novels' protagonists. That a large degree of similarity exists between *Evelina* and *Pamela* in the above-discussed respects is easy to demonstrate. Both females are adolescents: *Evelina* is seventeen and *Pamela* fifteen when their adventures begin. Both are morally upright and strikingly attractive because they are meant to typify beauties in distress. *Evelina*'s outward appearance

and behaviour are thus characterised by Lady Howard, to whom she is initially entrusted: "Her face and person answer my most refined ideas of complete beauty: [...] so striking, it is not possible to pass it unnoticed. [...] Her character seems truly ingenuous and simple; [...] she has a certain air of inexperience and innocency that is extremely interesting" (Burney 2004: 22). Pamela's virtue, in turn, never falters, and leads its owner to desired marital union. She successfully resists all B.'s passes at her, including his hiding in a closet to enter her maiden bed or the prolonged incarceration at Mr. B.'s remote country house. The ultimate need to preserve her integrity, even if excessive – considering her servant-girl social status, is compulsively stressed by Pamela's parents, for instance: "Resolve to lose your life rather than your virtue" (Richardson 1980: 52), or "Our hearts bleed for your distress, and the temptations you are exposed to" (1980: 59). By fellow workers at the B. household, Pamela is well-appreciated: "I was overwhelmed with tears on the affecting instances of their love" (1980: 131). This is when Pamela is about to leave her workplace, and about to be abducted by Mr. B. Naturally, in the end, her goodness wins over everybody, even her upper-class enemy – her husband's sister, Lady Davers.

As for her good looks, Pamela's beauty is thus remarked on by her mother and father: "Don't let people's telling you, you are pretty, puff you up" (1980: 52). Miss Andrews may be a bit vain on that account, even if confirming what others have already noticed: witness her "To say truth, I never liked myself so well in my life" (1980: 88), uttered when she believes herself going home to her parents and tries on her country-girl outfit. This scene has been commented upon differently: either as a manifestation of despicable female vanity, or simply seeking to re-establish her identity before leaving the lap of luxury (Doody 1980: 18). When one of many ready-to-drop-dead-for-love suitors of Evelina's, a Mr. Smith, strives to pay her a compliment, he declares: "If I was that lady [=Evelina], I'd never take any thing from a woman [...] because I should be afraid of being poisoned for being so handsome" (Burney 2004: 208). Another unlucky suitor, Sir Clement Willoughby, whenever addressing the young woman, chooses pet names such as "the most charming of women", or "the loveliest of thy sex" and the like, hardly ever calling her simply "Miss Anville". This, in keeping with the beauty-in-distress principle, effectively upsets the object of his attentions, well before his sexual intentions are incidentally made clear. In terms of the volume of stress thus caused to the sufferer, these are comparable to the scene in which Pamela has no choice but to listen to brazenly indecent remarks about "pretty maids wear[ing] shoes and stockings" (Richardson 1980: 51).

From the early stages of the narratives' progress, "beauty in distress" equals innocence. A significant parallel between the narrative situations in which the heroines find themselves is that while the innocently unsuspecting protagonists, ignorant of male mischief, simply relate the first meaningful acts of their potential lovers, it is Pamela's parents and Evelina's father-figure, Villars, who understand what is going to happen before the heroines do. Both females almost refuse to heed their elders' warnings. When in her first letter Pamela mentions the way in which she was befriended by the young squire after her lady's death, rejoicing in his kindness, her father and mother definitely know better. Even if this seems somewhat far-fetched, they are soon demonstrated to be right: "our chief trouble is,

and indeed a very great one, for fear you should be brought to any thing dishonest or wicked” (Richardson 1980: 45). Similarly, as regards Evelina's potential for distress, a lot depends on her correspondence with the Rev. Villars. Her adopted father proves to be perceptive about Sir Clement “whose conversation and boldness are extremely disgusting” (Burney 2004: 61) and his schemes, as well as being initially right about Orville (“I was gratified by the good-nature of Lord Orville” (Burney 2004: 61); “Lord Orville appears to be of a better order of beings” (Burney 2004: 129)). This continues as long as she does not openly profess her emotional involvement with the latter: then Evelina is repeatedly urged by Villars to “hasten [...] to the spot of thy nativity, the abode of thy youth” (2004: 282), and finally the following exhortations are uttered: “Alas, my child! – that innocence, the first, best gift of Heaven, should, of all others, be the blindest to its own danger” (2004: 341), including the ultimate: “You must quit him! [...] his society is death to your future tranquillity” (2004: 343). That transpires to be wrong soon enough, and Evelina finds her well-deserved marital bliss with who else but Lord Orville himself.

In terms of themes discussed in both novels, twentieth-century criticism (Watt, Spacks, Doody, Mellor, and others) indicates that both texts reflect the changing status of marriage, gender issues and female subjection, conveniently placed behind the beauty-in-distress plot. That the institution of marriage was undergoing profound transformations reaching their climax by the beginning of the 19th century has been noted by historians and sociologists alike. Lawrence Stone has invented a name for the social phenomenon of affective individualism (1979: 149), based upon companionate marriage (1979: 217). This tendency manifested itself in growing numbers of love-marriages contracted in England, beginning roughly from the 17th century, and the changing status of women, seeking partnerly positions in their families (Stone 1979: 217). In the novels at issue, when the distress of both beauties comes to its long-awaited end, their expectations as they enter the houses which they had once left under very different circumstances are not that advanced. After all, this is still the age of transition, and at the other end of the spectrum there is the economic marriage (Watt 1979: 161). Pamela, for one thing, has by the time she is wedded upgraded her social position from a servant girl to the lady of Mr. B.'s house. Evelina has come into her birthright, acquiring financial and social privileges due to the rightful offspring of Lord Belmont. This was possible to happen in both cases because neither of the heroines was really averse to marriage, once it promised the desired amount of respectability or financial improvement. It was then easy to forget the distress, which had come as part and parcel of future happiness. Evelina's attitude, however, can be summarised as follows: “This seventeen-year-old heroine differs from most of her fictional contemporaries in her apparent lack of any wish to marry, her failure even to manifest awareness of marriage as inevitable female destiny” (Spacks 1994: 140). This may be related to Burney's idea (later picked up by Jane Austen, her admirer) that “reason should control sensibility” (Spacks 2003: 63). So it did in the cases of both Evelina and Pamela. To fully comply with her new position, Pamela accepts the forty-eight articles of marriage, presented to her by her new lord, Mr. B. (Richardson 1980: 467-470). Evelina, in contrast, has no special rules to abide by, and no special hopes of her own, taking whatever happens for granted. In her last letter,

she merely mentions "fearful joy and trembling gratitude" on starting her married life with "the object of her dearest, her eternal affection" (Burney 2004: 450).

Some of the two novels' distress-related settings introduce additional meaning to the plots: Evelina's intention to accompany her husband to Lincolnshire (Burney 2004: 421) after spending a month at Berry Hill straight after her wedding parallels Pamela's captivity at B.'s Lincolnshire estate. This is more significant than it may appear since it carries both Fanny Burney's recognition of Richardson's locales and simultaneously introduces a marked difference. Indeed, what Lincolnshire represents to Pamela and Evelina stands in marked opposition. Pamela's sojourn in Lincolnshire was a frustrating and debilitating experience in the confined space of the house, and as such – part of the distress pattern. As a reward for satisfactorily compliant behaviour, she was occasionally allowed into the manor-house grounds, surrounded by a fence featuring locked gates. Confinement, limitation, deprivation of fundamental personal liberties – all these are implicated by the closed space of B.'s Lincolnshire residence. To Evelina, in contrast, the very same geographical location embodies marital bliss, and paradoxically – freedom from the stresses and limitations of the London society. These are represented by, although her personal liberties are not infringed (with few exceptions), the manners and conventions of the polite society which she frequently finds confusing, simply because she remains unaware of real meaning of verbal exchanges or occurrences. Consequently, the stressful constraints of Evelina's are associated with the literally (but not metaphorically) open space, inhabited by the London society, while true freedom comes with her marriage to Orville who accepts her for what she is. Whether in or out of Lincolnshire, either heroine finds her eventual liberation from the distress pattern, and a confirmation of male recognition of her beauty, both inner and external.

As has been demonstrated, one could venture a statement that in the case of *Evelina* we are dealing with Frances Burney's tribute to, and imitation of, Samuel Richardson, somewhat less dramatic than the original, but still drawing on the resources which he had introduced and augmented into the rising English novel. Both novels appear to be constructed according to the sentimental Burkean beauty-in-distress assumption; the success that both of them achieved in their day was indisputable, which testifies to the appeal of the principle applied. Finally, the way the author of *Evelina* defines a novel is the following: it is "a picture of supposed, but natural and probable human existence. It holds, therefore, in its hands our best affections; it exercises our imaginations; it points out the path of honour; and gives to juvenile credulity knowledge of the world, without ruin, or repentance; and the lessons of experience, without its tears" (*Early Diaries*, qtd. in Bloom 1970: xxiv). Sheer virtue and beauty in distress, well-camouflaged didacticism and an adventure story of sorts: a recipe for eighteenth-century novelistic success.

1 In the Preface, Richardson himself thus set out to define one of the goals of his first novel, "to raise a distress from *natural* causes, and excite compassion from just ones" (1980: 31).

2 Which is not to say that there were enthusiastic reviews only. Fielding's criticism of Richardson is well-known; a certain Charles Povey went as far as to call *Pamela* "lubricious" (qtd. in Doody 1974: 71); Walpole, in contrast, ironically compared Pamela to snow because she "covers everything with her

whiteness” (qtd. in Day 1987: 15). There are also accounts of common people’s response to *Pamela*, focusing on the marriage between a servant and master (Hill 1994: 143). Frances Burney, in turn, could boast famous admirers of her literary talents such as Dr Johnson, Edmund Burke, Sir Joshua Reynolds, Mrs. Thrale, and – naturally – her father, Dr Burney, but their admiration was not wholly devoid of criticism, either. This issue is discussed in detail by Bloom (1970: xvi-xviii).

3 *The History of a Young Lady’s Entrance into the World*.

REFERENCES

- Ball, D. L. 1971. *Samuel Richardson’s Theory of Fiction*. The Hague/Paris: Mouton.
- Bloom, E. A. 1970. ‘Introduction’ to Burney, F. *Evelina*. Oxford: Oxford University Press.
- Burke, E. 1998. *Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*. Oxford: Oxford University Press.
- Burney, F. 2004. *Evelina*. Harmondsworth: Penguin Books.
- Cuddon, J. A. 1991. *Penguin Dictionary of Literary Terms and Literary Theory*. Harmondsworth: Penguin Books.
- Day, G. 1987. *From Fiction to the Novel*. London and New York: Routledge and Kegan Paul.
- Doody, M. A. 1974. *A Natural Passion. A Study of the Novels of Samuel Richardson*. Oxford: Clarendon Press.
- Doody, M. A. 1980. Introduction to S. Richardson, *Pamela; or, Virtue Rewarded*. Harmondsworth: Penguin Books.
- Doody, M. A. 1996. Samuel Richardson: fiction and knowledge. In J. Richetti (ed.) *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge: Cambridge University Press, 90-119.
- Doody, M. A. 2004. Introduction to F. Burney, *Evelina*. Harmondsworth: Penguin Books.
- Epstein, J. 1996. Marginality in Frances Burney’s Novels. In J. Richetti (ed.) *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge: Cambridge University Press, 198-211.
- Foster, J. R. 1949. *History of the Pre-Romantic Novel in England*. Oxford: Oxford University Press.
- Hill, B. 1994. *Women, Work and Sexual Politics in Eighteenth-Century England*. London: University College of London Press.
- McKeon, M. 1988. *The Origins of the English Novel 1660-1740*. Baltimore: The Johns Hopkins University Press.
- Mellor, A. K. 1993. *Romanticism & Gender*. New York and London: Routledge.
- Richardson, S. 1980. *Pamela; or, Virtue Rewarded*. Harmondsworth: Penguin Books.
- Richetti, J. (ed.). 1996. *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge: Cambridge University Press.
- Roe, N. (ed.). 2005. *Romanticism. An Oxford Guide*. Oxford: Oxford University Press.
- Russell, C. 2005. The Novel. In N. Roe (ed.) *Romanticism. An Oxford Guide*. Oxford: Oxford University Press, 368-389.
- Spacks, P. M. 1976. *The Female Imagination*. London: Allen and Unwin.
- Spacks, P. M. 1994. *Desire and Truth. Functions of Plot in Eighteenth-Century English Novels*. Chicago: The University of Chicago Press.

- Spacks, P. M. 2003. *Privacy. Concealing the Eighteenth-Century Self*. Chicago: The University of Chicago Press.
- Stone, L. 1979. *The Family, Sex and Marriage in England 1500-1800*. Abridged Edition. Harmondsworth: Penguin Books.
- Watt, I. 1979. *The Rise of the Novel. Studies in Defoe, Richardson and Fielding*. Harmondsworth: Penguin Books.
- White, E. 1960. *Fanny Burney, Novelist. A Study in Technique*. Hamden, Conn.: The Shoe String Press.

SUMMARY

THE APPEAL OF BEAUTY IN DISTRESS AS SEEN IN FANNY BURNNEY'S *EVELINA* AND SAMUEL RICHARDSON'S *PAMELA*: SOME TYPOLOGICAL AND INTERTEXTUAL ISSUES

The article aims to demonstrate that two 18th-century novels, Richardson's *Pamela* (1740) and Burney's *Evelina* (1778), were produced according to the same principle, which may be succinctly summed in Edmund Burke's phrase: "Beauty in distress [is] much the most affecting beauty" (*Philosophical Enquiry*, 1757). The narrative patterns and protagonists have a lot in common. Needless to say, both novels enjoyed tremendous popularity and success in their day, mostly with female audiences.

KEYWORDS: beauty-in-distress, sentimental fiction, narrative pattern, character construction.

UDK 821.163.41.09 Dučić J.
821.163.41:929 Dučić J.

JELENA PANIĆ
Filozofski fakultet u Novom Sadu

79

JOVAN DUČIĆ

PESNIK O PESNIŠTVU

Stvaralaštvo Jovana Dučića, po mnogo čemu značajno za srpsku kulturu, bilo je u stalnim promenama koje su imale raznovrsne forme. Na samim pesničkim počecima prisutni su romantičarski tonovi, kao i podražavanje Vojislavljevog načina pevanja.¹ Zbirka iz 1908. donosi blagi prelaz od parnasovstva ka simbolizmu, pesme su ispevane u simetričnom dvanaesteru i asimetričnom jedanaesteru, koji su obeležili poeziju srpske moderne.² U narednom periodu njegovo stvaralaštvo bilo je pod jakim uticajem visokog simbolizma; dosta je radio na doterivanju pesama, kompozicije, savršenstva strofe, kadenciranja stiha i poentiranja pesme. Objavljene pesme Dučić je doradivao, menjao, tragao za brojnim izražajnim mogućnostima – to su mu mnogi zamerali i smatrali osnovnim nedostatkom njegove poezije (poznato je da je Bogdan Popović kroz analizu Dučićeve pesme „Sunce” pokazao primenom *teorije reda po red* zašto je prva verzija pesme bolja od druge). Poslednji period njegovog pesničkog razvoja oslikava se u zbirci „Lirika” – objavljenoj na dan pesnikove smrti 7. aprila 1943, koju karakterišu misaona, religiozna osećanja, promišljanja o Bogu, kao i okretanje ka kraćim stihovnim oblicima inspirisanim našom usmenom lirikom. Svojom poezijom pokušao je da pruži odgovor na večita pitanja o Bogu, Ljubavi, Smrti, i u tome je video osnovni zadatak svakog velikog pesnika. Pisao je pesme u prozi („Plave legende”), kao i patriotsku poeziju.³

Vrlo rano se počeo baviti i publicističkim radom; bio je jedan od urednika tada najznačajnijeg časopisa srpske moderne „Zora” (1896–1901)⁴, a potom nastavlja da objavljuje i po drugim glasilima: „Vesnik” iz Pančeva, „Novo vreme”, „Politika”, „Letopis Matice srpske”, „Bosanska vila”, „Almanah hrvatskih i srpskih pesnika i pripovedača” (jedan od pokretača) i „Srpskom književnom glasniku”, najuticajnijem časopisu toga vremena sa čijim prestankom izlaženja usled početka Prvog svetskog rata primat gube modernističke tendencije. Dučićeva publicistička delatnost bila je dugogodišnja i raznovrsna, a svedoči o izvesnoj kritičarskoj sklonosti koja će se sve više razvijati.

Poznato je da je još 1906. godine u pismu Petru Kočiću izneo zamisao da napiše knjigu eseja o *svojim saputnicima*, u kojoj će „neko da jednom reče nešto bez laži koja nigde nije odvratnija nego u književnosti i nigde, međutim, više akreditirana nego u našoj književnosti gdje se niko ne zove svojim pravim imenom” (Kočić 1967: 107). U istom pismu pokušava da pruži nacрте svog kritičarskog metoda:

moja kritika neće biti ni profesorska ni dogmatična, ni pretenciozna kritika koja drži da je rekla o nekome i nečemu pošljednju riječ. To su eseji koje pišem sa ljubavlju. Piše ih čovjek koji od kritike ne pravi zanat, u doba kada

8 je od nje napravljen zanat, to su impresije dobivene od ljudi sa kojima imam duboku intimnu zajednicu duševnu, i knjigama s kojima sam se sprijateljio i srodio. Pomenuti pisci raznorodni na mnogo načina, nude mi jedno beskrajno zadovoljstvo da o njima govorim... (Kočić 1967: 108)

Rad na ovoj knjizi trajao je znatno duže nego što je tada mogao da predvidi, pošto za života nije objavljena.⁵ Kao i pesmama, Dučić se stalno vraćao ovim esejima, dorađivao ih, menjao (o čemu svedoče varijante mnogih eseja koji su prvo objavljeni u periodici, a potom se izmenjeni našli u ovoj zbirci). Neprestano dorađivanje svedoči o evoluciji pogleda, promeni metode pristupa pojedinim autorima ili pak stilskom savršenstvu koje je želeo postići. Eseji se odnose na mnoge pesnike i pripovedače Dučićevog vremena, no zadržaćemo se samo na esejima o pesnicima u skladu sa tragalačkom namerom iščitavanja stavova o pesništvu koje u njima pronalazimo, prateći korespondiranje stavova o pesništvu sa unutrašnjim pesničkim razvojem i svojevrsnim pesničkim sazrevanjem. Knjiga je objavljena 1951. pod naslovom „Moji saputnici” i to u američkom izdanju, ali se tek naknadno štampala kod nas. Pojava ovog dela, kao i decenijski rad autora svedoče o bogatom i raznovrsnom Dučićevom stvaralaštvu, kao i o izraženoj autorefleksivnosti, značajnoj odlici književnosti 20. veka. Promišljanje umetnika o svom delu, prirodi umetnosti i zauzimanje kritičkog odnosa prema drugim umetnicima i umetničkim pojavama bili su u naznakama prisutni i u ranijim periodima, ali u 20. veku to postaje gotovo praksa.

O PESNIŠTVU

Dučić na jednom mestu kaže:

kad jedan pesnik piše o drugom pesniku, taj je slučaj interesantniji nego kad o pesniku piše kritičar. Jer je pesnik odista jedini koji može da u neko delo pronikne do u samu njegovu srž, a to znači do u krajnje tančine svake pojedinosti... Pesnik je jedini koji može da oceni, ne samo šta je drugi uradio, nego i sve šta je hteo ili trebalo da uradi, znači, sve što je postignuto i nepostignuto. On jedini može da kod drugog tvorca oceni i celo stvaranje (2000: 282).

Uvek su pažnju privlačila mišljenja pesnika o delima drugih pesnika, kako iz razloga što se smatra da je njihovo viđenje obogaćeno pesničkim senzibilitetom koji im daje legitimnost suđenja, tako i što su u položaju da daju gotovo konačan sud o mnogim pitanjima u vezi sa prirodom stvaranja. O pesnicima Dučić nije pisao mnogo. Par pesnika njegove generacije, zadržavanje na pojedinim pesničkim pojavama koje su ga podstakle da na njihovim primerima progovori o svom viđenju pesništva.

ZAKRET KA PUTEVIMA TRADICIJE

O ranoj Dučićevoj poeziji uglavnom se malo govorilo, kako iz razloga što je retko preštampavana, tako i što se u predgovoru „Sabranim delima” iz 1929, kada je svoju poeziju i *sklopio*, svih ranih radova i javno odrekao. Međutim, njegovi

rani publicistički radovi otkrivaju preokupaciju romantičarskom tradicijom. Tako, u prikazu knjige „Pjesme” Riza-bega Kapetanovića-Ljubušaka iz 1893. Dučić smatra da poezija treba da bude „otvoren izraz i slobodni odjek pesničke duše... da dodirne vešto i nežno žicu osetljivosti” (Dučić 1982: 193) i jasno iznosi zahtev za iskrenošću slikanja osećanja, budući da „je to jedna uzvišena osobina, koja ni u kome nije savršena koliko u pravom pesniku” (Dučić 1982: 194). Najviši domet patriotske poezije ostvarili su Zmaj i Đura Jakšić, pa je potrebno ugledati se na takav pesnički senzibilitet. U oceni speva „Sinovi Boga Mraka” Radovana Košutića, Dučić nastupa u znaku romantičarskog rodoljubivog elana. Izmeniće svoje poetske stavove i u kritičarskoj delatnosti raskrstiće sa romantičarskim nasleđem, a poetsku funkciju staviti u prvi plan. Ali u esejima će se baviti pojedinim pesničkim pojavama koje stoje na razmeđu *starog* (romantičarskog) i *novog* (modernističkog) načina pevanja. Kroz sudove o njima Dučić će potcrtati svoje poetske stavove.

Esej o pesniku Miloradu J. Mitroviću najbolje otkriva sudar tradicionalnog i novog, dve koncepcije života i dva različita shvatanja pesništva, čime se ističe potreba za očuvanjem tradicionalnog i strah od novog kod ovog pesnika, tadašnjeg predstavnika beogradske boemije. Mitrovića posmatra kao opšte rasprostranjenu pesničku paradigmu – „o ovom pesniku zato i pišemo samo kao o jednom školskom primeru, istorijskom obrascu jedne vrste vrlo raširenog načina pisanja i pevanja koji ostaje uvek pored prave književnosti, i kada ne prestaje biti zanimljiv za istoriju stvaranja stihova. O ovakvom se pesniku uvek govori samo uzgred, da se i ne čitajući njegove stihove objasni neko štivo i nekakav način u lirici” (Dučić 1982: 25). Glavno pesničko uporište Dučić vidi u Zmaju, „najvećem lirskom pesniku svoga vremena” (Dučić 1982: 31), koji je „u svom narodu bio ugledniji ne samo nego ma koji drugi pesnik nego i ma koji drugi srpski vladar tog vremena” (*ibid.*). Njega je posmatrao kao „centralnu ličnost naše poezije” (Dučić 1982: 32), dok se prema Mitroviću ophodio kao prema „pesniku koji je bio rođen da ostane večitim učenicom” (*ibid.*), pa je iz tog razloga njegovo delo vrednovao kao odraz takvog stava.

O Zmaju će govoriti i u dva prigodna novinska članka u kojima veliča *barda* naše poezije. Zanimljivo je da najviše vrednuje njegovu patriotsku poeziju i umeće pravljenja dečijih pesama (taj aspekt Zmajevog stvaralaštva otkriva Ljubomir Nedić, „izvesno ne da ga umanju nego da ga s jedne nepoznate strane prvi objasni” (Dučić 1982: 341)). Zmaja vidi kao jednu istorijsku i književnu neophodnost sa kojom srpski modernisti različitih shvatanja, po mnogo čemu, treba da uspostave kontinuitet razvoja. Dučiću je naročito važno da se očuva spona između dve generacije, pošto one koje su došle nakon njegove generacije nisu prihvatile ni formu, ni stih, kao ni pesnički izraz koji su oni negovali, ali su zato dobili zaveštanje u „čistoti jezika, kultu oblika, disciplini duha, finoći emocija, težnji ka univerzalnošću” (Dučić 1982: 342). Kroz povezivanje tradicije i novih pesnika Dučić vidi jedan viši kvalitet, budući da „pokazuje da postoji napredak: jer je napredak samo i jedino u kontinuitetu i postupnosti” (Dučić 1982: 343). Ovaj stav možemo iščitati i kao mogući Dučićev odgovor zašto pravi zaokret ka tradiciji i piše o pesnicima kod kojih je taj senzibilitet naglašen.

Na prvi pogled može se steći utisak da u esejima često *sklizne*, pa se u rasvetljavanju različitih pojava i ne bavi toliko književnom analizom, međutim govor o *sporednom* je jedino u cilju govora o pesništvu. Kada je na tlu književne analize, Dučić je gotovo besprekoran. Tako, u već spominjanom eseju o Mitroviću

zaključuje da je „rđava kompozicija jedna velika nesreća naše književnosti” (Dučić 1982: 33) koja „pati od neosećanja mere, pretrpanog praznoslovlja, od mlitavosti u pokretu, od nelogičnog u razvijanju događaja” (*ibid.*). Na više mesta će isticati zahtev za formalnim savršenstvom, za njega važnim merilom procenjivanja poezije „jer nema osećanja književnog bez osećanja forme; niti se može razmišljati bez smisla za proporcije” (Dučić 1982: 34). Teškoće pisanja nastaju od sprege *duha i forme, misli i reči*, a od prevage jednog ili drugog zavisi uspešnost pesničke tvorevine. U Mitrovićevoj „Nenapisanoj pesmi” vidi jednu finu metaforu transcendentnog, težnju svakog pesnika ka neostvarljivom idealu jer „ubog je čovekov jezik da kaže sve neizrecive stvari čovekovog srca i duha” (Dučić 1982: 36).

Dučićevo esejističko umeće naročito je došlo do izražaja u eseju o Mileti Jakšiću. Na samo nekoliko stranica uspeo je da oslika pesničku sudbinu i delo, okolnosti u kojima je stvarao, kao i porazni uticaj kritike na pesničko formiranje. Posmatra ga kao „pesnika idile” (Dučić 1982: 186) koji je najbolji kada je neličan, u „slikama sa ulice i opisima iz prirode” (*ibid.*), a interesantan je stav „da je on prvi i jedini pesnik dekadent” (Dučić 1982: 187). Poznato je da se za umetnost moderne kaže da je dekadentna, puna mračnih, pesimističnih tonova, koje u našu poeziju potpuno ulaze sa *pesimizmom bolesnog čoveka*, „Posmrtnim počastima” Sime Pandurovića 1908. godine. Slične tonove Dučić prepoznaje u nekoliko pesama Milete Jakšića, koji je instinktivno osetio ovo osećanje „ne znajući za dekadentsku školu koja je onda cvetala u Parizu” (Dučić 1982: 188).

Dvojici svojih velikih prijatelja, Ivu Vojinoviću i Aleksi Šantiću, Dučić je posvetio zasebne eseje u kojima je iskazao veliko razumevanje vremena i podneblja u kojima su stvarali. Esej o Ivu Vojinoviću je najmanje na tragu književnog; mnogo više se govori o političkim prilikama, o propasti Dubrovnika, slici društvene sredine u njegovim dramama, o njegovom porodičnom stablu, o fenomenu *dubrovačkog jezika* koji najbolje svedoči o zatvorenosti grada za spoljašnje uticaje, o „čemernom kultu prošlosti, koji je dignut do života; i obožavanja tradicije, koja je stavljena iznad progressa” (Dučić 1982: 120). Podsticajno je za razmatranje viđenje Dubrovnika u ovom eseju sa onim u „Dubrovačkim poemama” u okviru ciklusa „Carski soneti”. Pa ipak, pojedini stavovi o prirodi poezije čine se značajnim budući da se mogu iščitati kao specifična implicitna poetika Dučićevog pesništva. Primerice, stavovi da „pesma mora biti savršena pošto inače nije nikakva. A pesma je savršena kada je pre svega sublimna” (*ibid.*) ili pak „velika poezija, to su pesme sa najvećim motivima ljudske sudbine a pisane najvišim ljudskim izražavanjem” (Dučić 1982: 121), odgovaraju zahtevima na koje je hteo da odgovori svojom poezijom. Poznato je da je stilsku veštinu usavršio mnogo više no ostali pesnici njegove generacije i strpljivo je sprovodio u poeziji, a tematika njegovih pesama uvek je imala naglašeno simboličko značenje. Sa stanovištem: „najlepša je pesma baš ona koja izgleda da je pisana samo za jedno ljudsko biće, za najsavršenijeg čitaoca” (*ibid.*) izrečenim u ovom eseju složile bi se i mnoge savremene teorije recepcije.

Često se u govoru o srpskoj moderni ističe da je Mostar u jednom trenutku bio njen centar, da je prednjačio u odnosu na Beograd, a pesničko ime koje se uvek vezuje za ovaj grad po pravilu je ime Dučićevog sabrata, Alekse Šantića, ko ga ovaj vidi kao „zatočnika jednog grada i predela” (Dučić 1982: 162). Stranice posvećene Šantiću plene interesantnošću i lepotom kazivanja o njihovim zajedničkim danima i radu na časopisu „Zora”, o Šantićevom privatnom životu i ugledu koji

je uživao, pa liče na specifičnu malu monografiju. Međutim, Dučić ne beži ni od govora posvećenom Šantićevom pesništvu, čiji osnovni nedostatak vidi u statičnosti i jednoličnosti, a „trebao je da bude u stalnom razvijanju i neprestanom usijanju” (*ibid.*). Najveću vrednost potvrđuje patriotskoj poeziji koja otkriva „misiju reči i vlasti stiha” (Dučić 1982: 172) uslovljenu mostarskim pokretom, koji je imao jako naglašen revolucionarno-oslobodilački elemenat. Ta i takva patriotska pesma najbliža je Zmajevoj, koji je za Šantića „bio odista njegovim idealom celog života” (Dučić 1982: 174). Izgleda da Dučić uviđa da preterano insistiranje na larpurlartizmu može poništiti mnoge pesničke autoritete, pa bežeći od krajnosti pokušava da opravda pesnike patriotske poezije: „patriotska poezija ima svoje doba kada se piše i kad se čita... svaka poezija odgovara svom vremenu, i što pesnik u svom vremenu ne može stajati odeljen od opšteg duhovnog i duševnog stanja... nije ni danas prošlo vreme patriotske poezije, ma šta se o tome mislilo. Ono će proći samo ako nestane u čoveku jedno njegovo krupno osećanje, osećanje tla i ognjišta, a pošto je ovo osećanje urođeno, ono ne može prestati” (Dučić 1982: 177). Premda opravdava patriotsku poeziju, oštro napada pisanje angažovanih političkih pesama koje „izgube od svojih odlika već odmah kad prođe doba i kad prođu ljudi na koje su se te pesme odnosile” (*ibid.*). Pravi razliku između rodoljubive i socijalne poezije; ljubav prema domovini vidi kao univerzalnu ljudsku kategoriju, dostojnu temu za lirsku pesmu. Šantićevu ljubavnu poeziju nije mnogo cenio jer ljubav vidi kao „jedno čisto porodično osećanje” (Dučić 1982: 180), a ženu „većma kao njen brat, nego kao njen ljubavnik” (*ibid.*), a koja se nadovezuje, ali i završava Zmajevu tradiciju, tj. dominaciju ljubavne lirike. Pored već navedenog, esej se čini značajnim i stoga što Dučić ističe zahtev za unutrašnjim pristupom proučavanja književnog dela: „možda ćemo najbolje razumeti jedno umetničko delo ako ne budemo ništa znali prethodno o prisnom životu samog umetnika... Legenda uvek istrči ispred pisca i ispred njegovog dela. Ja sam zbog toga mnogo puta čitao najpre neko delo, a tek posle njega predgovor ili biografiju. I verujem da nisam grešio” (Dučić 1982: 168).

NA TRAGU POEZIJE PARNASOVACA I SIMBOLISTA

Dučićev kritičarski rad uvek ima utemeljenja u njegovoj poeziji; reklo bi se da Dučić kritičar uvek oslikava Dučića pesnika, kako se formirao i menjao kao pesnik, tako je i kao kritičar menjao stavove u tom pravcu. Međutim, svoje rane stavove o Vojislavu Iliću izrečene u „Spomeniku Vojislavu” 1902. godine u časopisu „Delo”, u kome je video najznačajniju pesničku pojavu u novijoj književnosti, kasnije nije menjao. Pišući o drugim pesnicima, često je iznosio stavove o Vojislavu Iliću, koji nisu odstupali mnogo od onih već ranije izrečenih. Dučić spominje Vojislava u oceni speva Radovana Košutića kao „nežnog i genijalnog... tiha i osetljiva... na koga sve lično i snažno utiče i koji se podaje svakom utisku” (Dučić 1982: 201), gde ga vidi u romantičarskom konceptu pesnika, a ne kao „prvog apostola lijepe religije forme” (Dučić 1982: 239) kako će ga kasnije nazvati. Važno je napomenuti da je presudan uticaj na Dučićevo pesničko formiranje bilo školovanje u Francuskoj 1899–1906, stoga se i ova promena ugla posmatranja Ilića može time i opravdati. „Vojislav je bio jedna sjajna tranzicija između romantične generacije pre njega i ove koja je zatim

nastupila u naše vreme” (Dučić 1982: 34), tvrdi u eseju o Mitroviću. Oslanjajući se na ruske uticaje, Ilić je u našu poeziju uveo parnasovske tendencije, najviše time što je slavio princip *lepote* i strogo poštovao kult forme. U tome što Ilić nije bio „narodni pesnik” (Dučić 1982: 239) i što „je pevao sve drukčije pa i sve drugo nego naši dotadani pesnici” (*ibid.*), Dučić je video samo jedan kvalitet više. Naročito se divio novom odnosu prema formi koju je doneo Ilić jer „tu je njegova ideja, i njegov osećaj, i njegova živa imaginacija” (Dučić 1982: 241), te je prihvatio dominaciju forme, koju je slavio u odnosu na sadržinu: „forma u pjesmi može da često zamjeni sve drugo, a sadržina često može da bude sve drugo samo ne poezija. Sve je do toga kako se reče” (Dučić 1982: 242). Dok se potpuno prihvatanje poetike parnasovaca očitava kroz stav preuzet od Lekonta de Lila: „ali jedno ništa kad se lijepo kaže, onda to postaje jedno Lijepo” (*ibid.*). Pesnik u Dučiću je dobro osetio da je Ilić promenio odnos prema Vukovom jezičkom nasleđu, „on je pokazao bolje nego iko koliko je u stanju naš lijepi srpski jezik, i koliko ima elastičnosti, plastike, muzike i boje u našim riječima” (Dučić 1982: 243), a od mlađih pesnika (među kojima je i on) tražio je dalji napredak, razvitak „da u danas savršenu Formu unesu misaonost i osećajnost moderene poezije” (*ibid.*) (čitaj simbolizma), a ne da ostanu na pukom podražavanju Ilićevog manira. Već tada se zalagao za evropeizaciju naše književnosti⁶, budući da je slutio da se samo na taj način naša nacionalna književnost može ako ne paralelno, onda gotovo u isto vreme razvijati sa vodećim evropskim književnostima. Upravo će književnost 20. veka stremiti istom, manje ili više dosledno.

Interesantno je to da je Dučić mnogo pre ondašnjih književnih istoričara i kritičara nova stremljenja nazvao pravim imenom i pokušao da ih definiše. Često je govorio o poeziji parnasa, simbolista i dekadentata; pokušavao da uspostavi razvojni hod ili da odredi bitne razlike između ovih pokreta. Gotovo da tačniji stav ne može da pruži ni naučni govor od njegove konstatacije da je liriska poezija „sa parnasizmom dobila ljepotu slike, tako je sa dekadentima dobila ljepotu muzike i slobode osećanja, a sa simbolistima dobila je svoju filozofiju *simbola*, čistu filozofiju pesništva” (Dučić 1982: 317) ili pak „paransovačka poezija je istakla svoj zakonik o impersonalnoj lepoti, i bila je reakcija na romantičarsku sentimentalnost i kult sebe. Romantizam, to je strast; parnasizam to je neosetljivost” (Dučić 1982: 65). U viđenju simbolizma kao „jedne grane ove velike škole misli i forme, koja sve produbljuje” (Dučić 1982: 66) već tada uočava da su parnasovstvo i simbolizam samo pravci unutar *modernog osećanja* toga vremena.

Ovladanost pesničkom analizom najbolje potvrđuje esej o hrvatskom pesniku Vladimiru Vidriću, koga je video kao doslednog parnasovskom maniru, budući da u poeziji „nema nijednog ličnog motiva” (Dučić 1982: 59), a slikarski talenat je glavni Vidrićev kvalitet. Ponovo je isticao značaj forme, a sa sigurnošću se može tvrditi da ju je dosledno negovao u svom pesništvu i njenu vrednost je uvek naglašavao. On je znao da loša forma može da pokvari i najbolju umetničku zamisao, a dobra može da načini vredno delo i bez zamisli, stoga njegove pesme pošto su jednom dobile *savršen* oblik takav će i zadržati. Imajući to u vidu razumljivo je njegovo stanovište „sve što jedan nov pisac može uneti u stari svet literature, to je novi senzibilitet ili bar nova forma” (Dučić 1982: 69).

Sve veću okupiranost simbolizmom možemo uočiti u isto vreme kad i u poeziji, i u novinskim člancima o tadašnjem slavnom francuskom pesniku Sili Pridomu. Čini se da je Dučić pokušavao da istakne nedostatke poezije parnasovaca

(čiji je jedan od glavnih predstavnika bio Pridom) i da ukaže na potrebu produblivanja osećanja. U Pridomu je video dva pesnika; „jedan je odista ukočen u svojoj hladnoći, daleko od svega ličnog” (Dučić 1982: 202), a drugi je onaj koji će se pamtili „pesnik srca” (*ibid.*). Njegovu liriku upravo i ceni u onim aspektima u kojima pokušava da poveže filozofiju i poeziju, jer će i sam insistirati na sprezi filozofije i lirike, koju vidi kao „najviši stepen metafizike, i poslednji rezultat sposobnosti ljudskog izraza... najsloženiju tvorevinu ljudskog uma” (Dučić 1982: 203), gde je već na tragu visokog simbolizma.

Dučićevo stanovište o stihu srpske moderne vidimo u intervjuu o Rakiću datom Vasi Miliću 1938. godine. I on je isticao dominaciju francuskog stiha u svom pesništvu kao i Rakić u intervjuu sa Borom Ćosićem u Ženevi. Dok su u Rakićevoj poeziji jedanaesterac i dvanaesterac jedini stihovni oblici, kod Dučića se u poznoj fazi javljaju kraći stihovi, ali obojica su dosledno negovali vezani stih. U tome je Dučić video njihovu anahronost, „nismo išli za vremenom” (Dučić 1982: 263), jer kada je u francuskom simbolizmu cvetao slobodan stih oni su pisali u „najstrože vezanim strofama i odmerenim stihovima” (Dučić 1982: 264), tako da oni zadržavaju parnasovski kult forme, a od simbolizma preuzimaju senzibilitet. Tvrdio je da njegova poezija „nije mogla biti rečena bez tog tako ozbiljnog i ponosnog ritma” (Dučić 1982: 265), ali se isto može reći i za njegovo pesništvo iz parnasosimbolističkog perioda. Vezanog stiha se nije odrekao, bio je oštar protivnik *vers libre*, koji je najviše dominirao u periodu avangardne stilske formacije.

OSVRT NA AVANGARDU

Dučić je nastavio da stvara i objavljuje poeziju i sa dolaskom posleratne generacije književnika, koja je pokušala da razori sve što je iz moderne proizašlo. Kako je njegova poezija bila sâm vrh srpske moderne, avangardisti su se naročito obrušili na nju. Vinaver je parodirao njegove pesme u „Pantologiji novije srpske pelengirike” iz 1920, a na mnogim javnim tribinama i raspravama bio je glavna meta napada. On nikada nije ulazio u polemike sa njima, ali je dosledno odricao vrednost njihovom stvaralaštvu. Koliko je idejnog nerazumevanja bilo među njima, vidimo u Dučićevoj oceni tog vremena:

kod nas je, na žalost, takva stvar da su čitaoci kulturniji od pisaca. Pisci lumpuju po kafanama i obaraju stare veličine jednom očajnom nekulturom, koju spasava jedina mangupska drskost. Često uzvikuju da smo mi sve dali i da zato ne treba da pišemo više. Njihovi napadi nas ne diraju. Bar mene. Ja neću da ih udostojim ma čega što bi ličilo na odgovor. Još nešto: razumem što mlađi napadaju starije, jer stvaraju sebi mesto, ali što se mlađi među sobom krve, to ne razumem. (Dučić 1982: 358)

Naročito je ostao dosledan u odbrani vezanog stiha i pokušao da slobodnom stihu odrekne ikakvu vrednost. Zamerao mu je odsustvo melodičnosti i ritma „jer slobodan stih se teže pamti i u njemu se teže primećuje individualnost. U slobodnom versu svi pesnici postaju slični. Rima je imperativ prirode i života” (Dučić 1982: 357); „slobodne stihove niko ne uči naizust. A pesma koja ne živi na ustima ljudskim,

ona ne živi nikakvim životom, i ona, ako ništa drugo, ostaje samo na hartiji” (Dučić 1982: 267). Stilsko savršenstvo, za koje se Dučić dosledno zalagao kako kroz poeziju, tako i u esejima, bilo je u neprestanoj koliziji sa gubitkom vere u jezik koja je bila jako naglašena u periodu avangarde. On je dobro osetio da oni pokušavaju da razore književni medij – jezik, a naročito sintaksu u kojoj on vidi „geometriju misli” (Dučić 1982: 97) i koja zahteva izvesnu strogoću, red misli. U eseju o Borisavu Stankoviću uzgredno je spomenuo jednog od ključnih pesnika avangarde, Momčila Nastasijevića, kao „primer koliko se čovek, koji nije srpske rase nego cincarske, rve sa našom srpskom sintaksom, i pravi zloupotrebe od njenih neobilaznih i strogih zakona” (*ibid.*) i dodaje „ima i još puno njih koji su u njegovoj istoj jezičkoj bedi” (Dučić 1982: 99). Ne samo da mu je smetala jezička aljkavost, već im je zamerao što pevaju o stvarima koje nisu proživeli (shvaćeno više u misaonoj sferi, a ne toliko u doživljajnoj), „da nemaju nerava, života, seksa” (Dučić 1982: 357), da stvaraju poeziju koja odražava „samovolju pesnika u pogledu rime i ritma, zatim ideje i osećanja, slike i impresije, znači predmeta” (Pavić 1962). Njegov stav je u potpunom negiranju, on u umetnosti avangarde ne vidi trajne vrednosti: „ne verujem da će od mnogih pesnika iz perioda buke i šuma išta ostati za potomstvo. Čak ni ono što su lošeg rekli o piscima ranijeg datuma” (Dučić 1982: 35). Ipak pozicija nemog posmatrača, kakvu je Dučić zauzeo u periodu avangarde, nije mogla da mu obezbedi potpun uvid u njihova nastojanja, stoga je on držao da je taj period najneplodniji od kada postoji naša lirika, ne shvatajući da se u posleratnom periodu o pesništvu ne može na isti način govoriti.

U promišljanju o karakteru avangardne umetnosti tačno je uočio njen razorni karakter i odsustvo oslonca:

današnja posleratna umetnost bi trebalo da bude nešto treće, pa da bude shvaćena, što znači voljena. Možda ona luta zato što je svet ostao bez svoje osnovne ideje o životu, bez centralne ideje filozofske i moralne, rasejan, razoren, anarhičan, zaraćen, i možda na ivici propasti. Današnja umetnost očevidno stoji na bespuću jednog čovečanstva koje je izgubilo svu snagu da u nešto veruje onako kako je pre verovalo u Boga. (Dučić 2000: 279)

Čini se da se snaga u verovanje neće povratiti ni u narednim decenijama, bar ne na način na koji on implicira.

Iako uzgredan i nesistematičan, Dučićev stav prema avangardnom pesništvu pokazuje izvesnu doslednost verovanja u savršen umetnički izraz, u *Lepotu* kao samu sebi dovoljnu, kao i njegovu nepromenljivu veru u umetnost, koju uslovno možemo označiti kao klasičnu, formalnu, potom i ubeđenje u stilsko i jezičko savršenstvo koje književna tvorevina treba da ostvari. Kako to obično biva, negirajući stavovi se potvrđuju, a potvrđujući ih samo ih uobličavamo/zaokružujemo. Tome u prilog, kako smo pokušali da pokažemo, ide i Dučićevo viđenje pesništva.

1 Više o Dučićevim počecima Milošević, M. 1993. *Rani Dučić*, Novi Sad/Podgorica: Svetovi/Oktoih.

2 O značaju i dominaciji ovih stihova vidi svedočanstvo Milana Rakića u Ćosić, B. 1931. *Deset pisaca deset razgovora*. Beograd: Izdavačka knjižarnica Gece Kona.

3 Po mnogima, Dučićeva patriotska poezija je i najslabija – bilo da je reč o oceni ciklusa *Moja otadžbina* ili o pesmama iz knjige *Manje poznati Dučić*, priređivač Petrov, A. 2002. Beograd: Signature.

- 4 Više o Dučićevom angažmanu u ovom časopisu: Tutnjević, S. 1997. *Dučić u časopisu Zora. Časopis kao književni oblik*. Beograd: Institut za književnost i umetnost.
- 5 Ostalo je svedočanstvo generalnog konzula u Čikagu da je neposredno pred smrt Dučić spremio zbirku za štampanje, tako da se ona ne objavljuje iz zaostavštine: „Iz razgovora, koji sam s njim imao na nekoliko dana pre padanja u krevet, zaključujem da je bio sredio materijal za jednu zbirku, u kojoj je bio izneo glavne naše ličnosti iz književnosti, diplomatije i politike, sa kojima je dolazio u bliži kontakt od Aneksije – pa na ovamo. Ova bi zbirka nosila naslov *Moji saputnici*” (Popović 1982:204).
- 6 Krajnje je duhovita, čini se, Dučićeva opaska izrečena u eseju o Miloradu Mitroviću: „Evropa – mislili su naši preci – to je jedna provalija u koju se preko Savskog mosta prelazi kod Zemuna, i koja ide zatim od Zemuna dalje do kraja sveta, sve dublja i mračnija” (Dučić 1982:34).

LITERATURA

- Dučić, J. 2000. *Blago cara Radovana*. Trebinje: New Public.
- Dučić, J. 1982. *Književne impresije*. Beograd: Slovo ljubve.
- Kajoa, R. 1982. *Estetički rečnik*. Novi Sad: Književna zajednica Novog Sada.
- Kočić, P. 1967. *Dokumentarna građa*. Sarajevo: Svjetlost.
- Krnjević, H. 1969. Dučićevi eseji. *Izraz* XIII, 7.
- Lazarević, B. 1924. Almanah za 1910. *Impresije iz književnosti*. Beograd: Geca Kon.
- Matoš, A. G. 1965. *Eseji*. Beograd: Nolit.
- Milićević, Ž. 1965. Jovan Dučić i njegovi saputnici. *Prilozi za književnost, jezik i folklor* 31, 3-4.
- Mirković, N. 1983. Jovan Dučić. *Međuratni kritičari* knj. XX. Beograd/Novi Sad: Institut za književnost i umetnost/Matica srpska.
- Pavić, M. 1962. *Dučić o pesništvu između dva rata*. Beograd: Politika, nedelja 15. jul 1962, br. 17518.
- Pavlović, M. 1964. Jovan Dučić danas. *Delo* X, 8-9.
- Popović, B. 1964. *Ogledi o književnosti*. Beograd: Rad.
- Popović, R. 1982. *Istina o Dučiću*. Beograd: Književne novine.
- Protić, P. 1979. Pisci kao kritičari pre Prvog svetskog rata. *Srpska književna kritika*. Beograd/Novi Sad: Institut za književnost i umetnost/Matica srpska.
- Skerlić, J. 1901. Jovan Dučić. Pjesme. *Letopis Matice srpske*, 210.
- Tešić, G. 1996. Avangardisti protiv Dučića. U *Jovan Dučić, povodom pedesetogodišnjice smrti*. Beograd: Zbornik SANU, Naučni skupovi, knj. LXXXV ili Odeljenje jezika i književnosti, knj. XII, 59-70.

SUMMARY

JOVAN DUCIC – THE POET ABOUT THE POETRY

The text looks at the standpoints of Jovan Ducic, one of the most important poets of Serbian literature. His views on the poetry and poets of his time are expressed in a collection of essays, entitled *My Companions*. The opinions on poetry and poets are analysed in relation to Ducic's poetic development. He bases his own views on *l'art pour l'art* ideas, belief in the perfect artistic expression, the Beauty sufficient for itself.

KLJUČNE REČI: Dučić, esej, pesništvo, pesnici, parnasovstvo, simbolizam, avangarda.



UDC 821.135.1:929–055.2.
821.135.1.09

TATIANA IATCU
Petru Maior University of Targu Mures, Romania

”ALL UNFORTUNATE YOUNG WOMEN ARE LYRICAL POETS...”

(ROMANIAN WOMEN
VOICES FROM ABROAD)

During the 19th century, especially in the first half, society in Romania did not give women the same chances to develop, subordinating them to men and restricting their activities to the domestic sphere. The quintessence of the model of femininity is found in Jules Michelet’s book *La femme*, which is represented by a humble wife, submissive and utterly obedient, as opposed to that of manliness, whose main characteristics are strength and courage (Vasilescu 2004: 1). The same frank dichotomy is seen by Garabet Ibraileanu¹ who says that ”There is nothing more different than a man from a woman” (1972: 110). But things were going to change.

The beginning of the modern epoch in the history of the Romanian people was represented by the 1921 Revolution, which was followed by many programs for reform. One of these included the constitutional project, initiated by Ionita Sandu Sturdza. The capitalist development of economy and the formation of the bourgeoisie imprinted an acute character to social and political conflicts, which culminated in the 1848-1849 Revolution, an integral part of the European democratic revolution. The birth of the modern Romanian state in the second half of the 19th century (1859) brought with it a new image of the woman, as mother of the family and of the nation. With roots in Romanticism, this image of the woman has lasted up to the modern times and is well reflected in paintings – my country is represented by Maria Rosetti in a painting called ”Revolutionary Romania”, by Constantin Daniel Rosenthal.

Education was not a strong point in women’s upbringing, whether they belonged to the slum or nobility, because they were supposed to admire men’s proficiency in forbidden domains. A good example is given by Elena Vacarescu, a member of a Romanian noble and highly educated family, who complained about her father’s prejudice. He considered women inferior in all fields of activity. But there were a lot of counterarguments given by women who succeeded in their scientific careers, such as Christina Cutzarida, doctor in medicine in Paris in the 1880s and Sarmiza Bilcescu, the first woman with a PhD in law at University of Sorbonne (Vasilescu 2004: 5).

Women in Romania were mainly educated to fulfil their domestic role. In not so well-off families, this education was provided by grandmothers or governesses, who mostly applied practical skills. Girls from boyar families were instructed by governesses, family tutors or private teachers and then sent to private schools, either at home or abroad, especially to France, Romania having strong connections, both cultural and economic, with the French people. In 1864 the Law of Public Instruction decided the setting up of primary schools for girls in the rural and urban areas, primary education being free and mandatory. Another important step was Spiru Haret's reform, which organized secondary school on two levels. It was an impetus for women to acquire proper education compatible with a modern state and, as a consequence, Haret gave a new Law in 1899, that of Professional Education, that helped women train in other domains than the academic one. From 1881 young women were allowed to enrol at the Medical School, and beginning with 1895 at all the other universities. Towards the end of the century, women were invited to join the ruling of humankind, bringing a new stream of morality, anti-corruption and education.

These public and private endeavours aimed at giving women more freedom in choosing their own destiny, but it was hard to change mentality. Most women were afraid of being wrongly understood, that they were neglecting their roles of mother and wife, that they were losing their femininity; so, efforts to persuade people that education was beneficial and necessary were focused not only on men, but also on women. Some of those who struggled to emancipate and change mentality were strong women who initiated feminine societies, published articles and books, gave public speeches and played important political roles to convince Romanian women to fight for their rights. Some of these great Romanian women were doomed to oblivion, mainly by two reasons: the mentality about the other sex and by the communist laws.

One of these women was Elena Vacarescu (1864-1947), who was considered to be an ambassador of the Romanian culture. She is more recalled today especially for her unhappy engagement to Ferdinand, successor to the throne of Romania², than for her literary work. Her father was a descendent of a famous family of Wallachian boyars, many of them playing an important role both on the political and the literary scene of the country³ (Boldea 2005: 34). The family tree from her mother's side stretched to the times of Michael the Brave, who first united the three Romanian provinces at the turn of the 17th century. She was familiar both with the English literature, due to her British governess, and with the French literature, which she studied in Paris. She had the opportunity to meet there Leconte de Lisle and Victor Hugo, both mentioned in her memoirs. She also studied philosophy, aesthetics and history at the University of Sorbonne. Her poetry was polished and guided by the Parnassian poet, Sully Prudhomme.

The turning point in her life was when she met Queen Elizabeth of Romania, who encouraged her engagement to Ferdinand. But Romanian heirs to the throne were in fact supposed to marry only foreign princesses. Elena followed her queen in exile, first to Italy, and then to France. In Paris she had a literary salon where famous people used to come and helped her with her literary work, which belongs to the feminine Romanticism from the end of the 19th century and the beginning of the 20th. Through her writings, including review articles, she felt no more an exile

but considered France a country of adoption, enriching her experience more than the writers who lived in the home country.

When the First World War broke out, she lobbied for Romania's joining England and France and for the last union of the country with the now Republic of Moldova. She was a fighter and loyal supporter of Romania and, as a consequence, she was appointed a member of the Romanian delegation to the Peace Conference in Paris in 1919, being one of the very few women who took part in the event. She was also appointed Secretary General of the Romanian Association that was part of the Nations Society, the precursor of the United Nations Organization. Her friend, Paul Valéry noticed that the two sides of her career, the poetical and the political, worked hand in hand, thus demolishing the misconception that women should be denied political careers. In 1925, Claudia Millian, representing the Romanian Writers Association, succeeds in organizing the well-known Société des Ecrivains Roumains in Paris, whose president was Elena Vacarescu. Among other extraordinary achievements, we can count the foundation of the International Committee for Spreading Arts and Letters through Cinema in 1930 and in 1937 the prize which would later bear her name, awarded by the Femina Committee for literary critics and history.

Her debut volume in 1886, *Chants d'Aurore* (Songs of Dawn) got a prize from the French Academy, the first one, and in 1925 she was accepted as a member of the Romanian Academy. Her literary work comprises collections of poems (I mention only one title of each), *Le Jardin passionné* (The Passionate Garden), folklore remaking, *Nuits d'Orient* (Oriental Nights), novels, *Amor vincit*, memoirs, *Le Roman de ma vie* (The Novel of My Life), and theatre, *Stana*.

Camil Petrescu⁴ claimed that she had never been separated from the country in whose language she did not write and always proved to be a true Romanian, proud of her origin, concluding that such a personality honours two literatures.

A contemporary and a relative of Elena Vacarescu was Anna-Elizabeth Bibesco-Bassaraba (pen name Anne de Noailles) (1876-1933), another member of the exiled Romanian royal family and an accomplished woman writer. She was a princess of the Brancovan family. Her father was the exiled Prince Brancovenescu of Romania and her mother, Ralouka Musurus, a great Greek pianist. She wrote many collections of poems, *Derniers vers et Poèmes d'enfance* (Last Lyrics and Poems of Childhood), three novels, and an autobiography.

She was a well-known patron of arts and in her literary salon met the intellectual, literary and artistic elite of the time, such as Paul Claudel, Colette, André Gide, Frédéric Mistral, Paul Valéry, Jean Cocteau, Alphonse Daudet and others. She was immortalized in paintings and her image was sculpted by Rodin. She was the first woman to become a Commander of the French Legion of Honour. The French Academy named a prize in her honour and The Belgium Royal Academy accepted her as a permanent member immediately after her literary debut with *Le Coeur innombrable* (The Unnamed Heart, 1901). She was a Parnassian poet writer and a representative of the literary Belle Epoque.

Calinescu⁵ is struck by her "thirst for life", so frenzy that it often becomes the intelligence of the universe. He underlines that Noailles' poetry is "not sentimental but cruelly voluptuous like that of a Diana, a kind of poetry of the principle

phenomenon in search of the fertilizing embryo, through which the world is perpetuated. The poetess embodies a Pascal with a sumptuous writing, tormented by the problem of death, singing life beyond the grave” (1982: 970). He also points at the fact that many exiled writers preferred to write in French, both for its special music as a language and because it offers the only chance to the writer to be known throughout the world. Unfortunately, this happens with almost all regional languages spoken only by their people.

Anne de Noailles was the model for the character of the countess Gaspard de Reveillon in the novel *Jean Santeuil*, written by Marcel Proust. Little by little she is being rediscovered by the contemporary French literature and this may be a starting point for her full recognition in her own country.

Marthe Lucie Lahovary (1886?-1973), also called the princess forever in love, married Prince Georges Valentin Bibesco and is known today as Princess Marthe Bibesco. She was an important character of her contemporary public life, both from the social and the cultural perspective, proving once again that women’s role is not only domestic. Her mother’s ascendancy leads to ruling princes in the 18th century Wallachia. Her father belonged to a family of ministers, prime ministers and military generals. Her only brother died at an early age and she suffered the consequences of her mother’s grievance, being deprived of a real motherly love, as she noted later in her memoirs. Her education was provided mainly by the men of her family, who were attracted by her brilliance, charm and independence. She travelled a lot, as her father was a diplomat, and that made her feel at home everywhere and helped her speak many foreign languages. Her family also influenced her character and interests, mainly in politics and literature. Marthe Bibesco’s fame is due to her literary achievements and love affairs with important men of the time (one of them being Lord Christopher Thomson, her mentor in espionage). She is considered to have had a very important role in Romania’s political attitude regarding the First World War and the historical events of the first half of the 20th century, being one of the first emancipated Romanian women.

She never forgot her literary talent and found refuge in her writings (poems, historical novels, memoirs, travel journals, essays, biographies, some under the name of Lucile Decaux), which include *Catherine-Paris*, *Les Huit Paradis* (The Eight Heavens), awarded by the French Academy, *Le Perroquet vert* (The Green Parrot), *Le Destin du lord Thomson of Cardington* (The Destiny of Lord Thomson of Cardington) *Katia-Le demon bleu* (Katia-The Blue Demon), a best-seller which was later filmed. She wrote about the magic of Romanian folk legends and social environment. As Roman says, ”Barrès and Montesquieu hailed the young writer as a great talent and the French Press followed suit. Fame was already at her feet at the age of 18 when she took Paris by storm and put Romania on the map” (2002: 3).

Her portrait was described in the book *Regards sur un passé* (Looks over a past), published by Robert Laffont in Paris in 1989, besides those of Saint-Exupéry, Jean Cocteau, and others. After the Second World War, times became harder in the country, as communism was in power and all her assets were confiscated. She remained in exile to struggle with life and to take care of her nephews for ten years,

their parents not being allowed to leave Romania. But she proved to be the same brave lady, enjoying life, and giving new meanings to common things.

She became a member of the Royal Academy from Brussels in 1955. Marthe Bibesco's brother-in-law, Antoine Bibescu, was a friend of Marcel Proust, and their frequent meetings are recalled in the volume *Au bal avec M. Proust* (At the Ball with M. Proust). R. M. Rilke admired her intuition as a poet. Fr. Mauriac, recognizing that she had written better books than *Au Bal*, confessed that he enjoyed this one best. Tudor Ionescu, a Romanian critic, admires her work, which comprises more than thirty titles, in which she expressed her will to live again, to freeze in words the passing moment, the human being. She was a master of the literary portrait, with a keen psychological sense and sensibility; that is why Marthe Bibesco was chosen to represent this literary species in French textbooks. She longed for her "country of willows" and friends she left at home until the end.

The three writers belonged to a fascinating world about which few Romanians have a clue. Communism re-wrote the history of the country and many famous and representative people were wiped out from its pages. It is painful and frustrating to find yourself alone with your own work, without your readers and public that can echo your feelings. The literature of the exile written by Mircea Eliade (*The Forbidden Forest*), Virgil Tanase, L. M. Arcade or the critical prose signed by Monica Lovinescu and Virgil Ierunca, gives you an idea about Romanian literature in general (Cistelecan 2005: 13). Many of these writers, especially in modern times, felt exiled in their own country as well. But those who endured the exile never forgot the ones living behind the Iron Curtain. One of these has been Monica Lovinescu who said: "In our country, the Stalinist terror was put in brackets of silence."

Monica Lovinescu (b. 1923) graduated from the University of Bucharest and made her literary debut with short stories, critical essays and prose in the literary journals of the time. Her father was one of the most important Romanian critics and writers. She went to France as a grantee not long after communism took power and in 1948 asked for political asylum. She had a busy life there publishing in many French journals, such as "East Europe", "L'Alternative", "La France Catholique", "Témoignages", etc. She wrote the chapter about the Romanian theatre in *Histoire du Spectacle* (Encyclopedie de la Pléiade, Gallimard) and translated Romanian books under the pen names Monique Saint-Come and Claude Pascal. She also collaborated with Romanian journals in exile, such as "Fiinta romaneasca" (The Romanian Spirit), "Ethos", "Dialog" and others.

Lovinescu represented a beacon of freedom and a gleam of hope when she began her collaboration with the French Radio Broadcasting and Radio Free Europe, where she had two programmes, "The Romanian Cultural Actuality" and "Theses and Anti-Theses in Paris". Her activity had a great influence on the cultural life of the country, as few things about cultural and political events from the West were allowed to be known. As Manolescu says, she was "the reed through which a whole people was breathing, the literary chronicler who saved us from drowning" (2001: 155). Her literary articles were collected in the series of books entitled *Short Waves*, an outstanding political and cultural fresco of communist Romania, and

Journals. She was awarded the Diploma of Honour by The Romanian-American Academy of Sciences and Arts.

Monica Lovinescu imposed her personal style: frank, straightforward, and acrimonious. Her literary comments were like a barometer for the writers and the public, establishing hierarchies and norms of morality, hoping for a recovery of what was silent, forbidden and censored for half a century. As Gheorghe Gricurcu, a Romanian critic says, "[...] she was an alternative offered not only by contrast to the official rosy and fake product of our literary output, but also to our home-grown literary criticism, based on aesthetic criteria which, although somewhat non-conforming and protesting, was nevertheless limited by censorship and self-regulatory censorship" (2003: 21).

She did her best to shake the separating wall that scarred Europe by helping people from her country, giving advice, encouraging young researchers or political refugees. She was relentless in her pursuit against making peace with the enemy. She inherited her mother's strength, an eminent professor of French, who died in the communist prison because she did not want to compromise her daughter by asking her to become an informer. Monica Lovinescu confesses in her journal that what she was doing was a duty to fulfil, because she knew too well the price of liberty (Vultur 2004: 3). She compares Nazism with communism, the former being the capital sin and the latter just an error whose principles were not well applied. She blames the western countries for the lack of a Marshall plan for Eastern Europe and the delay of the moral process of communism. She speaks about the attitude of the French intellectuals. "Indeed, (in France) if political life seemed to be dominated by the Right, by contrast, the (French) intellectuals not only positioned themselves to the Left, but they were already mentally 'sovietised'. Whoever has not tried, – as some of us have indeed –, to 'open the eyes' of those intellectuals over here in making them receptive to the tragedy of their fellow-professionals from Eastern Europe, ending up being rejected as 'fascists' as soon as they declared themselves anti-Communists (as Jean-Paul Sartre put it: 'the anti-Communist is a dog'), could not imagine the climate which faced the first (Romanian) exiles (in France)" (Lovinescu 1947-1952).

In an interview given in Romania in 1991, Monica Lovinescu expresses her optimism concerning the change for the better of the intellectuals, helped by their critical spirit and a fresh political thinking. She underlines the involvement of politics in literature and the high degree of professionalism of some cultural journals like "22". Not long before, there had been a barren political and philosophical landscape which now was flourishing unimagably. The high intellectual level of these publications was a pleasant surprise but the expectation was to fill the gap between these intellectuals and the rest of the society. Maybe a democratic forum could make up the so needed right alternative formula (Cistelecan 2005: 43).

What all these writers have in common is their passion for literature and politics, together with an inextinguishable love for their native country. It is very difficult to squeeze a whole life into a single page, but the aim is to pay a humble homage to those who successfully linked Romania to the rest of Europe.

- 1 Garabet Ibraileanu (1871-1936), Romanian male writer, critic and literary historian.
2 Ferdinand I de Hohenzollern-Sigmaringen (1865-1927), king of Romania (1914-1927), nephew of Charles I of Romania.
3 Ienachita Vacarescu (1740-1797), Romanian linguist, lexicographer and poet.
4 Camil Petrescu (1894-1957), Romanian writer, member of the Romanian Academy.
5 George Calinescu (1899-1965), Romanian literary critic and historian, writer, university professor, member of the Romanian Academy.

95

REFERENCES

- Boldea, I. 2005. *Istoria didactica a poeziei romanesti*. Brasov: Aula.
- Calinescu, G. 1982. *Istoria literaturii romane de la origini pina in present*. Bucuresti: Minerva.
- Cistelecan, A. 2005. *15 dialoguri critice*. Brasov: Aula.
- Grigurcu, G. 2003. Literature and Journalism. *Euphorion* 5-6. Sibiu: Eurozin.
- Ibraileanu, G. 1972. *Privind viata*. Cluj-Napoca: Dacia.
- Lovinescu, M. 1990. *Unde scurte*. Bucuresti: Humanitas.
- Lovinescu, M. 1947-1952. *Memoria Activa*. Paris: Repere.
- Manolescu, N. 2001. *Literatura romana postbelica*. Brasov: Aula.
- Roman, C. 2002. *Blouse roumaine*. [Internet]. Available at:
<http://www.constantinroman.com/blouseroumaine> [05.04.2006].
- Vasilescu, A. 2004. *Imaginarul despre Femei in Vechiul Regat intre pozitiv si negativ*. Bucuresti: Editura Universitatii Bucuresti.
- Vultur, S. 2004. Recenzie: *Monica Lovinescu, Jurnal 1994-1995*. Bucuresti: Humanitas.
- Wikipedia*. Entry on Marthe Bibesco. http://ro.wikipedia.org/wiki/Marthe_Bibesco.
- Wikipedia*. Entry on Anne de Noailles. http://ro.wikipedia.org/wiki/Anne_de_Noailles.

SUMMARY

"ALL UNFORTUNATE YOUNG WOMEN ARE LYRICAL POETS..." (ROMANIAN WOMEN VOICES FROM ABROAD)

The paper focuses historically on the contributions of women in exile to both Romanian literature and Romanian politics throughout more than a century, beginning with the second half of the 19th century and going on throughout the 20th. The main writers mentioned in the articles are Elena Vacarescu, Anne de Noailles, Marthe Bibesco and Monica Lovinescu.

KEYWORDS: literature, culture, gender studies, women's writings, multiculturalism.



THE POTENTIAL SYMBOLISM IN JAMES JOYCE'S "A PAINFUL CASE"

Among his literary heroes was Flaubert, every line of whose writings he claimed to have read and pages of whose work he could recite by heart; he could not have been ignorant of Flaubert's remark, recorded by the Goncourts, about his methods of composition:

When I write a novel, I have in mind rendering a colour, a shade. For example, in my Carthaginian novel I want to do something purple. In *Madame Bovary* all I was after was to render a special tone, that colour of the mouldiness of a wood louse's existence.

[...] The notion of a relationship between colours and sounds, or colours and styles, was a commonplace in late nineteenth-century literature, and Joyce was familiar with it.

(Peake 1977)

1. THE POSSIBLE COLOUR SYMBOLISM IN THE STORY

Although it might seem that in "A Painful Case" by James Joyce, there are not many enigmas or puzzles, the story offers numerous opportunities for possible interpretations and interweaving of different symbols.

Dark colours permeate both Dublin and the reality of Mr Duffy, one of the two main protagonists. The name of the Irish capital **Dublin** means *black pond* and it comes from the Irish words **dub** or **dubh** [*black, dark*] and **linn** [*pool*]; **linn** also means *period*. This adds new meaning to **Dublin** (nomen est omen) and its turbulent history. A **Pond** is a *small area of still water*: there is no motion, merely stillness – a kind of paralysis.

James Joyce scrupulously portrays Dublin at the turn of the 19th century, as "the centre of paralysis" (Joyce 1992: 83). Mr Duffy, in Joyce's story, is emotionally and spiritually paralysed but the reasons for his peculiar disposition are rather obscure and hidden – in other words they are kept dark.

Duffy or Duff is a common surname in Ireland (it is also used as a first name) and "comes from the word *dubh*, 'black', which would either have been a

short form of one of the many names starting with this element [...], or a nickname for a dark person” (Cresswell 1999: 98). In addition to many implied inextricable connections between Mr Duffy and Dublin, there is another, chromatic one; and certainly, it seems that almost everything in his life is predestined.

Black is the predominant colour in “A Painful Case”, along with other colours close in shade to black; blackness and deep dark tones permeate both the city and everyday living of Mr Duffy. **Black** means *complete darkness, dark – something almost black, deep in shade, hidden, obscure – to be full of sorrow and suffering*; also *sadness and gloom, melancholy, something bad or evil*. “As the colour of death and mourning, black has been adopted by Christians as a sign of death to this world (mortification) and thus of purity and humility” (Ferber 2003: 29). It could also symbolise a mortal sin. The death of Mrs Sinico (the word *sin* is hidden in her surname) seems to be the result of some kind of transgression or tragic flaw; her false step or *hamartia* leads her to her unfortunate downfall and untimely end, and Mr Duffy’s intellectual arrogance, narcissism, and hubris, expressed in the destructive “rectitude of his life”, lead him to the very edge of the deep and dark abyss of his own loneliness and despair. He gains possible cathartic experience. He grows in emotional awareness.

The darkness of the evenings that Mr Duffy and Mrs Sinico spend together in her cottage outside Dublin seems to be a very important element in the rather slow process of establishing their relationship. “Many times she allowed the dark to fall upon them, refraining from lighting the lamp. The dark discreet room, their isolation, the music that still vibrated in their ears united them” (Joyce 1996: 123-124). Deep, warm darkness as a screen of secrecy, and as assistance towards intimacy, intensifies their still undefined longing, the vibrations of music, the entwining of their lives and entangling of their thoughts; it seems that it is a necessary element in the process of stirring Mr Duffy’s numbed emotions and essential component in Mrs Sinico’s attempt to find emotional and personal fulfilment – her husband captain Sinico “had dismissed his wife so sincerely from his gallery of pleasures...” (122)¹.

Mr Duffy lives “in an old sombre house...” (119): *sombre* means *dark in colour, dull (sad and serious, too)*; then, there is a black iron bedstead in his room, also a black and scarlet rug (*scarlet* often represents sin), and his hair is black, too. The black, cold night, when he realises that Mrs Emily Sinico is dead, “when he gained the crest of the Magazine Hill [...] and looked along the river towards Dublin...” (130), is of crucial significance. It is a painful, epiphanic moment: the dark night filled with flashes of insight, the point in time when he finally sees and understands “how lonely her life must have been” (130), and when he finally **feels** that he too is alone. For a moment, “She seemed to be near him in the darkness” (130).

There are some other colours which could provide the gamut of possible meanings in the story. “His face, which carried the entire tale of his years, was of the brown tint of Dublin streets” (120); and in Christian symbolism, brown is the colour of spiritual death and degradation. Brown is also a combination of black, yellow and red and thus some new possible layers of meaning in the story of Mr Duffy’s life or the history of Dublin streets may be added: yellow in Christian symbolism may represent corruption and degradation, but also as the colour of

light, it may be used to represent a divine being or virtue², and red, as the colour of blood, love, desire, anger, roses, fury, thereby can possibly signify the opposite extremes throughout the history of Dublin, and it "can also represent Christian martyrdom" (Ferber 2003: 175). Mr Duffy "looked along the river towards Dublin, the lights of which burned redly and hospitably in the cold night" (Joyce 1996: 130).

On the Magazine Hill, with a flash of piercing insight, Mr Duffy realises the magnitude of his difficult situation. Then "He turned his eyes to the grey gleaming river, winding along towards Dublin" (131). The river Liffey is grey: grey means *darkish, dull, dreary, dismal, old*. It is a *mixture of black and white*; among other things, it could be the colour of ash, and thus it is sometimes used to represent repentance, which is evident in Mr Duffy's words when he catechises himself in Phoenix Park³ – "Why had he withheld life from her?" (130). The river is undoubtedly an important symbol of time, it can represent boundary, confines, but also movement, fluctuation, life or even spiritual rebirth; and Liffey is grey and shallow (almost paralysed) – it is "the shallow river on which Dublin is built"(119).

Mrs Sinico has dark blue eyes – blue is *the colour of the clear sky, the deep sea, sadness*. "Because it is the color of the sky [...], blue is traditionally the color of heaven, of hope, of constancy, of purity, of truth, of the ideal" (Ferber 2003: 31). Mrs Sinico certainly has some of these qualities: she is compassionate, a constant and loyal friend, she probably hopes (but not openly) that her love will be requited; her motives are pure.

The bookshelves in Mr Duffy's room are of white wood; also a description of white **bed-clothes** and a white-shaded **lamp** is given. Although it seems that *white* is not so important in the structure of Mr Duffy's surroundings, it could be interesting to reveal its possible meanings, because white is distinctly used in the depiction of the objects in Mr Duffy's room; furthermore, it should be emphasised that Mr Duffy bought himself every piece of furniture in the room.

White stands for innocence and purity in Christian symbolism; it could refer to the purity of Mr Duffy's thoughts, because books are usually associated with thoughts and ideas (intellectual aspects), and the books in his room are on the **white** wooden shelves. The lamp is **white**-shaded and thus it can furnish good bright light, which could signify *a source of knowledge, wisdom, or spiritual strength* (Mr Duffy tends to be impeccably intellectual). **White** bed-clothes are certainly associated with bed, which is not only *a piece of furniture for sleeping on* but also the *place regarded as the scene of sexual intercourse*. The white could be an allusion to Mr Duffy's chastity (celibacy, purity) or negatively, to his repressed or dead sexuality; furthermore, the substantive religious issues are probably being raised, and a damaging split between body and soul or intellect and emotions could be an important matter to be discussed.

2. THE (IR)RELIGIOUS CONNOTATIONS AND IMPLICATIONS, SEXUALITY AND ISSUES OF GENDER

In an attempt to avoid every possible bond – "every bond, he said, is a bond to sorrow" (Joyce 1996: 124) – Mr Duffy nearly incarcerates himself; his life is the bondage of isolation, desperation, and desolation; his "freedom" is terrifying and

ghastly; his life is sterile. Mr Duffy walks straight into his own trap in his attempt to avoid the potential pitfalls of involving himself spiritually and emotionally in family ties, love, friendship, or active life. Also, it is quite obvious that there is a split between the intellectual and emotional, the philosophical and sensual aspects of his character – a dissociation of sensibilities.

Although Mr Duffy "had neither companions, nor friends, church nor creed" (121), there is a certain note of possible religiousness (or religious conservatism), both in his ritualistic, routine conduct and particular attitude towards his fellow citizens; even though "he lived his spiritual life without any communion with others" (121), an unconscious need for a close friendship of some kind exists in him, considering the fact that, at the first chance meeting with Mrs Sinico, he "tried to fix her permanently in his memory" (121) – her intelligent, oval face with strong features and dark blue eyes; but Mr Duffy, fearful of emotions (in his state of stasis) repudiated his new companion, and:

One of his sentences, written two months after his last interview with Mrs. Sinico, read: Love between man and man is impossible because there must not be sexual intercourse, and friendship between man and woman is impossible because there must be sexual intercourse. (125)

It seems that sexual relationship, that is, sexuality itself, is for Mr Duffy morally vicious, corrupt, and for some obscure reason, completely unacceptable. Is he confused about his sexuality? Is he a latent homosexual? Perhaps he is merely afraid of women? Is he still a virgin? What is the reason for his uneasiness and repugnance regarding physical contact? Adult behaviour is often patterned by disturbing and painful childhood experiences (which could be examined in some of the other stories in *Dubliners*), thus the major causes could probably be found in the period of Mr Duffy's infancy or adolescence. Perhaps a kind of covert theological dualism (the body being inferior to the spirit) has an effect on his actions and reactions; also, it might be an element of Catholic dogma working at a subconscious level that influences Mr Duffy's decisions and behaviour. However, these are merely speculations as we do not know all the (important) facts about the events in his life before his coming to Chapelizod. Nevertheless, possible answers are deducible from the available evidence, and several unexpected conceivable directions can be found. Mr Duffy's words could be an echo of Augustinian doctrine. According to the fifth century theologian St Augustine, concupiscence is rather sinful and transmits original sin; "Adam through his perverse desire in original sin bequeathed concupiscence on all his descendants..." (Neal 1989) – although "Concupiscence, for Augustine, is not just sexual desire but any disordered or exaggerated desire or appetite" (Neal 1989). According to the Bible, it was Eve who tempted Adam into committing a sin; and now, it seems that Mrs Emily Sinico plays the (traditional) negative role of the first woman – perhaps she is, indeed, the first woman in Mr Duffy's solitary life; and she appears to be the malefactor, the transgressor, the temptress, the one who although the married woman dares to grasp his hand passionately and press it to her cheek! She attempts to find emotional and personal fulfilment by making a determined effort to "cross

the line”, the boundary between acceptable and unacceptable behaviour in a moral system imposed by men. She goes beyond the limit of what is morally acceptable in a conservative, sanctimonious society dominated by men. Her husband is Captain Sinico, and it is clear that his first name, as the sign of personal individuality, is not as important as his high rank: he is simply **Captain**, *a chief, commander, the person in command of a ship, authority* – his personal identity is expressed as authority, and his first name is utterly unimportant. ”Her name was Mrs. Sinico” (Joyce 1996: 122). It appears that she does not have her own identity; she belongs to her husband, she also has the role of a mother, but she is not Emily (herself) yet. Thomas J. Gasque in his *the Power of Naming* cites the words of Claire Culleton:

Any name acquired through marriage, then, identifies the woman in terms of what she is not [...] The wife becomes, by name, and inferiorized version of her husband, a Mrs. Him. She shares his identical name, but she is forever diminished because the name is not her own. Thus, the married woman metamorphoses into a forgery of the husband. (Gasque 2000)

Emily Sinico certainly feels that she is merely a forgery of her husband and makes an attempt to escape from his shadow. Ironically, the first time in the story her given name is mentioned in the newspaper paragraph, when she is dead ”... knocked down by the engine of the ten o'clock slow train...” (Joyce 1996: 126). It is grotesque and shocking that Mrs Sinico is almost on posthumous trial⁴; and there are statements, testimonies, witnesses, a jury. Mr Finlay, as the representative of the railway company, says that ”the deceased had been in the habit of crossing the lines late at night from platform to platform and, in view of certain other circumstances of the case, he did not think the railway officials were to blame” (127). Captain Sinico, the husband of Emily Sinico, gives evidence saying that ”...his wife began to be rather intemperate in her habits” (128). The daughter of Emily Sinico, Mary – her name is probably a reference to the Virgin Mary as identified with the Catholic church – says that ”her mother had been in the habit of going out at night to buy spirits. She, witness, had often tried to reason with her mother...” (121). The overall impression is created that no one is genuinely in deep emotional distress after the death of Mrs Sinico, not even her daughter (are they all emotionally paralysed?). Dr Halpin states that ”The injuries were not sufficient to have caused death in a normal person. Death, in his opinion, had been probably due to shock and sudden failure of the heart’s action” (127). Metaphorically speaking, this is clear and accurate; she had been left with a terrible sense of desolation and had drifted into death via drink owing to a profound shock and deep, severe depression. According to the moral systems and standards of a male-dominant conservative culture, any unconventional behavior, especially of women, is stigmatised. Mrs Emily Sinico attempts to escape from the emotional and spiritual paralysis in her dismal marriage. Captain Sinico, her husband, is frequently absent on his voyages, and apparently liberated from the routine and bondages of everyday domestic life. It is emphasised that ”He was not in Dublin at the time of the accident” (127). Her daughter, oblivious to the real reasons of her mother’s suffering tries to reason with her. She states that ”she was not at home until an hour after the accident”

(128). It seems that no one is responsible and Mrs Emily Sinico deserves the opprobrium heaped on her.

Finally, the driver of the engine, James Lennon, is exonerated from all blame. It is curious that both the driver of the engine and Mr Duffy have the same (biblical) name.

Is Mr Duffy responsible for Emily Sinico's death? In his state of numbness and insensibility, having a strong and peculiar sense of rectitude, he cannot consider the possible consequences of his unfortunate decisions. He is emotionally sterile; he is also most certainly another victim.

It might be of significance that the New Testament Epistle of another James contains the following verses: "Blessed is the man that endureth temptation" (James 1: 12) and "Do not err, my beloved brethren" (James 1: 16). Mr Duffy resists the temptation to love (both physically and spiritually); he makes determined efforts to avoid any possible mistake that could threaten the false security of his quiescent, reclusive lifestyle of self-destructive self-sufficiency.

A copy of the *Maynooth Catechism* stands "at one end of the top shelf" in Mr Duffy's room. The *Maynooth Catechism* (published in 1882) is "a modified edition of *Butler's catechism*" (Jones 2003) written in 1775, by Dr James Butler (another James), Archbishop of Cashel. It seems that Mr Duffy shows a certain amount of interest in religious issues, although he has neither "church nor creed". Ironically, he lives in a Dublin suburb called **Chapelizod**. The name Chapelizod means the Chapel of Isolde, and comes from the Irish word **séipéal** (chapel) and the Celtic name Isoude or Isolda (Iseult). Isolde, of course, falls in love with Tristan, and the legend of Tristan and Isolde is seen as "an important expression of the ideals of romantic love" (MacKillop 2000: 413). Such ideals are unacceptable for Mr Duffy in the reality that he chooses.

3. THE POSSIBLE LOCUS SYMBOLISM

Mr Duffy lives in an old house "and from his windows he could look into the disused distillery or upwards along the shallow river on which Dublin is built" (Joyce 1996: 119). The distillery: the disused distillery resembles some kind of solitary monument, or a skeleton (as a sign of lifelessness, or a bad omen). Distillery is, of course, *a factory where strong alcoholic drink is made*, that is, whiskey or in Irish **visce beatha**, which means *water of life*. Water, as a symbol of female principle associated with emotions, sexuality, fecundity, change, and life, is reduced to the minimal amount: the river – the Liffey – is shallow, and the distillery is disused; and at the same time, "As rivers mark territorial boundaries, crossing them is often symbolically important" (Ferber 2003: 170). Mr Duffy decides not to cross the line of his own isolation, apparently oblivious to his own needs. The river Liffey could symbolise movement or flux in contrast to Dublin's stagnancy, stasis, or emotional paralysis of Mr Duffy.

After all, Mr Duffy meets Mrs Sinico for the first time in the Rotunda – the point at which his life could have been turned around. The name Rotunda means *a round building or hall* and it comes from the Latin word *rotundus* akin to *rota* which means *wheel*; this could point ambiguously either to going around in the circle or to moving forward.

4. CONCLUSION

The introduction belongs to the portrayal of Mr Duffy's surroundings (external structure) and the conclusion belongs to the depiction of his deepest inner self (internal elements). The colours and the surroundings depicted in the story give the specific character and atmosphere of Dublin and make a strong connection between external and internal reality of Mr Duffy's life.

This is a story of alienation, of a fractured experience of life, and the disunion and imbalance of emotions and intellect, which is common in the modern world. This could be a contemporary story. The intellectual aspect predominates in Mr Duffy, although his feelings are stirred only after the death of Mrs Sinico; in the end, he begins to **feel**: "He began to feel ill at ease [...] at moments he seemed to feel her voice touch his ear [...] he felt his moral nature falling to pieces [...] he felt that he had been outcast from life's feast" (Joyce 1996: 130). Although it seems that he could change, he is still paralysed, and his formidable narcissistic intellect predominates, it is his plenty, his plethora.

In *Metamorphoses*, at his moment of epiphany, Narcissus says: "My very plenty makes me poor" (Ovid 1976: 86). The same kind of poverty is one of the essential elements of Mr Duffy's affliction. He suffers fragmentation, a deep sense of futility, and vast emptiness.

1 The numbers in brackets which follow mark the number of page from the same source.

2 Cf. the text about colour symbolism in *Liturgical Colours: Christian Colour Symbolism* (2004-2007).

3 Cf. West & Hendricks (1977: 701).

4 Cf. Lowe-Evans (1995).

REFERENCES

- Creswell, J. 1999. *Irish First Names*. Glasgow: HarperCollins Publishers.
- Ferber, M. 2003. *A Dictionary of Literary Symbols*. Cambridge: CUP.
- Gasque, T. J. 2000. "The Power of Naming". Harrington Lectures. [Internet]. Available at: <http://www.usd.edu/as/harrington/Gasque.pdf> [31.01.2007].
- Jones, T. H. 2003. "Butler's Catechism". Patron Saints Index. [Internet]. Available at: <http://www.catholic-forum.com/saints/ncd01727.htm> [02.01.2007].
- Joyce, J. 1996. *Dubliners*. London: Penguin Books.
- Joyce, J. 1992. *Selected Letters Of James Joyce*, ed. R. Ellmann. London: Faber and Faber.
- Liturgical Colours: Christian Colour Symbolism. 2004-2007. [Internet]. Available at: <http://www.religionfacts.com/christianity/symbols/colors.htm> [12.01.2007].
- Lowe-Evans, M. 1995. Who Killed Mrs Sinico – A Painful Case. *Studies in Short Fiction, Special "Dubliners" Number*. [Internet]. Available at: http://findarticles.com/p/articles/mi_m2455/is_n3_v32/ai_19517934/pg_3 [03.01.2007].
- MacKillop, J. 2000. *A Dictionary of Celtic Mythology*. Oxford: OUP.
- Neal, G. 1989. Augustin's Concept of Freedom: The Dynamic of Sin and Grace. [Internet]. Available at: <http://www.revneal.org/Writings/augustinegracesin.html> [28.01.2007].

Ovid, 1976. *The Metamorphoses*. Harmondsworth: Penguin Books.

Peake, C. 1977. James Joyce, the Citizen and the Artist. [Internet]. Available at: <http://digital.library.wisc.edu/1711.dl/JoyceColl.PeakeJamesJoyce> [28.01.2007].

The Bible. 1998. Oxford: OUP.

West, M. & W. Hendricks. 1977. The Genesis and Significance of Joyce's Irony in "A Painful Case". *ELH*, Vol. 44, No. 4, 701-727. [Internet]. Available at: [http://links.jstor.org/sici?sici=00138304\(197724\)44%3A4%3C701%3ATGASOJ%3E2.0.CO%3B2-8](http://links.jstor.org/sici?sici=00138304(197724)44%3A4%3C701%3ATGASOJ%3E2.0.CO%3B2-8) [09.01.2007].

DICTIONARIES

Irish Dictionary. 1995. Glasgow: HarperCollins Publishers.

Oxford Advanced Learner's Dictionary. 2000. Oxford: OUP.

Webster's New Dictionary and Thesaurus. 1990. New Lanark: Geddes & Grosset Ltd.

SUMMARY

THE POTENTIAL SYMBOLISM IN JAMES JOYCE'S "A PAINFUL CASE"

This paper analyses the significance of colours and certain places in James Joyce's story "A Painful Case", and includes references to etymological roots. It also examines certain religious connotations and issues of sexuality and gender, the use of symbols and possible directions of interpreting the events and characters depicted.

KEYWORDS: symbolism, colours, dark, black, sexuality, religion, paralysis.

ČITATI KOVAČE LAŽNOG NOVCA

ILI KOMUNIKACIJA POSREDSTVOM OGLEDALA

Kada je završio *Kovače lažnog novca*, posle šestogodišnjeg rada, Žid je napisao: „Svakako me više ne muči neizdrživi poriv za pisanjem. Osećanje da 'najvažnije tek treba reći' više ne obitava u meni kao ranije, i čak ubeđujem samoga sebe da nemam puno da dodam onome što vispreni čitalac može nazreti u onome što sam napisao” (Martin 1995: 175). U svom jedinom proznom delu koje je nazvao romanom, Žid stvara svet koji je njemu svojstven, moguć i nemoguć u isto vreme (“Tout dans les *Faux-Monnayeurs* est réel, rien n'est réaliste” (Got 1991: 125)), u kome se prepliću razne ljudske sudbine, razne tačke gledišta u pogledu književnog stvaranja, i gde pisac postavlja svojevrsan zadatak čitaocu (u *Dnevniku Kovača lažnog novca*, posvećenom onima koji se zanimaju za pitanja spisateljskog zanata, kaže: „Neću toliko učiniti stvarnu uslugu čitaocu ako donesem rešenje izvesnih problema, koliko ako ga prisilim da sam razmisli o tim problemima za koje ne dopuštam da može biti drugog rešenja osim posebnog i ličnog” (Žid 1976: 335-336)). Atmosfera ovog romana donekle počiva na odnosu pisca prema onima koji će ga čitati, a kojima ukazuje poštovanje zamišljajući ih kao radoznale i zainteresovane za probleme književnog stvaranja.

1. EFEKAT DVOSTRUKOG OGLEDALA

Židova ”mise en abîme”, prosede (termin je pozajmljen iz heraldike) kojim umetničko delo postaje predmet samoga sebe, u najvećoj meri je primenjen u ovome romanu. No, biće izdvojena dva, od niza ogledala kroz koja se prelamaju događaji da bi došli do čitaoca. Dvostruko ogledalo počiva na paraleli Žida i Eduara, romansijera u delu.

Eduar piše roman *Kovači lažnog novca*; u tome romanu ništa se ne dešava, a u istoimenom, Židovom romanu, koji mi čitamo, nalazimo samo puno odlomaka iz Eduarovih beležaka o romanu, ili o pisanju uopšte (oko trećina Židovog romana je Eduarov dnevnik). Dakle, Eduar stvara umetničko delo, i piše o stvaranju; Žid takođe stvara roman, a čitalac takoreći ”prisustvuje” stvaranju i Židovog romana. Narator se na više mesta pojavljuje (poput Skarona u *Komičnom romanu* ili Didroa u *Žaku Fatalisti*; Žid je ipak najviše pominjao Fildinga), ponekad se koleba, katkad reaguje na poteze likova; sveznajući je i objektivan (do te mere objektivan da poput

kamere prati kretanje lika za koji se opredelio, i priču o Lori, jednoj od likova okosnica, saznajemo prelomljenu kroz tri lika koji su je čuli jedni od drugog, uz prenošenje zlobne reakcije poslednjeg u nizu – I, 5); isto tako, ponekad nešto ne zna („Evo časa kada Bernar treba da pođe Olivjeu. I ne znam zapravo gde je večeras večerao, ni da li je uopšte večerao” (I, 2), a malo kasnije pokazuje da to ipak zna („u međuvremenu, zna da je gladan (...), jer sinoć nije večerao (I, 6). Narator poseduje duhovne oči – vidi demona, koji je ovde samo pokretač akcije, čak ponekad srećni pokretač¹; vidi anđele u crkvi u trenutku preloma u Bernaru; Bernar, pak, vidi samo onoga koji ga vodi.

U I delu romana ovakvo pripovedačevo mešanje u tkivo dela učestalo je i javlja se skoro u svakoj glavi; u III delu je znatno ređe, a vrhunac dostiže u 7, poslednjoj glavi drugog dela, koju je Žid u potpunosti posvetio sebi kao naratoru:

Kad putnik stigne na vrh brežuljka, on sedne i pogleda pre no što produži putem kojim se sada spušta; nastoji da razabere kuda ga na kraju vodi taj vijugavi put kojim je pošao, koji se, čini mu se, gubi u pomrčini i, pošto se spušta veče, u noći. Tako se i pisac koji nije unapred sve predvideo zaustavlja za trenutak, predahne i pita se s nespokojsvom kuda će ga odvesti njegova priča.

Žid u ovoj glavi daje komentare kakve pisci nesumnjivo imaju dok pišu, ali to niti uvek objavljuju niti unose u samo delo. No, književni Protej sa hiljadu lica ovde čak unosi beleške o Bernarovom liku iz jedne od svojih beležnica, navodeći ih kao citat. O stvaranju ovoga romana Žid je pisao i u *Dnevniku Kovača lažnog novca*, kao i u svome *Dnevniku* i u prepisci sa Rožeom Marten di Garom, ali kao da mu to nije dovoljno – kako je on taj koji stvara, koji dakle jedini od likova u romanu postoji i oseća i konkretno dela, ima pravo da progovori i da iskaže bojazan, razočaranje ili napetost. Pripovedač je, dakle, postao lik, iskazuje svoje osobine i, za razliku od drugih likova, poverava se direktno čitaocu.

Drugi deo romana značajan je i po tome što centralno mesto polako, ali sigurno zauzima Eduarov roman *Kovači lažnog novca*. Žid Eduarovom dnevniku daje sve više prostora I u III delu preko njegovog dnevnika čitalac saznaje šta se desilo sa likovima.

Sličnost između Andrea Žida i Eduara više je nego očigledna. Ali, Žid se ne oslanja samo na obaveštenost čitalaca o svome životu, već i stil Eduarov skoro je isti kao naratorov, a Eduarove neobične ideje o romanu koji tokom vremenskog trajanja radnje Židovog romana nije završio, Žid sprovodi u sopstvenom. No, Žid se distancira od njega u već pomenutoj 7. glavi II dela i njegove postupke, kao i postupke drugih likova, prosuđuje i ponekad ga ne razume u potpunosti. Odras Žida u ogledalu nije identičan njemu.

A, ono što ih neraskidivo povezuje, a što iskusni čitalac ume da ceni, jeste pisanje romana koji imaju isti naziv. Do II, 3 nema nikakvog pomena bilo kakve lažne monete, niti u Židovom fiktivnom svetu niti u Eduarovom. Čitalac zapravo ne zna zašto se knjiga koju čita tako zove, izuzev pomena naslova Eduarovog dela u odlomcima njegovog dnevnika u I delu. Štaviše, ni Eduar nema više znanja o tome: na pitanje zainteresovanih prijatelja ko su ti kovači lažnog novca, on odgovara: „Pa... ne znam ni sam” (II, 3).

Čudesne paralele koje postoje između ova dva romana u nastajanju, kao i, ponekad slabo verovatna, velika povezanost likova u delu stvaraju atmosferu prijatnog iščekivanja kod čitalaca. Tim pre što se narator pojavljuje i komentariše, obraćajući se čitaocu. Tako je ogledalo koje je Žida oduševljavalo na slikama Memlinga i Velaskeza (poređenje sa Van Ajkovim portretom *Arnolfinija sa nevestom* postalo je gotovo klasično), a koje prikazuje celinu stvaranja, ovde u književnom delu dosledno prikazano i zaživelo. O fenomenu ogledala Franc Elans u *Fantastique réél* kaže:

Tu nastaje misterija, ili bolje reći nepoznanica, jer prednji deo glatke površine već predlaže jednu sliku; ali, ona je lažna oku, koje oseća potrebu da krene i dalje, ili da posmatra na drugačiji način; ili, recimo da je ta slika dvosmislena, ili samo nedovoljna. (Hellens 1967: 85)

Elans izdvaja Kerolov izbor ulaska u ogledalo kao zanimljiv način stupanja u fantastičan svet. Za svoj dnevnik Eduar, lik koga je Žid odabrao da bude veoma sličan njemu (čemu pribegava u mnogobrojnim delima), kaže: „To je ogledalo koje nosim sa sobom. Ništa od svega što mi se događa ne dobiva za mene stvarno postojanje sve dok se ne ogleda u njemu” (I, 18). Tako, književno stvaranje ili samo puko zapisivanje, dokaz je istinitosti proživljenog i pulsira kao stvarnost.

A, u romanu postoji još jedno ogledalo koje jasno pokazuje varljivost, dvosmislenost i nedovoljnost – Bernarovo ogledalo istine:

– Ja sam zreliji nego što vi mislite. Od pre nekoliko dana pišem beleške, kao Eduar. Na desnoj strani napišem jedno mišljenje, čim, naspram njega, s leve strane, mogu da napišem suprotno mišljenje. (...) Rekao sam sebi da ništa nije dobro za sve, nego samo u odnosu na pojedince; da ništa nije istinito za sve, nego samo u odnosu na one koji veruju da je istinito, da nema metoda ni teorije koji bi se mogli primeniti na svakoga bez razlike (...) (II, 4)

U atmosferi dvostrukosti autor vodi čitaoca, upravljajući ne samo tokom romana i sudbinom likova (koji su, opet, toliko živi da i njemu izmiču), već i time kome će dati reč. Tako se stvara osećaj živosti i prisutnosti u svakome trenutku, čak, donekle, i pripadanje tom fiktivnom svetu.

2. UPAD REALNOG

U toj atmosferi koja nije niti mistična niti posve realna (maštoviti narator u III delu čak vidi i anđele koji Bernara vraćaju na pravi put, i ne propušta da kaže da ih Bernar ne vidi), Žid pribegava primeni materijalnih, opipljivih elemenata. Eduar ima nejasnu predstavu ko bi bili falsifikatori u njegovom romanu; čitalac iščekuje kako će ga narator opet iznenaditi; Bernar, svojevrsni Lafkadio *Kovača lažnog novca*, kaže:

– Ali, zašto da pođem od ideje? – prekide ga Bernar izgubivši strpljenje.
– Ako pođete od dobro izloženih činjenica, ideja će se sama od sebe nastaviti u nju. Kad bih ja pisao *Kovače lažnog novca*, počeo bih time što bih prikazao

108
 lažan novac, taj novčić o kome ste maločas govorili... evo ovaj.
 Rekašvi to, on izvadi iz džepa na prsluku novčić od deset franaka i baci ga na sto. (II, 3)

Uz zvučni efekat prvi put se u delu javlja prisustvo lažne monete. Kasnije će biti reči o maloletnicima koji rasturaju lažni novac, ali ta epizoda, kao i Borisovo samoubistvo na samome kraju, kao da nema ključnu ulogu u romanu.

No, prisustvo prave, istorijske stvarnosti izraženo je na Židov omiljeni način – na osnovu pokazatelja iz sveta književnosti. Na početku romana, dosta diskretno:

Ali Olivje, posle jednog trenutka:

– Reci... misliš li da će Bares biti izabran? (I, 3)

Reč je o kandidaturi Morisa Baresa, pisca po anarhizmu sličnog Židu, za izbor u Francusku akademiju 1906. godine.

U III delu, na promociji časopisa mladih kojim upravlja Rober de Pasavan, u Židovoj fikciji pisac poznat širom Francuske, prisustvuje i Alfred Žari, istorijska ličnost:

Neka vrsta čudne budale, s licem posutim brašnom, s očima kao ugljen, s kosom zalizanom kao kapa od moleskina, pristupi i, žvačući s vidljivim naporom svaki slog:

– Nećete uspeti. Dajte mi bocu da je razbijem.

On je dohvati, jednim pokretom je razbi o ivicu prozora, i, pružajući Sari dno:

– Tim malim ostrim polijedrima ljupka će gospođica bez napora uspeti da se raseče.

– Ko je taj pajac? – upita ona Pasavana, koji je seo kraj nje.

– To je Alfred Žari, pisac *Kralja Ibija*. Argonauti mu pripisuju genijalnost zato što mu je publika izviždala komad. A to je ipak najzanimljivije od svega što se odavna prikazivalo u pozorištu.

– Ja mnogo volim *Kralja Ibija* – reče Sara – i veoma se radujem što sam se sreła sa Žarijem. Rekli su mi da je on uvek pijan. (III, 8)

Žari nastavlja da pravi scene tokom zabave povodom promocije. Jedinu istorijsku ličnost Žid je predstavio naturalistički-groteskno, ne ustručavajući se da ga u opisu nazove budalom. Ovakvog Žarija (koji je umro 1907. godine) svakako su se sećali Židovi savremenici, tako da opis promocije, iako potpuno izmišljene, čitaocima izgleda veoma živ i realističan.

3. ZAKLJUČAK

Poznato je da je pisanje i čitanje bilo duhovna, takoreći nasušna hrana Andrea Žida. Valeriju je rekao: „Da ne pišem, ubio bih se.” I pored velikog broja raznovrsnih Židovih dela, nemali je broj kritičara koji njegovim najznačajnijim delom smatraju upravo obimni piščev *Dnevnik* (jedino delo koje je imalo čast da za života jednog pisca bude objavljeno u prestižnom izdanju *Plejade*). Još kao

109

mlad počeo je da piše eseje i kritike. Židova prepiska sa najznačajnim francuskim i evropskim književni stvaraocima jedna je od najobimnijih u XX veku. I to nije sve: jedan je od osnivača *La Nouvelle revue française* (iz koje će proisteći izdavačka kuća *Gallimard*), za koju je Oto Abec, koji je upravljao nemačkom kulturnom politikom u okupiranoj Francuskoj, rekao da, pored banaka i komunizma, predstavlja najveću snagu francuskog naroda (Leys 2001: 75).

Donekle je očekivano što je veliki broj likova iz ovog romana upućeno ka književnosti: neki su pisci (Eduar i Rober de Pasavan, koji je već doživio književnu slavu), neki imaju samo prve ideje (Olivje, Berkaj, Bernar), mnogi, ako ne svi, imaju bogatu književnu kulturu i umešno, nenametljivo navode citate ili se drugačije pozivaju na pisce iz svetske kulturne baštine, i to one koji su Židu omiljeni. (Skoro je nepotrebno reći da roman obiluje motoima, puno glava počinje citatima). U romanu se stvara časopis mladih, pritom nastaje sujeta bivšeg urednika, komentarišu se savremeni književni događaji...

Dakle, spisateljski i čitalački svet, okruženje i interesovanje, transponovani su u milje ovoga romana: sve što se dešava, nastaje u takoreći književnom svetu. Takav milje privlači i obrazovanog čitaoca, koji roman doživljava ne samo kao umetničku transpoziciju životnog iskustva, već i kao materijalnu transpoziciju literarnog stvaranja. Predmet koji držimo u ruci, listamo i čitamo nastao je upravo posredstvom nekoga iz takvog književnog sveta (tako, čitalac stiže utisak da stupa na neki način u komunikaciju i sa piščevim okruženjem). Žid i njegovi bliski prijatelji, Rože Marten di Gar, nobelovac, La Petite Dame i drugi, čitali su jedni drugima svoja razmišljanja, komentarisali, uvažavali eventualne zamerke i ispravljali. (I Židova supruga Madlen, za koju je pisac tvrdio da je najveća ljubav njegovog života, imala je istančan ukus i njene prve primedbe na njegove tek napisane tekstove ispostavljale su se kao tačne.) Zato je u ovom društvu radost povodom dve Nobelove nagrade bila iskrena i zajednička.

Roman tako na poseban način postaje još jedno ogledalo, u kome se ogleda ne samo kulturni milje Pariza prve decenije XX veka, već i autor i njegove težnje, sklonosti, njegova omiljena štiva, u kome on pokazuje svoje preokupacije i iskazuje poštovanje čitaocu očekujući od njega da poseduje istančanost i radoznalost kada su u pitanju problemi književnog stvaranja.

Mark Alegre, sineast sa kojim je pisac proveo važan period života, u dokumentarnom filmu snimljenom povodom piščeve smrti kaže: „Potreba za borbom za istinu karakteriše čitav život i delo Andrea Žida” (Allégret 1951). Kao književni Protej, ili Hudini, kako su ga zvali kritičari, nije odoleo da u svom jedinom delu koje je nazvao romanom pokuša da naslika celinu stvaranja kao pravu istinu.

1 Dok piše *Ako zrno ne umre*, autobiografsko delo, Žid objašnjava Marten di Garu (1920. godine):

„Neobične li stvari, prijatelju: kada bih mogao da pozajmim hrišćansku terminologiju, kada bih se usudio da uvedem u svoje pripovedanje lik Satane, sve bi istog časa postalo čudesno jasno, lako za pisanje, lako za razumevanje... U mom životu, stvari su se odvijale kao da đavo postoji i kao da je neprestano intervenisao.” (Leys 2001: 98)

L I T E R A T U R A

- Allegret, M. 1951. *Avec André Gide*. Paris: Arte Vidéo, Cinéma du Panthéon.
Gide, A. 1972. *Les Faux-Monnayeurs*. Paris: Gallimard.
Got, O. 1991. *Les Faux-Monnayeurs d'André Gide*. Paris: Nathan.
Hellens, F. 1967. *Le Fantastique réel*. Bruxelles/Paris/Amiens: SODI.
Leys, S. 2001. *Protée: un petit abécédaire d'André Gide*. U S. Leys *Protée et autres essais*. Paris: Gallimard.
Martin, C. 1995. *Gide*. Paris: Seuil.
Žid, A. 1976. *Kovači lažnog novca; Dnevnik Kovača lažnog novca*. Beograd: Prosveta.

R É S U M É

LIRE *LES FAUX-MONNAYEURS* OU LA COMMUNICATION PAR LE BIAIS DU MIROIR

Le but de cet essai est de montrer la relation que Gide essaie d'établir entre lui-même et le monde extérieur (y compris ses lecteurs) dans *Les Faux-Monnayeurs*, son unique ouvrage auquel il a donné le sous-titre de *roman*. Plusieurs parallèles qui existent entre lui-même et Edouard, un de ses personnages principaux, indiquent qu'il veut dresser l'image la plus vraisemblable que possible, alors que, de l'autre côté, on y trouve également beaucoup de parallèles peu probables, ce qui prouve le contraire. A cette atmosphère, claire et trouble à la fois, l'auteur ajoute des événements représentant la réalité parfois trop évidente. De cette manière il dresse une sorte de miroir donnant une image complète du travail de l'écrivain et du milieu littéraire, ce qui correspond à son procédé de la mise en abîme. Cette recherche tente d'examiner au moins un peu ce miroir littéraire très complexe.

KLJUČNE REČI: mise en abîme, autor, čitalac, stvarnost, slika stvarnosti.

FROM "NOT FUNNY ENOUGH" TO THE NOBEL PRIZE:

RECEPTION OF HAROLD PINTER INTERNATIONALLY AND IN SLOVENIA

1. INTERNATIONAL SUCCESS OF PINTER'S PLAYS

Apart from several published poems, Harold Pinter started his artistic career as an actor. After dropping out of the Royal Academy of Dramatic Art and enrolling in the Central School of Speech and Drama, he joined a group of actors on tour in Ireland. He later played in several theatres across Britain, for example in Hammersmith, Colchester, Bournemouth, Torquay, Worthing, Richmond, etc. and only then did he take up playwriting.

In 1957 Pinter wrote his first play, *The Room*. It was staged in the same year, and the reviews of the performance were favourable. Two more plays, *The Birthday Party* and *Dumb Waiter*, appeared in the same year, but their first performances failed to repeat the former success. Today these two plays are among his most frequently staged pieces; some critics even consider *The Birthday Party* one of the best achievements of contemporary British theatre, but its undisputable quality was not recognised immediately. The first production ran only a week, and it took most of the critics some time to realise that there was more to it than mere "verbal anarchy", as Milton Shulman (1958) labelled what later became known as typical pinteresque dialogue. He also reproached this style as one lacking humour, as can be seen from the title of his review in the *Evening Standard*: "Sorry Mr Pinter, you're just not funny enough" (ibid.). *The Cambridge Review* was satisfied with the quality of the production but critical of the text: "Despite the excitement the play generates in performance, the quality of *The Birthday Party* seems debatable" (Pinter 2004). The *Manchester Guardian's* critic ceased trying to disambiguate the plot: "What all this means, only Mr Pinter knows, for as his characters speak in non-sequiturs, half-gibberish, and lunatic ravings, they are unable to explain" (cf. Ellis 2003). Walter Kerr, a respected and influential reviewer in *The New York Times*, denoted *The Birthday Party* as "by and large a bore" (cf. Merritt 1990: 231)

and expressed doubts that the audience would be "turned on" (ibid.) by this play. The only supportive review came from *The Sunday Times* critic, Harold Hobson. Hobson missed the opening night and went to the following day's matinee; however, by the time his review was published, the Lyric Theatre had already closed the play down. Nevertheless, his predictions soon started to prove true:

Deliberately, I am willing to risk whatever reputation I have as a judge of plays by saying that *The Birthday Party* is not a Fourth, not even a Second, but a First; and that Mr. Pinter, on the evidence of his work, possesses the most original, disturbing, and arresting talent in theatrical London (Hobson 1958: 11).

In 1959, Germany saw the world premiere of *The Dumb Waiter*, and in the same year, *The Birthday Party* reappeared in England and abroad. Pinter's successful career was acquiring firm grounds. That is the time when *The Caretaker* (written in 1958) came into existence. The environment, in which the play appeared, was favourable and friendly to its author and to his work. It was premièred in April 1960 at the Arts Theatre in London and moved to the Duchess Theatre a month after the first production. This early play by Harold Pinter was enthusiastically accepted by the general public and the critics.

As the course of events showed, *The Caretaker* was probably one of the most significant turning points in the critics' response to Pinter's writing. After the first production, Alan Pryce-Jones published an encouraging review in *The Observer*: "*The Caretaker* /.../ is quite superbly acted and produced. /.../ I trust anyone who responds to strict professionalism at the service of an excellent play will hurry to the Arts Theatre" (1960: 21). He also spoke in Pinter's defence regarding earlier less favourable reviews of his earlier plays:

Harold Pinter has been accused of a negative approach to the drama; he has been called obscure – not without reason – and tantalising (*vide* my colleague Maurice Richardson's remarks /.../). His latest play [i.e. *The Caretaker*, T.O.] is not obscure in the least; it is excitingly original, and manages not only to be exceptionally funny but also to touch the heart. /.../ I repeat, this play is an event (Pryce-Jones 1960: 21).

Positive judgments started to come from reviewers who had been less approving of Pinter at the beginning. Referring to *The Caretaker*, the *Daily Mail* judged this to be "a play and a production which no one who is concerned with the advance of the British drama can afford to miss" (cf. Jongh 2004). The following quite self-critical opinion by a well known reviewer, Kenneth Tynan, was published in *The Observer*:

With *The Caretaker* which was moved from the Arts Theatre to the Duchess Theatre, Harold Pinter has begun to fulfill the promise that I signally failed to see in *The Birthday Party* (Tynan 1960: 12).

Pinter's comments on the theatrical management of the time show that negative reviews of his early plays might have been, at least partly, the result of

113

theatrical policies. Despite the fact that Beckett's *Waiting for Godot* was staged in London in 1955 (the Paris premiere was in 1953), and that Osborne's *Look Back in Anger* started the 'angry young man' movement in 1957, the theatre space was still to a certain extent sceptical of the new trends. The reviewer in *The Manchester Guardian* even reproached Pinter for not being able to forget Beckett (cf. Hribar 1999: 202). However, Pinter does admit that a few years before the premiere of *The Caretaker*, the theatre situation began to change. According to a conversation with Richard Findlater, published in *The Twentieth Century* in February 1961, this change had a positive impact on the promotion and success of the play:

As far as the state of the theatre is concerned, /.../ I think things will go on more or less as they are for some considerable time. But it seems to me that there has been a certain development in one channel or another in the past three years. *The Caretaker* wouldn't have been put on, and certainly wouldn't have run, before 1957. The old categories of comedy and tragedy and farce are irrelevant, and the fact that managers seem to have realized that is one favourable change (cf. Pinter 1996: xi).

The critics and the general audience have always been interested in what Pinter himself has to say about his writing. Roger Webster, along with many other literary reviewers and scholars of Pinter's works, suggests that the author of *The Caretaker* has always been reluctant to give definite answers or comments about his plays but has preferred to stay in the background taking the role of an observer:

[S]ome contemporary writers such as Samuel Beckett or Harold Pinter have deliberately avoided making statements about their works when interviewed, as if they had no more right than anyone else to comment on them, seeming to deny any responsibility for them once they are in public circulation (Webster 1997: 21).

Many of Pinter's statements unambiguously confirm these remarks – as, for example, a statement taken from his speech in Hamburg in 1970, when he received the prize for *Landscape and Silence*: "I can sum up none of my plays. I can describe none of them, except to say: That is what happened. That is what they said. That is what they did" (Pinter 1971: 4).

Even now, after a few decades, Pinter has not changed this standpoint. In an interview with Mel Gussow that took place just before the *Harold Pinter Festival* in the summer of 2001 in New York, he confirmed his old belief: "I wouldn't even attempt to define it [the meaning of *Ashes to Ashes*] myself. If I could have defined it, I wouldn't have written it. This really applies to everything I write" (Gussow 2001: 8).

It is, however, possible to find Pinter quoting or commenting on his plays in the media as well as in the critical literature. According to Susan Hollis Merritt, Pinter gives statements when the commercial aspect of his occupation requires it (1990: 12). The common point of the majority of his statements is that Pinter usually does not attribute deep philosophical meaning to his plays but rather

thinks about them as simple reflections of everyday life. The same goes for the ground of their existence. Here is, for example, what he once wrote in a letter to Peter Wood:

The germ of my plays? I'll be as accurate as I can about that. I went into a room and saw one person standing up and one person sitting down, and a few weeks later I wrote *The Room*. I went into another room and saw two people sitting down, and a few years later I wrote *The Birthday Party*. I looked through a door into a third room and saw two people standing up, and I wrote *The Caretaker* (Pinter 1981: 5-6).

This sentence, in which Pinter speaks about his inspiration for *The Caretaker*, refers to the time when he lived in a two-room apartment in London with his wife and son. The owner of the house had a mentally retarded brother, whom Pinter once saw through an open door; beside him was standing a tramp with a huge bag. "From that frozen moment came a dynamic play about power, territory, the tramp's manipulation of the two brothers and his eventual expulsion from this squalid Eden" (Billington 2001: 8).

2. PINTER ON THE SLOVENE STAGE AND IN SLOVENE TRANSLATIONS

The first of Pinter's piece to appear on the Slovene theatrical scene was *Homecoming*¹ in 1967. Written in 1964 and staged in several world theatres in the following years (1965 London; 1966 Paris and Boston, 1967 New York etc.), the play could be judged to have come to Slovene audiences relatively soon – even though Pinter had been on the scene for over a decade. The reviews were in certain aspects similar to the ones his earlier texts had received before: they proved that there were vast areas of Pinter's style not yet completely understood – let alone accepted – by the theatre circles of the time. The critics mostly praised the performance but openly questioned the quality of the text. Novak (1967: 7) explicitly states that it was the production that mostly drew spectators to the theatres. Vidmar (1967: 5) is even more severe: while admitting that the text is cunningly and carefully constructed, he questions the point of the play as a whole:

In vain I have tried to realise what in this play could be of interest and what emotion could this text possibly evoke in a spectator other than repulsion and reluctance you feel when listening to obscenities and primitive mischief-making. /.../ Also in vain I have tried to figure out why and what for did Pinter write this play. /.../ Excellent performance, reliable directing and acting services of this young cast are the only excuse for putting this comedy on stage, without which the repertory of our institution would feel no loss in its artistic aspect. /.../ (ibid.; transl. T.O.)

*The Caretaker*² came to Slovene stages relatively late – in 1970, which is ten years after the world premiere in London. Despite that and the fact it was not the

115

first production of his work in our cultural space, Pinter was still not well known. In attempt to improve the situation, the theatre program of the Celje production (*Ž/mavc/* 1970, n. pag.) contained a complete translation of Schechner's essay, published in 1966, which is an extensive analysis of this particular play as well as of Pinter's style in general; moreover, it provided numerous excerpts from his plays illustrating the points Schechner makes.

The Celje production was reviewed in the newspapers *Večer* (Smasek 1970) and *Delo* (Javornik 1970), the latter focusing more on the guest performance in Mestno gledališče ljubljansko. Both reviews were extensive; they both give credit to the director, the actors, and the performance in general. What is more, they both contain much information about the author, his style, his preferred themes, and – of course – about *The Caretaker*. Javornik does not doubt Pinter's mastery of dialogue and dramatic tension; however, the following quotation proves that he has not fully accepted all the dimensions of Pinter's style:

Šedlbauer [the director of production, T.O.] could, without causing any harm, have shortened that typical but tiring repetition of certain phrases, but, on the other hand, he has created a very lively and dynamic mise-en-scène production (Javornik 1970: 10; transl. T.O.).

After this one, there was only one more Slovene production of *The Caretaker*³ – more than 20 years later. The theatre program (Bremec 1990) was thinner than the Celje one but still bearing sufficient information about the play and the playwright. Vurnik, who wrote the review of the production, was quite severe towards the play in most of its aspects; however, interestingly enough, he found disturbing the very same elements as Javornik had twenty years before. Paradoxically, these are the elements of Pinter's style that his admirers and scholars of his opus most appreciate:

Possibly, some improvement could apply only to the rhythm of the performance. The dim introduction could be dropped, as well as the delays, because both imply some kind of mystery that doesn't exist at all (Vurnik 1990: 7; transl. T.O.).

At the time this review was written, Pinter's plays had been present on the world scene for over three decades and for over two on Slovene stages. Between the two productions of *The Caretaker* (1970 and 1990), the Slovene audience was able to see *The Birthday Party*⁴, *Betrayal*⁵ and three productions of *Old Times*⁶ (cf. Hribar 1999: 231-3). The reviews of these performances mostly refrain from taking sides or expressing opinion as one would expect, but they rather adopt a sophisticated explanatory tone, which enables them to provide sufficiently neutral and often highly subjective information. Considering this and the fact that in the late eighties sources on Pinter were abundant, it is surprising that Vurnik hazarded such a groundless and, in fact, mistaken opinion. He overlooked many important qualities of the text that were – despite the inconsistent translation by Janko Moder (cf. Onič 2002) – noticeable in the performances (cf. Pinter 1990⁷).

Pinter has remained current in Slovene theatres ever since the early performances. Since the 1990 production of *The Caretaker*, we have also seen new stagings of *The Birthday Party* (1990, AGRFT; 1997, AGRFT; 2003, PG Kranj), *Betrayal* (1991, PG Kranj) and *Homecoming* (1995, MGL), and three new productions: *Ashes to Ashes* (1998, SNG Ljubljana) and *Dumb Waiter* (2004, AGRFT; 2007, SMG).

Apart from these plays that were put on stage, several others have been translated but never staged. Janko Moder has translated *Trouble in the Works* (Obratne težave), *The Black and White* (Belo in črno), *Request Stop* (Pomožno postajališče), *Last to Go* (Zadnji) and *Applicant* (Prosilec); Dušan Tomše produced the translation of *The Hothouse* (Topla greda); Alja Predan of *Some Kind of Alaska* (Neke vrste Aljaska) and Irena Trenc Frelih of *The Dumb Waiter* (Strežni jašek) (cf. Hribar 1999). From these data and from Darja Hribar's research into Pinter's translations into Slovene (cf. Hribar 1999: 193), it can be concluded that Pinter is one of the most often translated contemporary British playwrights in the Slovene space, since seventeen translations of his plays exist, and nine out of these served as a basis for staging, some even twice or three times.

Pinter's plays are – as Hribar later adds – very popular with theatre professionals, particularly directors and actors, but less so with the audience. For the actor Polde Bibič, for example, who played Davies in the 1990 production of *The Caretaker* in Kranj, "Pinter is, by all means, the author that one takes pleasure in" (Mencinger 1990: 17; transl. T.O.). Petan, the first director to produce Pinter on a Slovene stage, told Darja Hribar in an interview that "the way Pinter writes his stories is exceptional; the actors like to play him. He knows how to write for them" (Hribar 1999: 234; transl. T.O.). According to her analysis, the main reason for such popularity is that his texts allow scope for great creativity. On the other hand, she concludes, the same texts are considerably less popular with the general public. Her assumption is that they require a certain degree of active mental participation on the part of the spectators, who are, unfortunately, not always willing to contribute that, since they may have come to the theatre merely to relax and enjoy an easy show (Hribar 1999: 196). Statistical data to support the statement about the lower popularity of Pinter is the number of repeat performances per production; it seldom gets over 30. *The Birthday Party* in 1979 had 43 performances, which was the most ever; *Homecoming* in 1967, 37 performances; *The Caretaker* in 1970, 12 perf.; *Old Times* in 1974, 23 perf.; *Betrayal* in 1979, 25 perf., in 1995, 19 perf. etc. The threshold of popularity is usually perceived as 100 performances.

Since Pinter puts most of his dramatic power into language, this is only possible with a good translation. Some recent research papers on translation of Pinter's texts confirm that Slovene translation practice lacks consistency and translation strategy (cf. Hribar 1999; Onič 2002, 2004, 2006). Moreover, some translations that circulate among Slovene theatre groups are often not authentic but have been severely adjusted for the specific purposes of certain productions, without any note informing the user of this fact, let alone any authorisation from the translator. Research activity on Pinter in Slovene cultural space and the development of Slovene translatology in general will, undoubtedly, contribute to a better quality of translated texts, and consequently to better performances and greater enjoyment of the Slovene theatre audience.

3. RESPONSES ON AWARDING PINTER THE NOBEL PRIZE

The news that the 2005 Nobel Prize for Literature went to Harold Pinter triggered various reactions "on both sides of the Atlantic", mostly opposing ones; "[t]hough feted in the UK, the award has angered the political right in America" (Hitchens 2005). One could find comments of approval and satisfaction as well as some very critical or even irrationally hostile ones. Among the most frequent reproaches to the Prize awarding Committee in Stockholm was that Pinter had won the prize for political rather than artistic reasons: "The award to someone who gave up literature for politics decades ago, and whose politics are primitive and hysterically anti-American and pro-dictatorial, is part of the almost complete degradation of the Nobel racket" (Hitchens 2005). Even Pinter himself admits that the award is artistically as well as politically motivated: "Why they've given me this prize I don't know. /.../ I hadn't seen the citation then. But I suspected that they must have taken my political activities into consideration since my political engagement is very much part of my work" (Pinter's reaction to the news about the award, see Billington 2005).

Even more radically hostile than Hitchens' comment is the column by Roger Kimball, editor of the American magazine *The New Criterion*, who attacks not only Pinter's political activism but also his literary achievements – while also sneering at the Stockholm Academy:

The Nobel committee has for some time demonstrated that its prizes are ridiculous but the award going to Harold Pinter is not only ridiculous but repellent. His anti-American rantings have been saved from being merely outrageous by their insanity. He can't take any public platform without a mad raving about the evils of the American empire /.../ The essence of Pinter's drama is adolescent Samuel Beckett – it's warmed-over and second-hand (Kimball 2005).

On the other hand, Jay Parini (2005: 15), a professor at Middlebury College, Vermont, expresses no doubt that Pinter's views are strongly anti-American and anti-imperial; however, he finds Kimball's remark that his plays are warmed-over and second-hand Beckett "woefully misconceived" (ibid.). Moreover, based on his own theatrical experience, he judges Pinter to be a "ferociously gifted actor" (ibid.). Also Pinter's fellow playwrights, Stoppard, Hare, Frayn and others, reacted positively. Rachel Shteir applauds the decision about the prize winner but is also critical of Pinter's later opus: "Finally, the Nobel Committee for Literature got something right: Harold Pinter. But for all the wrong reasons. /.../ The truth is that about five or six of Pinter's plays are works of great genius, but the leftist politics that he has embraced over the last two decades has nothing to do with them" (2005: 3).

Slovene newspapers mainly recorded the Prize winning event as a news item. They more or less either skim or summarise several leading world reviews and occasionally provide a brief commentary, alongside modest data about Slovene productions of Pinter.

Judging by the reaction of Pinter himself, he accepts praise as well as criticism as if he had been expecting both – which must, indeed, be true: it is true

for anyone with such naked political views as Pinter. Despite the fact that he has officially retired from playwriting, as he told Michael Billington in one of the interviews, the 76-year-old Nobel Prize winner remains active on stage: his most recent part was the role of Krapp in Beckett's *Krapp's Last Tape* that took place in The Royal Court Theatre in October 2006. Connoisseurs say that he may still surprise the public – even with a new play.

1 Slov. *Vrnitev*, transl. C. Kosmač; premiere: Oct 27th 1967 in Mala drama SNG Ljubljana; directed by Ž. Petan.

2 Slov. *Hišnik*, transl. J. Moder; premiere: Jun 20th 1970 in SLG Celje; directed by Z. Šedlbauer.

3 Slov. *Hišnik*, transl. J. Moder; premiere: Sep 27th 1990 in PG Kranj; directed by J. Jamnik.

4 Slov. *Zabava za rojstni dan*, transl. J. Žmavc; premiere Mar 14th 1979 in MGL; directed by Z. Šedlbauer.

5 Slov. *Prevara*, transl. D. Tomše; premiere: Nov 22nd 1979 in SNG Ljubljana; directed by M. Herzog.

6 Slov. *Njega dni*, transl. M. Golob; premiere: Oct 18th 1974 in SNG Ljubljana; directed by M. Herzog. Second and third productions bore the Slovene title *Stari časi*, transl. M. Golob; premieres: May 21st 1982 in AGRFT; directed by B. Dobravc, and Oct 10th 1987 in SLG Celje; directed by D. Mlakar.

7 This conclusion is based on a working video recording of one of the performances. A generalised statement is possible under the presumption that individual performances do not differ among themselves to such an extent as to refute the relevance of the above commentary.

REFERENCES

- Billington, H. 2005. They said you've a call from the Nobel committee. I said, why?: Harold Pinter in his own words. *The Guardian* 14.10., 23.
- Billington, M. 2001. His Genius Is to Find The Drama Between The Words. *The New York Times* 15.7., 1 and 8.
- Bremec, M. (ed.). 1990. *Hišnik. Gledališki list*. Kranj: PG Kranj.
- Ellis, S. 2003. Birthday Party, London 1958. *The Guardian* 2.4., 4.
- Guardian, the*. 2005. Harold Pinter's surprise 75th birthday present. 14.10., n. pag.
- Gussow, M. 2001. Notes On Pinter, Given By Pinter. *The New York Times* 15.7., 5 and 8.
- Hitchens, C. 2005. See *Guardian, the*.
- Hobson, H. 1958. The Screw Turns Again. *Sunday Times* 25.5., 11.
- Hollis-Merritt, S. 1990. *Pinter in Play*. Durham and London: Duke University Press.
- Hribar, D. 1999. *Sestavine sloga Harolda Pinterja v slovenskih prevodih*. University of Ljubljana. Unpublished Doctoral Dissertation.
- Javornik, M. 1970. Pinterjeva inačica. *Delo* 16.6., 5.
- Jongh, N. de. 2004. The Tramp in the Pleasure Dome. [Internet]. Available at: <http://www.alanbates.com/abarchive/stage/Caretaker/carelondon.html> [3.9.2004].
- Kimball, R. 2005. See *Guardian, the*.
- Mencinger, L. 1990. Na odru je doma resnica. *Gorenjski glas* 19.10., 17.
- Novak, J. 1967. Harold Pinter: Vrnitev. *Mladina* 13.11., 7.
- Onič, T. 2002. Drama Harolda Pinterja *Hišnik* v Slovenskem kulturnem prostoru. University of Ljubljana. Unpublished Master's Thesis.
- Onič, T. 2004. Mutacije kot najradikalnejši pomenski premiki med izvornikom in prevodom Pinterjevega *Hišnika*. *Vestnik* 38, no. 1-2, 273-81.
- Onič, T. 2006. Translating recurrences in Pinter's plays. *ELOPE* 2, no. 1-2, 293-9.
- Parini, J. 2005. Pinter's Plays, Pinter's Politics. *Chronicle of Higher Education* 52, issue 12, 15-9.

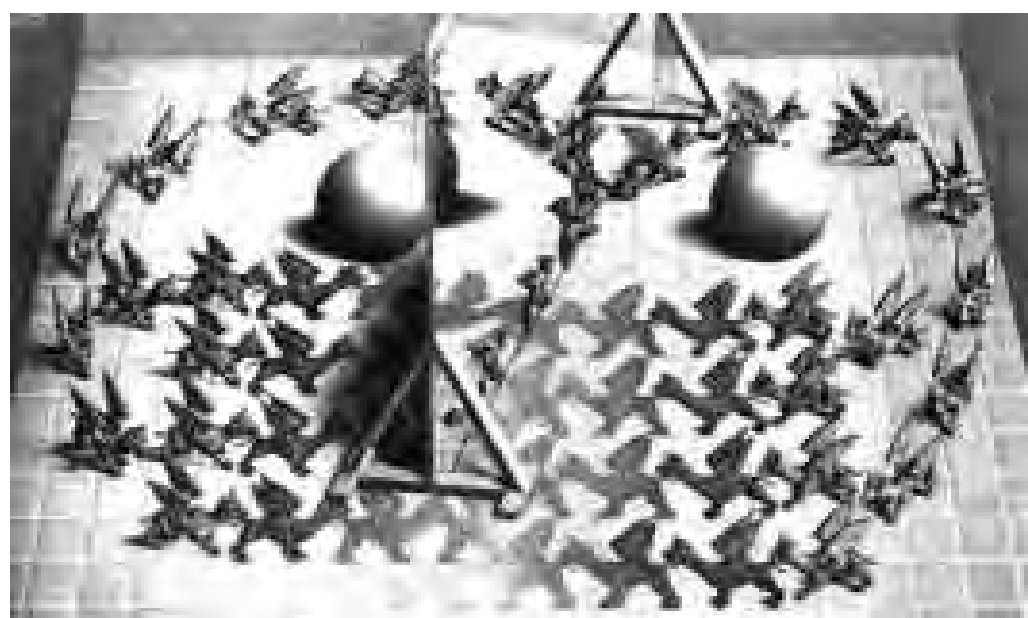
- Pinter, H. 2004. From the Cambridge Review. [Internet]. Available at: http://www.haroldpinter.org/plays/plays_bdayparty.shtml [3.9.2004].
- Pinter, H. 1996. *Plays 2*. London and Boston: Faber & Faber.
- Pinter, H. 1990. *Hišnik*. Video recording of the performance (unpublished). PG Kranj.
- Pinter, H. 1981. A Letter from Harold Pinter to Peter Wood. *Drama: Quarterly Theatre Review*, Winter, 5-6.
- Pinter, H. 1971. Transcript of a Speech in Hamburg, 1970. *Theatre Quarterly I*, Jul-Sep, 3-4.
- Pryce-Jones, A. 1960. Through the looking-glass. *The Observer* 29.4., 21.
- Shteir, R. 2005. The Nobel Fool: Harold Pinter's strident politics. *Slate Magazine* 17.10., 3.
- Shulman, M. 1958. Sorry Mr Pinter, you're just not funny enough. *Evening Standard* 20.5., 6.
- Smasek, L. 1970. Boj proti osamljenosti. *Večer* 19.6., 10.
- Tynan, K. 1960. A Verbal Wizard in the Suburbs. *Observer* 5.6., 12.
- Vidmar, J. 1967. Harold Pinter: Vrnitev. *Delo* 27.10., 5.
- Vurnik, F. 1990. Malo oddaljena prispodoba. *Gorenjski glas* 2.10., 7.
- Webster, R. 1997. *Studying Literary Theory: An Introduction*. London, New York: Arnold.
- Ž/mavc/, J. (ed.). 1970. *Hišnik. Gledališki list*. Celje: SLG. n. pag.

SUMMARY

FROM "NOT FUNNY ENOUGH" TO THE NOBEL PRIZE: RECEPTION OF HAROLD PINTER INTERNATIONALLY AND IN SLOVENIA

Plays by Harold Pinter have always attracted attention from theatre and literary critics. In the last 50 years, his opus received a vast variety of domestic as well as international reviews, the Slovene space being no exception. This article sets out a selection of the most prominent and influential productions of his plays on the world and Slovene stages, and adds selected analyses of and comments on the critical views provided by Pinter himself and by others. Some representative reactions to Pinter's winning the 2005 Nobel Prize for Literature are presented in the last part of the paper.

KEYWORDS: Harold Pinter, drama, theatre, reception, translation, Nobel Prize.



DOCLEA – GENTA –
PRAEVALIS

Nizija oko Skadarskog jezera, sa širim ili užim gravitacionim područjem, u državnom i administrativnom pogledu bila je obuhvaćena nazivima: *Dioklia* (*Dioklitija*), *Zeta* i *Praevalis*. Ti nazivi su se smjenjivali zajedno sa civilizacijama koje su nad njom imale nadmoć. Kod utvrđivanja njihovih etimologija mora se voditi računa i o tome da su neki od njih postali horonimi tek administrativnim mjerama, to jest da su se u početku odnosili na manje geografske objekte ili regije.

1. DOCLEA

Grad Doklea (Δόκλεα) pominje se prvi put u II v. kod Ptolemeja (II, 16, 7), a vijek ranije Plinije (III, 143.) na istom terenu pominje pleme Dokleate (Δοκλεαται). Naziv grada potvrđen je i natpisima iz njegovih ruševina, najčešće u obliku „*res publica Docleatium*”. Pod uticajem grčkog i latinskog jezika, i kasnijih legendi o caru Dioklecijanu, od IV vijeka dolazi do njegove deformacije, pa se u spisima javlja kao: *Dioclea*, *Dioclia*, *Dioklitija* i sl. Pod stranim uticajima se u srednjem vijeku u izvorima tako naziva slovenska kneževina, smatram, zbog toga što je nastala na teritoriji Doklejske episkopije.

Postoje nehidronimske i hidronimske etimologije naziva *Doclea*. Zastupnik prve je A. Majer, koji ga izvodi iz korijena *dheuk-/dhouk-*, proširenim glasom *l*, sa značenjem „taman”, „skrovit”, „tajan” (1959: 41), pa je bilo pokušaja da se preko naziva *Zenta* (*Zeta*) ustanovi semantička paralela sa nazivom Crna Gora (Dragojlović 1970: 297-306). Šalabalić (1967: 94-96) predlaže hidronimsku etimologiju, i polazi od ie. **kleu-* „teći”, „plaviti” (Budimir 1921: 97-112), koje sa inicijalnim slogom *dō/dē* „ka” daje *doclea*, tj. „ušće”, pošto se na tom mjestu sastaju rijeke *Zeta*, *Morača* i *Širalija*. Sledeću hidronimsku etimologiju daje Radunović koji pomišlja na prvobitni apelativ „dviije tekuće vode” (dviije rijeke), što približno izražava sa *dū + kleu* (1982: 99-105).

U tezi Šalabalićeve zapažamo jednu kontradikciju. Ako *Doclea* zaista znači „ušće”, onda je grad dobio naziv po lokaciji na ušću, a plemensko ime *Docleates* dolazi od naziva grada, za šta se autorka i opredjeljuje, pa u tom slučaju ono ne može značiti „porečani”. Iako Šalabalić i Radunović smatraju da je pleme *Docleates* dobilo ime po gradu, treba znati da je pleme postojalo mnogo prije nastanka grada, koji nastaje relativno kasno, tek u I vijeku. Njegova lokacija produkt je civilizacijskih tekovina koje su na ovom tlu zaživjele tek poslije rimske

okupacije, što znači da na tom platou Doklea ni u kom slučaju nije mogla održavati kontinuitet nekog starijeg ilirskog utvrđenja.

Etnik *Docleates*, *Δοκλεαται*, izveden je pomoću ilirskog *t*-sufiksa. Kako je pleme postojalo i prije podizanja grada, i kako mu je ime izvedenica od *Doclea*, oba su naziva morala doći po nečemu trećem što se odranije nazivalo *Doclea*. To znači da je za grad samo preuzet naziv markantnog geografskog objekta koji se u velikoj mjeri ticao njegove pozicije, i po kome je ranije nazvano ilirsko pleme.

Poznato je da baze velikog broja riječnih naziva stoje u vezi sa apelativom „voda”, „rijeka”, ili sa nekom osobinom vodotoka. Značajno je što se u tim hidronimskim osnovama mogu ustanoviti i određene semantičke nijanse, pa osnove **dru-*, **var-*, **dri-* i **ard-* imaju značenje „naporno, nasilno se probijati”, gdje se radi o riječnim tokovima koji protiču kroz klisure i krševite planinske predjele. Nasuprot njima, od pie. **dheu-*, **dhou-* „lagano teći”, nastali su različiti hidronimi (Rospond 1982: 114). S obzirom na mogućnost izvođenja ilirskog dugog *o* iz ie. *u-* diftonga (Mayer 1957: 96), smatram da kod naziva *Doclea* treba početi od pie. **dheu-* „tok”, koji uz ie. **kleu-* „plaviti” daje oblik koji bi se mogao izraziti sintagmom „tok koji plavi”. Sve ukazuje na to da je antički naziv *Doclea* potamonim, i da je riječ o starijem nazivu rijeke Zete.

Tokovi Zete i Morače međusobno se bitno razlikuju. Morača je planinska rijeka sa velikim padom i dubokom kanjonskom dolinom, a korito joj je i na velikom dijelu toka kroz Zetsku ravnicu duboko usječeno u konglomerat, pa se zbog toga u tom dijelu ne izliva. Za razliku od nje, Zeta uglavnom ima mali pad i plitko korito, pa u vrijeme većeg vodostaja plavi močvarnu ravnicu kojom meandrira. To je osnovna odlika najvećeg dijela njenog toka, koji se završava kod zidina antičke Duklje, gdje se uliva u Moraču. Iako nosi za oko jednu trećinu veću količinu vode od Morače, rijeka Zeta poslije njihovog spajanja gubi svoje ime, ali i svojstvo po kojem je mogla biti nazvana na gore opisani način, pa će biti da je semantika njenog (starijeg) naziva odgovorna za tu neuobičajenu pojavu.

Lokacija ilirskih Dokleata ranije je određivana na osnovu položaja Dokleje, mada se taj grad nalazio na samoj ivici njihove plemenske teritorije. Kada su u Riječanima, zapadno od Nikšića, otkriveni nadgrobni spomenici prvaka ovog plemena iz I vijeka, postalo je jasno da je njihova plemenska teritorija zahvatala cijelu dolinu rijeke Zete, kako u njenom donjem toku, tako i u Nikšićkom polju, i dalje ka sjeverozapadu prema dolini Trebišnjice. To je vrijeme kada nastaje antička *Doclea*, što znači da su već tada Dokleati bili prilično jako pleme, pa se kod Plinija pominju u okviru Naronskog konventa sa 34 dekurije. Dobro je poznata pojava da se plemena nazivaju po rijekama čije doline naseljavaju, a dolina rijeke Zete činila je srce plemenske oblasti Dokleata. Takođe, česta je pojava da naselje dobije naziv po rijeci na kojoj leži, što je zabilježeno i na ilirskom tlu (Krahe 1925: 2). Kada se ono nalazi na riječnom ušću, tada dobija naziv po pritoci, kao što je slučaj sa antičkim naseobinama formiranim na ušćima Drine, Morave, Peka itd. Time se dobro objašnjava naziv *Doclea* na ušću Zete u Moraču.

Posebno je interesantno pitanje odnosa naziva *Doclea* sa imenom rimskog cara Dioklecijana. O tome se puno govorilo još od vremena njegove vladavine. Samo ću istaći da je u antici postojala tradicija prema kojoj je Dioklecijan iz grada i od majke *Diokleje* (Sextus Aurelius Victor 1966: 39. 1). Takva grčka lična

imena zaista su postojala, pa je i car mogao nositi svoje dječjačko ime *Diokles* (Lactantius 1984: 9, 19, 29, 37, 52). Drugo je pitanje da li ga je on mogao dobiti po svom zavičaju, ukoliko je zaista bio iz Dokleje. Bulić (1919: 102) predlaže sledeći očekivani redosled: Διοκλης - Διόκλειτος - *Diocletianus*, kao na primjeru: Ἡρακκλης - Ἡράκλειτος - *Heracitianus*, ali usled nedostatka oblika Διόκλειτος zaključuje da ime *Diocletianus* nije nastalo iz grčkog genitiva Διοκλέους, već iz latinskog *Diocletis*. I pored toga, on nastavlja da forsira tezu o području Salone kao rodnom mjestu cara Dioklecijana. Majer (1957: 98) takođe ukazuje na teškoće izvođenja latiniziranog oblika *Diocletianus* iz carevog dječjačkog imena *Diocles*, pa ga izvodi pomoću latinskog sufiksa *-anus* iz *Diocleti-us*, tj. *Docletius* (= dokletski), kako je prvobitno moglo glasiti carevo ime. U takvom obliku ono bi ukazivalo na njegovo nisko porijeklo, zbog čega ga je kasnije mogao zamijeniti grčkim imenom Διοκλης. U tom slučaju carevo dječjačko ime ostalo bi nepoznato, a oblik *Docletius* (dokletski) mogao bi staviti tačku na dugotrajnu raspravu o mjestu njegovog rođenja. Kasnije dolazi do obrnutog procesa, pošto se carevo ime nameće nazivu grada, a posrednim putem i srednjovjekovnoj slovenskoj kneževini.

Danas je u Crnoj Gori za slovensku kneževinu i gradski lokalitet odomaćen naziv *Duklja*, koji se inače ne javlja u dokumentima, a za njegovog mitskog gospodara *Dukljan* ili *Dukljanin*. Iako Vasilije Petrović (1985: 37, 45) polovinom XVIII vijeka koristi knjiške oblike *Dioklitija* i *Dioklitijan*, Vuk Karadžić (1852: 144) za ruševine ovog grada bilježi lokalni oblik *Duke*, iz kojeg vjerovatno potiče i albanski oblik *Doqë*, *Douqë* (Majer 1930: 17).

U narodnim predanjima carevo ime se javlja u različitim verzijama, s tim što postoji suštinska razlika između verzija koje se javljaju u Crnoj Gori, i istih iz Dalmacije. U crnogorskim varijantama dolazi do izražaja zakoniti prelaz romanskog *o* u slovensko *u*, pa imamo oblike: *Dukljan*, *Dupljan*, *Dukljanin* i *Duklijan*, dok su dalmatinske verzije izvedene iz carevog latiniziranog imena *Diocletianus*, pa imamo: *Dijoklecijan*, *Deklecijan*, *Deklicijan*, *Diklicijan* i sl. Ni u jednoj dalmatinskoj verziji ne nalazimo kao prvi vokal *u*, koji redovno nalazimo u crnogorskim verzijama. To govori da crnogorske verzije naziva grada i cara nijesu izvedene iz carevog imena, već iz lokalnog naziva grada Duklje, što će reći da je oblik *Dioklitija* do Srba došao posrednim putem, i preuzet je od vizantijske administracije.

Oblik *Dioklitija*, kojeg nalazimo u srednjovjekovnim vladarskim titulama, a koji je izveden iz carevog imena *Diocletianus*, susrećemo već u V vijeku: „*Sub Scopia Diocletia c. 451-458 Maximus (episcopus)*”. Na isto dolazimo posrednim putem, preko Porfirogenita, koji slovensku arhontiju naziva već ustaljenim oblikom Διόκλεια, ali njene stanovnike Διοκλητιανοί. Kod njega prvi put susrećemo i tradiciju da je Dokleu podigao Dioklecijan, a kasnije je nalazimo i kod Kinama i Arhidakona Tome. Stalno dovođenje cara Dioklecijana u vezu sa Dokleom vremenom je uslovlilo nametanje njegovog imena gradu. U legendama o njegovoj carskoj veličini nikom nije bilo interesantno njegovo dječjačko ime *Diocles*, već samo carsko *Diocletianus*, koje se učenim putem nameće gradu, a kasnije i slovenskoj kneževini.

Deformisana varijanta *Dioclea* javlja se od IV vijeka. Nalazimo je u latinskim i grčkim spisima, ali ne i na epigrafskim spomenicima iz Duklje. Obično se ističe da je došla pod uticajem carevog imena. Majer (1957: 96) ukazuje na moguću

paralelu u mesapskom jeziku, u kojem se iza dentala pred tamnim vokalima o i u često pojavljuje parazitsko konsonantsko i, koje na prethodne dentale djeluje kao pravo konsonantsko i, ali u ovom slučaju nema potvrde o njegovoj izvornosti na terenu. Otuda nije ubjedljivo ni Skokovo tumačenje (1927: 62), koji tu pojavu objašnjava čestom fonetskom atrakcijom vokala i iz drugog sloga u prvi, pa joj korijen treba tražiti na drugom mjestu. Direktni uticaj carevog imena može se odnositi jedino na kasniji knjiški oblik *Dioklitija*. Lično ime *Diocles* moglo je uticati na ovu pojavu, ali ne samo kao carevo ime. Takav antroponim, veoma sličan ilirskom toponimu, mogao je Grcima i Rimljanima poslužiti kao model za njegovu semantičku artikulaciju. U tom smislu slikovit je primjer naziva frigijskog grada *Dokele* (Δόκελα), današnja *Doghla/Dola* u Turskoj, koji je prešao istovjetan put kao i Doklea u Iliriku, pa se uz grecizirane forme Διόκλεα i Διόκλεια, na Trećem saboru u Efesu 431. godine pominje i „*ep. Civitatis Diocletianorum*”.

Možemo zaključiti da lokalno stanovništvo naziv antičke Dokleje nije izgovaralo sa vokalom i u prvom slogu, o čemu svjedoče današnji srpski i albanski oblici *Duklja* i *Doqë*. O tome svjedoči i podatak iz mletačkog katastra Skadra iz 1416. godine u kojem se navode Albanci sa prezimenima *Doclesse* i *Doclessi* < **Docletius* (Ljubić 1882: 33, 40, 44). Danas ga nalazimo u obliku *Doklestić*. Sledeći dokaz za takav početni oblik daje Porfirogenit, koji među dukljanskim gradovima navodi i *Lontodoklu* (τὸ Λοντοδόκλα), u čijem se drugom dijelu prepoznaje antička Doclea. Ovdje bi bilo interesantno navesti i jednu, vjerovatno slučajnu podudarnost. Lokalnom romanskom stanovništvu bi najbliža latinska paralela obliku *Doclea* bila *Coclea* = puž, a jedini srednjovjekovni grad na obali rijeke Zete zvao se upravo *Spuž!*

U *Ljetopisu popa Dukljanina*, latinskim titulama srpskog kralja Vukana, kao i u nekim drugim srednjovjekovnim dokumentima, javlja se varijanta *Dioclia*, u kojoj zapažamo promjenu sufiksa -*ea* > -*ia*. Nezavisno od antičke Dokleje, takve oblike nalazimo prilično rano na rimskim epigrafskim spomenicima u vezi sa ličnim imenom *Dioclia* i *Dioclis*, ali i na jednom natpisu sa Duklje - „R. P. DOCLIATUM” (Sticotti 1999: 160). Takav sufiks je osim u vulgarnolatinskom i grčkom evidentiran i u ilirskom jeziku. Oblik *Dioclia* nalazimo i u pomenima frigijske Diokleje. Majer ovu pojavu tumači prelaskom nenaglašenog e pred drugim vokalom (ovdje pred a) u i, pa je li dalo slovensko *lj* (1930: 17). Pri tom smatram da smo imali jedno slovensko **Duklija*, koje je prethodilo mlađem sažetom obliku *Duklja*. Prepoznamo ga u obliku *Duklijan*, kako glasi starija ovdašnja verzija carevog imena. Nalazimo ga u pjesmi „Car Duklijan i krstitelj Jovan”, za koju Vuk Karadžić kaže da je iz Crne Gore (1932, 2: 73-75). Pjesma obiluje arhaičnim motivima, pa će biti da je i Duklijanovo ime zajedno sa njima ostalo „zamrznuto”. Već sam ukazao da je u Crnoj Gori ono najčešće izvedeno iz naziva grada Duklje. Sloveni su strane nazive često adaptirali tako što su ih poistovjećivali sa fonetski sličnim riječima iz svog jezika, ali ovaj ipak ne glasi kao njemu veoma slični apelativ *dukla* (Rospond 1982: 114), što dodatno ukazuje da su se prvobitno izrazitije razlikovali.

2. GENTA

Prvi pomen Zete nalazimo u XI vijeku kod vizantijskog historičara Kekavmena (*Vizantiski izvori* 1966: 212). Uzima se da od tog vijeka naziv Duklja,

(Dioklitija) postepeno biva zamijenjen tim „novim” nazivom (lat. Genta, Zenta), za koji se vjeruje da potiče od naziva rijeke Zete. Osim na rijeku, on se danas odnosi i na Zetsku ravnicu, koja se prostire između Podgorice i Skadarskog jezera. Ranije je označavao znatno prostraniji ravničarski teren u okruženju Skadarskog jezera, po čemu je i nazvana srednjovjekovna Zetska država. Pri tom treba razlikovati politički od geografskog pojma „Zeta”, jer se ovaj prvi odnosio na šire područje. Kao i kod naziva *Doclea*, i u ovom slučaju postoje hidronimske i nehidronimske etimologije, koje se međusobno isključuju.

Na prostoru nekadašnje Zete nalazili su se markantni hidrografske objekti, dok rijeci Zeti pripada lijevkasti, relativno uski, i među planine zavučeni krak ove ravnice. Tu uočavamo prvu nelogičnost u tezi o potamonimskom širenju ovog naziva, jer jasno je da Zeta pod tim imenom nije tekla dalje od svog ušća u Moraču. Gdje ovom nazivu treba tražiti semantiku najbolje ukazuju njegovi relikti, koji se isključivo odnose na ravničarske geografske objekte. Njegova hidronimska etimologija polazi od pie. **gheu-* „liti”, uz sufix *n* + *dental*. U ovom slučaju to je *-nt*, koji je imao denominativnu funkciju, a kako ga nalazimo na širokom području, bilo je različitih tumačenja njegovog porijekla (Kretschmer 1935: 42). Hidronimsku etimologiju naziva Zeta ne treba direktno vezivati za potamonim, kako je to uvijek do sada činjeno. Smatram da se on prvobitno odnosio na niski teren u koji se slivaju vodotoci, i da je označavao isto što i naš apelativ „slivlje”. Pri tom bi se odnosio na više vodotoka, što bi možda mogao biti razlog njegovog izvođenja pomoću sufixa *-nt*, koji je u luvijskom, hetskom i toharskom služio za označavanje kolektiva. U obliku *Zeta* inicijalno *z* dolazi od ie. *g*, pa antička *Genta* postaje slovenska *Zenta*, a sa denazalizacijom nazalnog *ę* nastaje današnji oblik *Zeta*.

Zetska nizija, u starom smislu riječi, je depresija, sa tri strane oivičena planinama. Njen najniži dio je pod vodom Skadarskog jezera, i nalazi se nekoliko metara ispod nivoa mora, pa su ka njemu orijentisani svi vodotoci iz širokog okruženja. Jedina otoka ovog jezera je rijeka Bojana, kojom sve te vode otiču u Jadransko more. Čak i rijeka Drim veći dio svoje vode predaje Bojani na mjestu gdje ona ističe iz jezera. Smatram da se naziv *Genta* prvobitno odnosio na Zetsku ravnicu, koja predstavlja tipično „slivlje”, u čije slivno područje spadaju: dio Crne Gore, cijela Metohija, zapadni dio Makedonije i sjeverni i istočni djelovi Albanije. On nije obuhvatao obližnje primorske krajeve, od kojih je dobrim dijelom ograđen planinama. Rijeka Zeta cijelim svojim tokom protiče kroz Zetsku ravnicu, pa je ona jedini vodotok na koji se mogao prenijeti njen naziv. To se očigledno dogodilo prije dolaska Slovena. Među kratkim rijekama koje izvire u Zetskoj ravnici, nalazi se i *Zetica*, koja ima tipično slovensku hidronimsku tvorbu.

3. PRAEVALIS

Administrativnim mjerama Rimskog carstva od jugoistočnog dijela provincije Dalmacije formirana je krajem III vijeka nova provincija *Praevalis*. Zahvatala je primorski pojas od Budve do rijeke Mathis, sa prostranim zaleđem koje mu je gravitalo. Zbog iznenadne pojave ovog naziva na velikom i reljefno raznolikom dijelu dalmatinske teritorije, ostala je nerasvijetljena njegova semantika. Smatram da je naziv *Praevalis* nametnut od strane Rimljana, i da

se prvobitno odnosio na najjužniji i relativno uzani primorski pojas provincije Dalmacije. On se javlja paralelno sa rimskom populacionom infiltracijom u tu regiju, pa se lako objašnjava njihovim jezikom i uglom posmatranja. Sastoji se iz lat. *prae* „pred”, i *vallis* „dolina”, i znači „(oblast) ispred doline”. To savršeno odgovara situaciji na terenu, pošto se taj pojas pruža tačno naspram kotline Skadarskog jezera. Možemo reći da je pojam *Praevalis* prvobitno obuhvatao onaj dio Primorja koji nije potpadao pod pojam „Zeta” u smislu u kojem je ovdje prikazan.

Rimljani su došli morem, pa su shodno svojoj perspektivi i nazive primorskih regija proširivali na duboku unutrašnjost. Takav je slučaj sa nazivima *Illyricum* i *Dalmatia*, koji su prvobitno označavali znatno manje teritorije. Tako je i cjelokupna teritorija novoformirane rimske provincije nazvana *Praevalis* po njenoj primorskoj regiji, kojoj je saobraćajno gravitirala. U izvorima nalazimo oblike *Praevalitana*, *Privalitana*, *Privantina* itd, od kojih su neki u spise ušli deformisani, a mogu se dovesti u vezu sa etnikom na grčki sufiks *-ιτης*, lat. *-ita* od naziva ove provincije.

U literaturi se mogu naći pogrešne predstave o reliktima ovih antičkih naziva. Tako se pojam „Zeta” proširuje i na Nikšićko polje, pošto je u njemu gornji tok rijeke Zete, pa se za njega u nauci ustaljuje pojam „Gornja Zeta”, koji je u prošlosti imao sasvim drugo značenje. Nikšićka rijeka zvala se „Rijeka” (Erdeljanović 1978: 149), a naziv *Zeta* za nju dolazi naučnim putem, tek pošto je ustanovljena podzemna veza između njenog ponora u Nikšićkom polju, i u odnosu na njega za više od 500 m nižeg vrela *Glava Zete*. Taj naziv se među lokalnim stanovništvom ustalio tek u XX vijeku.

Neispravno je i oblike *Prevala* i *Prevalina* dovoditi u vezu sa nazivom *Praevalis* ili *Praevalitana*. Naziv *Prevala* pominje Vuk Karadžić (1857: 76), ali samo u predanju koje je zabilježio u Bjelopavličima. S. Novaković (1880: 16) ga proglašava uspomenom na stari naziv *Praevalitana*, što prihvata i J. Kovačević (1967: 310, 316), koji ga greškom prevodi u današnje vrijeme, i locira na Skadarskom jezeru. Istina, u delti Morače postoji lokalitet *Prevalina*, ali to je samo slovenski toponomastički apelativ koji se odnosi na prevoje i prelive (RJAZU XI: 782), pa je i ta *Prevalina* najniže mjesto na kosi preko koje voda „prevaljuje” usled nemogućnosti oticanja starim koritom.

Takođe, ni sličnost naziva *Duklo* u Nikšićkom polju, i njegov položaj na ušću rijeke Bistrice u Zetu, ne treba dovoditi u vezu sa nazivom i položajem antičke Dokleje, kao što se to čini (Radunović 1982: 101). Oblici *Duklo*, *Dukla* i sl., označavaju razne vrste „užljebljenja” (Rospond 1982: 114), pa u Zloj Gori, zapadno od Nikšića, postoji i pećina *Dukla*. Naziv *Duklo* u Nikšićkom polju precizno označava užljebljenje koje je rijeka Zeta napravila u nanosu fluvioglacijalnog materijala, koji joj je na tom mjestu nekada pregradio tok.

LITERATURA

- Budimir, M. 1921. Ievr. *kleu- „teći, plaviti, prati, čistiti”. *Zbornik filoloških i lingvističkih studija posvećen A. Beliću*. Beograd: Mlada Srbija, 97-112.
- Bulić, F. 1919. Car Dijoklecijan. *Vjesnik Hrvatskog arheološkog društva XIV*. Zagreb: Narodni muzej u Zagrebu, 99-171.

- Claudius Ptolemaeus. 1966. *Geographia*. Leipzig: Ed. C. F. A. Nobbe.
- Dragojlović, D. 1970. Ime Zeta – Zenta u svjetlosti balkanskih jezičkih relikata. *Istorijski zapisi* 3-4. Titograd: Istorijski institut Crne Gore, 297-306.
- Erdeljanović, J. 1978. *Stara Crna Gora*. Beograd: Slovo ljubve.
- Karadžić, V. 1857. *Primjeri srpsko-slavenskoga jezika*. Beč: Štamparija Jermenskog Manastira.
- Karadžić, V. 1975. *Srpski Rječnik, sabrana djela V. Karadžića*. Beograd: Nolit.
- Karadžić, V. 1975. *Srpske narodne pjesme 2, sabrana djela*. Beograd: Nolit.
- Kovačević, J. 1967. Od dolaska Slovena do kraja XII vijeka. U *Istorija Crne Gore*. Tom 1. Titograd: Redakcija za Istoriju Crne Gore.
- Krahe, H. 1925. *Die alten Namen balkanillyrischen geographischen*. Heidelberg: Carl Winter.
- Kretschmer, P. 1935. *Sprachliche Vorgeschichte des Balkans*. *Revue Internationale des Études balkaniques* II, 41-48. Beograd: Balkanološki institut SANU.
- Lactantius. 1984. *De Mortibus Persecutorum*, ed. & trans. J. L. Creed. Oxford: Clarendon.
- Ljubić, S. 1882. Skadarski zemljišnik od g. 1416. *Starine* XIV. Zagreb: JAZU, 10-57.
- Majer, A. 1930. Antikni elementi toponomastike podgoričkog kraja. *Godišnjak nastavnika Podgoričke gimnazije* 1. Podgorica: Podgorička gimnazija, 13-24.
- Mayer, A. 1957. Duklja i Dioklecijan. *Vjesnik za arheologiju i historiju dalmatinsku* LIV-LIX. Split: Arheološki muzej u Splitu, 95-99.
- Mayer, A. 1959. *Die Sprache der alten Illyrier*. Tom 2. Wien: Österreichische Akademie der Wissenschaften.
- Novaković, S. 1880. Srpske oblasti X i XII veka. *Glasnik Srpskog učenog društva*. Knj. XLVIII. Beograd: Srpsko učeno društvo, 1-151.
- Petrović, V. 1985. *Istorija o Crnoj Gori*. Cetinje/Titograd: Leksikografski zavod Crne Gore.
- C. Plinii Secundi. 1906. *Naturalis Historiae libri*. Lipsiae: Ed. C. Mayhoff.
- Radunović, R. 1982. O etimologiji toponima Duklja. *Onomastica Jugoslavica* 9. Zagreb: JAZU, 99-105.
- Rječnik hrvatskoga ili srpskoga jezika*, XI. 1935. Zagreb: JAZU.
- Rospond, S. 1982. Etnogeneza Słowian w świetle terminologii topograficznej. *Onomastica Jugoslavica* 9. Zagreb: JAZU, 107-120.
- Sextus Aurelius Victor. 1966. *Epitome de Caesaribus*. Leipzig: Ed. Fr. Pichlmayr.
- Skok, P. 1927. Kako bizantinski pisci pišu lična i mjesna slovenska imena. *Starohrvatska prosvjeta* n. s. 1. Knin: Hrvatsko starinarsko društvo, 60-76; 161-196.
- Sticotti, P. 1999. *Rimski grad Doclea u Crnoj Gori*. Podgorica: Matica crnogorska.
- Šalabalić, R. 1967. Doclea Do-kleu-a: »Ušće«, »Uvac«, »Ad Confluentes«, Docleates Do-kleu-atai, »Slivljani«, »Porečani«. *Zbornik Filozofskog fakulteta* IX-1. Beograd: Beogradski univerzitet, 89-99.
- Vizantiski izvori za istoriju naroda Jugoslavije*, 3. 1966. Beograd: Naučna knjiga.

SUMMARY

DOCLEA - GENTA - PRAEVALIS

This article deals with the origin, structure and etymology of the ancient names of Doclea, Genta and Praevalis, and the names of the Roman province Praevalitana and the medieval Slavic state *Dioklia*, later *Zeta*, which were located almost on the same territory, and whose names are derived from the former. The author concludes that some of these names get the functions of horonyms, only as a result of the administrative measures of the Roman and Byzantine Empires, and implies that historical, geographical and political circumstances of the ancient world and the Middle Ages contributed to the appearance of these names.

KLJUČNE RIJEČI: horonim, potamonim, etimologija, monoftongizacija indoevropskih diftonga, hidronimske osnove, adaptacija, Dioklecijan, Skadarsko jezero.

129
BOJANA ŠOBOT
Faculty of Philosophy, Novi Sad
Ministry of Science and Environmental Protection

WORD-FORMATION IN ENGLISH

BY INGO PLAG

Ingo Plag, *Word-Formation in English*, Cambridge, CUP, 2003, 240

The objective of the book *Word-formation in English* (2003) by Ingo Plag is to analyse the internal structure of complex words and to define the rules and restrictions for generating new words in English, as well as to establish how complex words in English are related to other words. Early in the book it becomes evident that the mechanisms operating in the language regarding complex words are not always straightforward, that there are various linguistic approaches to word-formation and that certain issues are still disputable and certain phenomena still unaccounted for.

The book treats all the issues systematically and thoroughly, offering profound insights in rather advanced, contemporary, but sometimes mutually opposing and exclusive theories relevant for the issues discussed. For pedagogical reasons Plag avoids following any particular theoretical position or favouring a single linguistic approach, making references to an extensive number of other authors and the theories they represent in order to provide a comprehensive insight into the matter.

The book consists of seven chapters and each is a step further into the analysis of word-formation, starting with definitions of basic notions (Chapter 1) to in-depth discussions of complex theoretical issues (Chapter 7), as the target group of readers are primarily university students, and the author's presupposition is that the target group of readers might have no extensive background knowledge of morphology and word formation. Each of the seven chapters is organised in the same way – with a short summary, recommended further reading, and exercises at the end of each chapter.

Chapter 1 (Basic concepts) introduces the readers to the basic terms and concepts related to morphology and word-formation. Plag describes the criteria for defining words: the orthographic, phonological, semantic and syntactic criteria, as well as the criterion of internal integrity. Basic notions regarding word-formation necessary for further language analyses are also presented, briefly discussed and exemplified (the notions of complex words, bound and free morphemes, affixes, prefixes and suffixes, bases, roots and stems, derivatives, and infixes), as well as different mechanisms of word-formation (compounding, concatenative and non-concatenative processes, and other mechanisms that are discussed in more detail later in the book).

Chapter 2 (Studying complex words) discusses theoretical problems related to the definition of a morpheme as a minimal unit of form and meaning, as it is not always possible to make one-to-one mapping of the two, for example, in the process of conversion (there is a change of meaning, but no visible change, *to book* and *a book*), vowel alternation processes (*foot* and *feet*, *swim* and *swam*), and so on. This chapter also introduces the phenomenon of allomorphy, and the notions pertinent to it (phonological and morphological conditioning, complementary distribution, morpho-phonological alternations, and others). The chapter then proceeds with establishing tendencies, rules, as well as restrictions for generating new words. The author at this point also presents instances of complex words formed by the rules not productive any more, here referred to as redundancy rules, for example, lexical conditioning (e.g. suffix *-th*), or the instances of generating new words with no established word-formation rule, illustrated with back-formation (e.g. the verb *edit* derived from the noun *editor*). The discussion ends with the issue of multiple affixation and the internal structure of complex words so derived.

Chapter 3 (Productivity and the mental lexicon) provides a comprehensive analysis of productivity of affixes, starting with definitions of productivity and possible and actual words. The chapter proceeds with the models of morphological processing explaining how morphologically complex words are accessed in the mental lexicon (the whole-word route versus the decomposition route). Plag also presents methods of measuring productivity (explained in more detail later in this paper). Finally, the author discusses pragmatic and structural restrictions on productivity (e.g. *arrival* and *denial* vs. *entral* or *forwardal*, the latter being non-existent due to structural, i.e. phonological restrictions), which are rule-governed, as well as the mechanism of token-blocking (e.g. impossibility of the words *stealer*, or *liver*, the latter meaning ‘the one who lives’).

Chapter 4 (Affixation) studies the properties of affixes in English. Firstly, certain general, mainly phonological properties of affixes are discussed, as well as phonological changes suffixes might impose. This section is followed by a list of selected prefixes and suffixes briefly described in terms of their properties, primarily their usage and meaning. Suffixes are grouped according to the word category the derived complex word denotes: nominal, verbal, adjectival and adverbial. On the other hand, prefixes (as generally non-category-changing) are classified semantically: quantifying, locative, temporal and negative prefixes, with the last group being presented in detail (prefixes *a-* or *an-*, *anti-*, *de-*, *dis-*, *in-*, *mis-*, *non-*, *un-*), as they exhibit particular and complex behaviour, often with their domains overlapping. Finally, the discussion ends with a short overview of infixation which is a marginal phenomenon in English, as there are no bound morphs which could be determined as infixes, and it is still disputed whether expletive infixation (*abso-blooming-lutely*) should be studied within the field of word-formation.

Chapter 5 (Derivation without affixation) provides an overview of non-concatenative processes: conversion, processes studied within the prosodic morphology (truncations and blends), and abbreviations (and acronyms). These language mechanisms might at first sight seem to lack regularity, but after further in-depth analyses they prove to be highly systematic and predictable. Conversion

(for example, the noun *the water* and the verb *to water*), defined as "the derivation of a new word without any overt marking" (Plag 2003: 107), is examined separately as a disputed phenomenon in morphology. Therefore, the author discusses the problems of directionality, existence of zero-affixation and the issue of whether the phenomenon of conversion should be analysed in the scope of syntax or morphology (it is argued that conversion is predominantly a morphological process). Abbreviations (e.g. *FBI*) and acronyms (*NATO*) presented in the last chapter are compared with truncations (*Liz*, *Robbie*) and blends (*brunch*), as they are also related to loss and not to addition of material (it is pointed out, however, that for the former processes it is the orthographic and not the prosodic features that are essential).

Chapter 6 (Compounding) analyses compounds, numerous features of which are still the subject of unsettled arguments in theory. Firstly, the chapter examines their common internal structure: their binary structure, recursivity, headedness and stress patterns. The chapter proceeds with classification of compounds according to the nature of their heads: nominal (*book cover*), verbal (*broadcast*) and adjectival (*class-conscious*). Nominal compounds are discussed in detail, starting with classification according to the category of their non-head, and elaborating the analysis on classification based on the semantic relations between the constituents: endocentric (*laser printer*), exocentric (*spoilsport*) and possessive as a subgroup of the latter (*loudmouth*), as well as copulative: appositional (*scientist-explorer*) and coordinative (*a modifier-head structure*). Special attention is drawn to noun-noun compounds and their ambiguity and possible interpretations, introducing the idea of argument linking for the purposes of interpretation i.e. the idea that interpretation depends on the argument structure of the head.

Chapter 7 (Theoretical issues: modelling word-formation) is devoted to theoretical issues relevant to the discussions from the previous six chapters. Firstly, the theory of Lexical Phonology is discussed (explaining how phonology is related to word-formation processes). The chapter proceeds with the presentation of two different approaches to word-formation rules: word-based and morpheme-based morphology (former analysing how linguistic elements are combined to form larger units, while the latter assumes examining morphologically related words in order to establish the rules).

The first edition of the book *Word-formation in English* was published in 2003, and accordingly, this book to a great extent uses the advantages of modern developments in the research methodology. For instance, in Chapter 3 the author introduces corpora, i.e. large representative collections of written and spoken text in electronic form. The corpus (*British National Corpus*) is used in order to determine productivity of the morphological category of affixes through detecting affixes in neologisms (e.g. *abusable*, *admissible*). In the same chapter the author also refers to using statistical data acquired from CD-ROM versions of dictionaries (*Oxford English Dictionary*). By using this methodological tool it is possible, for example, to determine very easily when a certain word was firstly attested in a dictionary (useful again for determining productivity of certain morphological categories). In Chapter 4 there are thorough instructions on using computer programs for CD-ROM versions of dictionaries for extracting the items relevant for the search.

This book is therefore an excellent introduction to modern methods of language analysis: the methods which offer vast possibilities and which encourage both students and teachers to make research on their own. The author also provides exercises (basic and advanced) at the end of each unit, together with extensive explanations in the answer keys, offering students the possibility to make their own analyses based on the theories discussed in the book.

In conclusion, this book is an excellent example of a comprehensive and highly systematic textbook on word-formation in English. Although it is primarily aimed at university students, it is also valuable reference material for linguists involved in studying the field of morphology, as it points to most recent advances as well as outstanding disagreements regarding this linguistic discipline.

133
MIRJANA MIŠKOVIĆ-LUKOVIĆ
University of Kragujevac

ORGANIZATIONAL DISCOURSE

Renata Fox & John Fox, *Organizational Discourse – A Language-Ideology-Power Perspective*, Westport, Connecticut/London, Praeger, 2004, 221

GENERAL DESCRIPTION

This book is part of a wider interdisciplinary field of discourse studies, more specifically, organizational discourse (OD), which explores various aspects of linguistic expression that is manifested in organizations. Pointing out "the weakness of present definitions of OD" and aiming at "giv[ing] some momentum to OD" (p. xii), the authors set about exploring the relationship between language and corporation from a novel language-ideology-power perspective. Drawing extensively on theories from linguistics, sociolinguistics, discourse analysis, the ethnography of communication, organizational studies, social psychology, the theory of ideology and media theory, and applying computational text analysis (CTA) to an imposing corpus, which includes corporate mission statements, business guidelines, media advertisements, annual reports and CEO media interviews, the authors develop a theory of corporate public discourse (CPD) in order to answer the fundamental question of how "corporations strategically use discourse to practice power through consent" (p. 181). The basic notion of CPD is elaborated through the key concepts of *CPD genres*, *CPD communicative events*, *CPD continuum* and *text-world model*. The book reaches out toward a wide audience of laymen and scholars whose theoretical or practical aspirations are driven not only by gaining an insight into how corporations actually use language to promote their own interests, but also in how language may, in turn, shape corporations.

SUMMARY

The book opens with a preface which sets the scene: the authors sketch out the world of corporations, introduce questions relevant for the study of OD, outline the present state of the art, including the problems related to a proper definition of OD, and briefly state their objectives and methodology. The book ends with a glossary, bibliography and an index. The rest of the book is organized into seven parts.

PART I: INTRODUCTION

The introductory chapter (p. 1-10) defines the research perspective. Starting with an instance of corporate discourse – Wal-Mart’s weekly meetings – the authors go on to discuss the central notions of *ideology*, *legitimacy* and *power through consent*, relating them, by way of illustration, to Wal-Mart’s practices. The chapter closes with a clear statement of the authors’ research intention, “we explore how corporations use discourse to practice power through consent” (p. 8), followed by a succinct presentation of the content of the book.

PART II: THE CORPORATION

This section contains four chapters. Chapter 2, “Corporate Public Discourse” (p. 13-23), introduces CPD, a dominant discursual practice of corporations, as a synthesis of three key concepts (*corporate*, *public*, *discourse*), which performs the functions of “institutionalization, legitimization, capitalization and inculcation of a corporation’s ideology” (p. 22). The rest of the chapter provides a theoretical background for the study of CPD, namely, the ethnography of communication, organizational studies and linguistics. Chapter 3, “A Corporation’s Ideology” (p. 25-30), is a case study in Shell’s CPD. Chapter 4, “CPD’s Nomenclature” (p. 31-39), explicates the metalanguage: a *CPD communicative event* (of a general or specific communicative purpose) as the basic unit, a *CPD genre* as a class of CPD communicative events, and *text* (or *text-world model*) as a linguistic expression of a CPD communicative event. Chapter 5, “CPD as Capital” (p. 41-44), is a case study in IBM’s CPD, applying the nomenclature introduced in the previous chapter.

PART III: CORPORATE MANAGEMENT

This section, consisting of four chapters, introduces the notion of *corporate management discourse community* (CMDC) as distinct from that of *speech community* (chapter 6 “The Corporate Management Discourse Community” (p. 47-49)), and relates it to the ways a selected group of CEOs use CPD for legitimization (chapter 7 “A Disclosure of Power” (p. 51-58); chapter 8 “A Disclosure of Leadership” (p. 59-63); chapter 9 “A Disclosure of Social Position” (p. 65-71)). Elaborating on Beaugrande’s categories of discourse processes (presented in chapter 4), the authors demonstrate how each CEO’s media interview shows properties characteristic of a particular discourse process (e.g. semiotic and volitional) attested by the use of certain linguistic indicators such as personal pronouns, argument structure and lexis.

PART IV: MEDIA OF CPD

This section consists of two chapters. Chapter 10, “Writing” (p. 75-84), explains why writing must be the preferred medium of CPD. It also outlines the historical development of literacy and highlights certain aspects of writing conceived of as a process. The chapter closes with a presentation of “patterns of knowledge” (p. 81), such as frame, schema and script, defined as “the means for people to rationalize their cognitive resources” (p. 83), relating them to particular instances of CPD communicative events. Chapter 11, “Mass Media and CPD” (p.

85-93), discusses the interdependency of the mass media/corporation relationship and the influence mass media (including the Internet) exert on CPD, which, in turn, assumes the strategic roles of a medium of "virtual witnessing", "compulsory visibility" and "extended mediatization" (p. 93).

PART V: QUANTITATIVE ANALYSIS

The first four sections explore instances of CPD communicative events. This section, by contrast, focuses on CPD genres. It consists of two chapters. Chapter 12, "Five CPD Default Genres" (p. 97-112), is both general and specific in orientation. It deals with the issue of corpus representativeness (e.g. problems related to corpus sampling techniques and size), and presents the standard tools of computational text analysis (CTA), namely, frequency and alphabetical lists, text concordances and basic numerical parameters. The focus is then shifted to the discussion of the results obtained by applying CTA to the CPD corpus which comprises five subcorpora, each representing a particular CPD default genre: the corporate mission statement genre, the CEO media interview genre, the corporate business guidelines genre, the corporate media advertisement genre and the corporate annual report genre. The research intention of Chapter 13, "Five Corporate Web Pages" (p. 113-124), is based on the assumption that "the highly frequent content words of a corporation's downloaded Web page [...] represent ideas [...] constitutive to a corporation's ideology" (p. 115). To this purpose, CTA is applied to the corporate Web pages of five corporations (Accor, Airbus, Altana, Ricoh and Vodafone).

PART VI: SPECIFIC RESEARCH PERSPECTIVE

This section is a selection of topics that show a diversified potential of CPD research if approached from a language-ideology-power perspective. It consists of five chapters. Chapter 14, "The Corporate Metaphor" (p. 127-139), gives a general introduction to the phenomenon of metaphor, focusing then on corporate metaphor, more specifically, on warfare metaphor, animal metaphor, sport metaphor, anthropomorphic metaphor, family metaphor, religious metaphor and Wild West metaphor. The first three types of metaphor, according to the authors, prevail in CEOs' media interviews. Chapter 15, "Globalization" (p. 141-147), investigates the discourse of globalization as demonstrated in a number of CPDs. Chapter 16, "Gender" (p. 149-162), discusses gender issues related to corporate practices (e.g. gender discrimination, the gender stereotype, an androgynous model of behaviour, a gender-neutral style, etc.) and their influence on CPD. Chapter 17, "The CEO's Media Interview" (p. 163-167), illustrates the transformation of the CEO's media interview into a regular drama. Chapter 18, "Promotionalization of CPD" (p. 169-177), considers the promotional (communicative) function of CPD, particularly at work in corporate mission statements whose hyperbolic language is not unlike the discourse of advertising.

PART VII: POSTSCRIPT

The final chapter, true to its title "Adjourning the Exploration" (p. 181-184), is a refreshing reminder of the main ideas espoused in the book that argues for an

interdisciplinary approach to a theory of CPD, indicating, without fail, directions for further study in OD.

EVALUATION

The first obvious merit of this book lies in a clear, consistent and painstaking organization. Each chapter is prefaced with an apposite citation that sets the tone for what is to follow, and closes with the authors' well-constructed conclusion. The sections, and chapters within, flow smoothly according to the layout given in the introduction. The plan for achieving the stated goal (i.e. "[d]efine a discoursesal practice of corporations", "[e]xplore and describe that discoursesal practice", "[e]stablish a general theory for that discoursesal practice", "[a]nalyze the linguistic form and content of that discoursesal practice", "[d]evelop a metalanguage", and "[s]et a path for the future development of OD" – from a well-argued "language-ideology-power perspective" (p. 9)) is thoroughly observed. The reader is frequently made aware of what has been accomplished in a given chapter in relation to the stated goal of the book (e.g. "[a]nalyzing individual communicative events, we explored the event end of the continuum. Analyzing corpus^{CPD}, we explored the CPD end of the continuum" (p. 111)). Equally commendable is the authors' treatment of the rich and varied terminology, which is not an easy task, but is nonetheless an inevitable corollary of any interdisciplinary undertaking. Not only are the terms and concepts pithily explained when introduced, but the book also provides a well-balanced glossary (p. 185-191) as a most welcome addition.

The interdisciplinary nature of the subject matter makes this book an excellent reference. A reader with a background in linguistics will find chapters 12 and 13 particularly stimulating in their presentation and discussion of the findings related to the most frequent function and content words of CPD. Chapter 14 offers an interesting analysis of corporate metaphor although it fails to mention some current cognitive *and* pragmatic approaches to metaphor, such as relevance theory, in the general overview of the existing accounts. This, however, is a forgivable omission in a multi-perspective book of this scope.

The argumentation is convincing and well-supported with genuine examples, making the overall value of this book high. The book also whets the appetite for further study in corporate discourse, which might include, for instance, politeness phenomena, discourse markers, linguistic indicators of backstage corporate discourse, and cross-cultural manifestations in a multinational environment that uses English as its official language. Further broadening of the topic in languages other than English still remains to be done, but this book is a good start.

137
DARA DAMLJANOVIĆ
Filozofski fakultet u Beogradu

ENGLISKI JEZIK

U OBRAZOVNOJ POLITICI U SRBIJI

Anđelka Ignjačević, *Engleski jezik u Srbiji*, Beograd, Filološki fakultet, 2006, 240

Proučavanje istorijata razvoja nastave pojedinih stranih jezika, sagledavanje faktora koji su doveli do njihovog uvođenja u školski sistem Srbije, sagledavanje etapa formiranja i razvoja metodike nastave tih stranih jezika spada u temelje lingvodidaktike i istorije srpske pedagogije. Važnosti ove problematike i za savremeno stanje bili su svesni naši eminentni stručnjaci na Filološkom fakultetu u Beogradu koji su inicirali istraživanja istorijata nastave francuskog, nemačkog, ruskog, italijanskog i engleskog jezika. Tako su nastale valjano urađene doktorske disertacije koje su uglavnom objavljene kao posebne monografije: P. Polovina: *Udžbenici francuskog jezika kod Srba do 1914. godine* (sa bibliografijom jugoslovenskih udžbenika francuskog jezika od 1914. do 1964), 1964; Ž. Carić: *Udžbenici nemačkog jezika u Srbiji i Crnoj Gori do 1914. godine*, 1977; D. Damljanović: *Ruski jezik u Srbiji: udžbenici do 1941. godine*, 2000; magistarski rad M. G. Turkoni o udžbenicima italijanskog jezika kod nas. Najnoviji rad iz ove oblasti monografija *Engleski jezik u Srbiji* dr Anđelke Ignjačević, docenta za engleski jezik na Filozofskom fakultetu u Beogradu, zaokružuje istorijat nastave stranih jezika proučavanjem poslednjeg od četiri strana jezika koji se tradicionalno izučavaju u školskom sistemu Srbije.

Dok su, baveći se istorijatom nastave francuskog, nemačkog, italijanskog i ruskog jezika, autori najveću pažnju posvetili udžbenicima, budući da udžbenik odražava dominantne lingvističke, didaktičke i psihološke pravce i ideje perioda u kome je nastao, a kao model nastavnog procesa odražava sve njegove osnovne komponente: ciljeve nastave (obrazovne, vaspitne, praktične), sadržaj nastave, metode, sistem vežbanja kao sredstva organizacije aktivnosti nastavnika i učenika, dr Anđelka Ignjačević sagledala je razvoj nastave engleskog jezika iz aspekta obrazovne i jezičke politike.

Monografija dr Anđelke Ignjačević nastala je na osnovu njene doktorske disertacije pod naslovom *Engleski jezik u obrazovnoj politici u Srbiji*, koja je uspešno odbranjena u martu 2005. godine na Filološkom fakultetu u Beogradu. Radi se o studiji u kojoj se razmatra veoma značajna problematika, kako za istoriju nastave engleskog i drugih stranih jezika, tako i za savremenu obrazovnu politiku u domenu stranih jezika. Po značaju teme, po primenjenom metodološkom postupku, bogatoj građi i izvorima, po dobijenim i jasno izloženim rezultatima istraživanja, monografija zaslužuje posebnu pažnju stručne i naučne javnosti i svih

120
onih koji se bave istorijom školstva, istorijom pedagogije, lingvodidaktikom, svim segmentima obrazovanja u oblasti stranih jezika.

Monografija *Engleski jezik u Srbiji* ima, pored predgovora i uvoda, tri osnovna dela, zaključak i bibliografiju korišćene naučne i stručne literature, spisak zakona, publikacija Ministarstva prosvete Republike Srbije, spisak članaka iz časopisa i novina, internet adrese. Prvi deo – Opšti teorijski i istorijski pregled (str. 11-70) obuhvata poglavlja Jezička politika u oblasti stranih jezika, Obrazovna politika i strani jezici, Kulturne i političke veze između Srbije i Velike Britanije. Drugi, najobimniji deo monografije pod opštim naslovom Razvoj školskog sistema i strani jezici (str. 71-192) obuhvata poglavlja: Uspostavljanje školskog sistema i strani jezici, Previranja u obrazovnoj politici i pojava engleskog jezika, Engleski jezik u školskom sistemu od 1905-1945.godine, Engleski jezik u obrazovnoj politici od 1945-1990. godine. Treći deo rada – Engleski jezik u savremenoj obrazovnoj politici i praksi (str. 193-214) sadrži tri poglavlja: Period od 1990-2004. godine, Zastupljenost engleskog jezika u školskom sistemu, Vanškolsko učenje engleskog jezika.

Odabranom problematici istraživač pristupa prevashodno sa sociolingvističkog aspekta, odnosno iz ugla jezičke i obrazovne politike. Stoga je prirodno što je kao glavni izvor građe u radu korišćena u prvom redu zakonska regulativa iz oblasti školstva. Monografija sadrži celovit pregled i studioznu analizu svih zakona i podzakonskih akata u periodu od nastanka moderne srpske države, tj. od početka 19. do početka 21. veka. Razmatraju se osnovna zakonska rešenja i njihova primena u školskoj praksi.

Odredivši teorijsko-metodološke okvire svoga istraživanja u oblasti jezičke i obrazovne politike u domenu stranih jezika, autorka postupno izlaže istorijski razvoj srpskog školskog sistema, nastave stranih jezika i nastave engleskog jezika kao stranog u tom sistemu.

Kod razmatranja kompleksne problematike faktora koji utiču na izbor određenog stranog jezika za izučavanje u školskom sistemu argumentovano se obrazlažu faktori koji određuju mesto stranih jezika u jezičkoj politici, karakteristike jezičke i obrazovne politike u oblasti stranih jezika, analiza potreba, izbor stranih jezika, hijerarhija stranih jezika, planiranje neophodnih mera i drugo. Podaci koje nalazimo u radu ukazuju da je gotovo u čitavom proučavanom periodu najvažniju ulogu u izboru stranih jezika imala država i državni organi. Uvođenje i širenje pojedinih stranih jezika u srpskom školskom sistemu uvek je zavisilo od ukupnih društveno-političkih prilika u zemlji, političkih, ekonomskih i kulturnih odnosa sa državama čiji se jezici izučavaju. Drugi važan faktor koji je tokom vremena postepeno dobijao na značaju, da bi u naše vreme postao vodeći, to je ukupna politička i ekonomska moć jedne zemlje i njen uticaj u svetu. Prateći uticaj ovih faktora na primerima četiri strana jezika – nemačkog, francuskog, ruskog i engleskog – stranih jezika koji su najdublje ušli u obrazovni sistem naše zemlje, lako se izdvajaju periodi veće ili manje dominacije svakog od njih. U naše vreme navedeni kriterijumi nisu izgubili na značaju: ukupni politički, ekonomski i kulturni odnosi između dve zemlje i danas su značajan kriterijum koji se uzima u obzir kod izbora stranih jezika, pa tako pored jezika koji se tradicionalno izučavaju u našim školama na značaju dobijaju i drugi strani jezici, na primer, italijanski, španski, grčki. Na osnovu drugog kriterijuma engleski jezik se izdvaja

među ostalim stranim jezicima, jer upravo ovaj kriterijum uzdiže engleski jezik do statusa prvog jezika na polju međunarodne komunikacije.

Proučavajući razvoj prosvete i školstva u Srbiji polazi se od uspostavljanja školskog sistema u tek oslobođenoj državi početkom 19. veka, a zatim se prate sve promene vezane za širenje mreža škola, zakonske i druge izmene u svim segmentima školskog sistema u različitim periodima. Prati se razvoj školstva od osnivanja prvih škola, Liceja, Velike škole, polugimnazija i gimnazija, škola za obrazovanje devojaka, pojedinih srednjih stručnih škola, osnivanje Univerziteta u Beogradu 1905. godine, osnivanje Katedre za engleski jezik i književnost 1929. godine, nastanak obaveznog osmogodišnjeg školovanja, usmereno obrazovanje, osnivanje filološke gimnazije. Posebno se opisuje rad škola u ratnim uslovima u vreme balkanskih ratova, Prvog i Drugog svetskog rata. Radom su obuhvaćene i takve pojedinosti kao što je školovanje srpskih đaka u Francuskoj, Grčkoj i Velikoj Britaniji za vreme Prvog svetskog rata. Beleže se i drugi događaji kao što su: osnivanje Društva za žive jezike i književnosti, osnivanje Instituta za strane jezike, Zavoda za unapređenje školstva, osnivanje oglednih škola i odeljenja, donošenje „Pravilnika o nastavi stranih jezika”, rad Miloša Moskovljevića sa izbeglicama iz Rusije i drugo.

U monografiji je studiozno i sistematično izložena problematika vezana za nastavu stranih jezika u celini. Razmatra se njihova zastupljenost u obrazovnom sistemu, broj stranih jezika i broj nastavnih časova koji prema nastavnim planovima različitih škola pripada stranim jezicima. Prateći ovaj problem vidimo da se strani jezici izučavaju već od utemeljenja školskog sistema i to nemački i francuski, a ruski jezik uvodi se 1849. godine. Pored živih stranih jezika značajnu ulogu u obrazovanju imali su tokom 19. veka latinski, staroslovenski i starogrčki jezik. Povremeno se u privatnim školama i van škola održavaju kursevi i drugih stranih jezika: italijanskog, turskog, novogrčkog. Engleski jezik uvodi se u škole početkom, a španski krajem 20. veka.

Proučavajući razvoj nastave engleskog jezika autor izdvaja etape kroz koje je prošao ovaj nastavni predmet, izdvaja faze u kojima je imao različit status u odnosu na druge strane jezike: od fakultativnog predmeta početkom 20. veka, preko statusa izbornog-obaveznog drugog stranog jezika tridesetih godina prošlog veka, izbornog-obaveznog prvog stranog jezika od sredine prošlog veka, do statusa prvog stranog jezika i statusa nastavnog jezika u najnovije vreme. Razvoj nastave engleskog jezika istraživač stavlja u širi kontekst razvoja metodike nastave stranih jezika, posebno u onim zemljama koje su posredno ili neposredno uticale na naš obrazovni sistem. Rad pruža mnoštvo dragocenih podataka o istorijatu metodike nastave engleskog jezika. Opisuju se prve škole u kojima se uči engleski jezik, saznajemo o prvim nastavnicima i potonjim teškoćama u obrazovanju nastavničkog kadra, navode se prvi udžbenici i gramatike za školsko učenje engleskog jezika, saznajemo ko su bili prvi đaci. Razmatraju se ciljevi nastave engleskog i drugih stranih jezika, opisuju primenjene nastavne metode, analizira prvi nastavni plan i program za engleski jezik.

Monografija sadrži potpunu sliku savremenog stanja nastave stranih jezika kod nas. Navodi se analiza zastupljenosti pojedinih stranih jezika u različitim obrazovnim profilima i nivoima, nastavni planovi sa fondom časova, osnovni

140
ciljevi nastave stranih jezika, optimalno vreme za početak učenja stranih jezika, argumentuje se potreba za učenjem više stranih jezika. Rezultati najnovijih reformi u našem obrazovanju porede sa principima na kojima počivaju reforme obrazovnih sistema u zemljama Evropske unije. Tako, primera radi, aktuelno pitanje optimalnog početka učenja prvog stranog jezika u zemljama Evropske unije rešeno je na sledeći način: na uzrastu od 8 godina strani jezik se počinje izučavati u Austriji, Bugarskoj i Italiji; na uzrastu od 9 godina – u Finskoj, Francuskoj, Mađarskoj, Rusiji i Rumuniji; na uzrastu od 10 godina – u Danskoj, Holandiji, Nemačkoj, Norveškoj, Portugalu i Španiji; na uzrastu od 11 godina – u Albaniji i Engleskoj; na uzrastu od 12 godina – u Grčkoj i Škotskoj.

Prikaz monografije *Engleski jezik u Srbiji* dr Anđelke Ignjačević upotpunićemo citatom iz završnog dela rada:

„Da bi se ostvarili usvojeni planovi o opštem razvoju zemlje i integracija sa evropskim zemljama pitanje stranih jezika predstavlja jedno od najznačajnijih obrazovnih pitanja kojima mora da se posveti odgovarajuća pažnja na svim nivoima odlučivanja. Na ovom mestu važno je istaći da, i pored savremenih tendencija ka decentralizaciji odlučivanja i većoj autonomiji same škole, obrazovna politika na polju stranih jezika, naročito u domenu izbora jezika pokazuje tendenciju ka sve većoj centralizaciji i da se u gotovo svim zemljama pribegava direktivnim rešenjima koje donose najviši državni organi.

U pogledu broja i izbora stranih jezika, složila bih se sa mišljenjima prof. N. Dimitrijevića i prof. R. Bugarskog o potrebi obaveznog učenja najmanje dva strana jezika počev od osnovne škole i kroz sve obrazovne nivoe, kao i obezbeđivanjem uslova za fakultativnu nastavu trećeg stranog jezika, što bi bilo u skladu sa evropskim opredeljenjima.”

141
PREDRAG NOVAKOV
Filozofski fakultet u Novom Sadu

UDŽBENICI ZA ENGLISKI JEZIK NA SAOBRAĆAJNOM FAKULTETU U BEOGRADU

Gordana Dimković-Telebaković, *English in Transport and Traffic Engineering*, Saobraćajni fakultet, Beograd, 2006, 421 i Gordana Dimković-Telebaković, *Testovi, zadaci i teme iz engleskog jezika*, Saobraćajni fakultet, Beograd, 2006, 205

Neposredan povod da se čitalačkoj publici ponovo skrene pažnja na dve knjige dr Gordane Dimković-Telebaković jeste njihovo novo, četvrto izdanje 2006. godine. Naime, udžbenik *English in Transport and Traffic Engineering* prvi put je izdat 1995. godine, drugo izdanje usledilo je 2001, a treće, prošireno izdanje objavljeno je 2004. godine. Zbirka zadataka *Testovi, zadaci i teme iz engleskog jezika* prvi put je objavljena 1997. godine, drugi put 1999, a treće prošireno izdanje pojavilo se 2003. godine (sva izdanja objavio je Saobraćajni fakultet, Univerzitet u Beogradu).

Novo izdanje udžbenika engleskog jezika za oblast saobraćaja *English in Transport and Traffic Engineering* objavljeno je u istom obimu kao i prethodno, tako da 421 strana ove knjige obuhvata sledeće celine: devetnaest nastavnih jedinica (strane 7-285), odlomke stručnih tekstova za dodatno čitanje (strane 287-349), kao i dodatke sa pregledom znakova, simbola, mernih jedinica, skraćenica, spisak engleskih nepravilnih glagola i simbolima za fonološku transkripciju engleskih reči (strane 351-369). Osim ovih dodataka, udžbenik sadrži i englesko-srpski rečnik stručnih termina koji se pominju u knjizi (strane 369-410), spisak engleskih jednojezičnih i dvojezičnih (opštih i stručnih) rečnika, spisak korišćene literature (strane 411-420), kao i biografiju autorke.

Devetnaest nastavnih jedinica u ovom udžbeniku imaju jasno određenu strukturu: one prvo sadrže stručni tekst (preuzet iz relevantnih publikacija i često prilagođen nivou znanja i potrebama korisnika ovog priručnika), zatim spisak reči i izraza povezanih sa tekstom, a na kraju su vežbanja (koja, između ostalog, podrazumevaju odgovaranje na pitanja, pisanje sastava na engleskom jeziku na datu temu, formiranje rečeničnih struktura sa datim rečima i izrazima, zatim raznovrsna gramatička vežbanja, diktat, tekst za prevod na engleski jezik, teme za razgovor, kao i odlomke za dodatno čitanje).

Stručni tekstovi na početku nastavnih jedinica odabrani su iz relevantnih izvora – stručnih časopisa i drugih publikacija koje obrađuju oblast saobraćaja,

a birani su tako da se odnose na različite vrste saobraćaja (željeznički saobraćaj, drumski saobraćaj, vodni i vazdušni saobraćaj, poštanski saobraćaj), da pojašnjavaju tehničke aspekte pojedinih pojmova povezanih sa saobraćajem (na primer, komponente analogne telefonske mreže, strukture broda, podzemne železnice, optičkih vlakana), na bezbednost u saobraćaju, a naravno i na internet. Posebno treba naglasiti da su tekstovi i stručni i zanimljivi, pa mogu da zainteresuju studente da se upoznaju sa engleskim jezikom u svojoj struci. U poslednjoj 19. jedinici čitaocima se pojašnjava pisanje poslovnih pisama – navode se uobičajeni delovi i tipovi poslovnog pisma, kao i stilske odlike tog oblika poslovne komunikacije. Kao što je već naznačeno, bitne engleske reči i izrazi izdvojene su iza tekstova, a postoji i dodatni spisak reči i izraza na koje treba obratiti posebnu pažnju. Konačno, dodatni stručni tekstovi koji slede iza vežbanja znalački su birani i pružaju relevantne informacije o jeziku struke. Mnogi pojmovi i podaci iz tekstova prikazani su u obliku grafikona ili ilustracija, kao na primer sistem saobraćajnih znakova sa objašnjenjima njihovog značenja na engleskom jeziku.

Vežbanja u okviru nastavnih jedinica koncipirana su tako da omogućavaju proveru jezičkih veština povezanih sa usmenom i pisanom komunikacijom. Počinje se pitanjima kojima se proverava razumevanje teksta i ukazuje na relevantne podatke iz odlomka, a zatim se predviđa pisanje rezimea pročitanoog teksta uz upotrebu stručnih termina. Gramatičkim vežbanjima proveravaju se ključne kategorije i konstrukcije, od građenja reči, upotrebe glagolskih vremena, modalnih glagola, pasivnih oblika, kondicionalnih rečenica, predloga, do povezivanja rečenica odgovarajućim vezničkim elementima.

Uz osnovne nastavne jedinice, ovaj udžbenik sadrži i veoma korisne dodatke, na primer tabele sa matematičkim simbolima, metričkim i drugim jedinicima, skraćenicama korišćenim u knjizi. Nakon ovih dodataka, udžbenik nudi englesko-srpski rečnik sa stručnim (i ostalim) rečima i izrazima koji se sreću u knjizi. U njemu su pojašnjena osnovna i sekundarna značenja reči, a obeleženi su i izgovor i vrsta reči. Pregledan i dobro koncipiran, ovaj rečnik može da posluži i kao osnovni englesko-srpski pojmovnik za stručne izraze iz oblasti saobraćaja.

Na kraju prikaza udžbenika dr Gordane Dimković-Telebaković *English in Transport and Traffic Engineering* trebalo bi posebno istaći obilje stručnog jezičkog materijala koje taj udžbenik nudi, kao i sistematičnost u organizaciji tog materijala. Autorka očito odlično poznaje oblast kojom se bavi, koristi aktuelnu stručnu literaturu, znalački bira tekstove i dobro koncipira vežbanja koja prate te tekstove. Dakle, ponuđeni osnovni tekstovi, raznovrsne vežbe i dopunski materijali izuzetno su korisni i omogućavaju nastavniku da svoj čas prilagodi potrebama i nivou jezičkog znanja studenata koji uče engleski jezik svoje struke, pa zato ova knjiga spada u pouzdane i dragocene publikacije.

* * *

Drugi priručnik dr Gordane Dimković-Telebaković koji se ovom prilikom predstavlja, četvrto prošireno izdanje knjige *Testovi, zadaci i teme iz engleskog jezika*, ima oko 200 strana i obuhvata dva dela: u prvom delu (strane 3-94) nalaze se testovi i zadaci, a u drugom rešenja (strane 95-204). Pripremljen je tako da

prvenstveno odgovara konkretnim potrebama studenata Saobraćajnog fakulteta u Beogradu, ali pruža i materijale za sveobuhvatniju proveru znanja engleskog jezika. Naime, ovaj priručnik sadrži testove i ispitne zadatke koji su korišćeni u ranijim ispitnim rokovima (od oktobra 1993. godine do januara 2001. godine): testove koje su studenti rešavali nakon prve i treće godine studija i ispitne zadatke koji su rešavani nakon druge i četvrte godine nastave iz engleskog jezika na Saobraćajnom fakultetu u Beogradu. Studenti pomoću tih testova i zadataka mogu da provere koliko vladaju gramatikom i stručnom terminologijom, koji nivo pisanog i usmenog izražavanja na engleskom jeziku su dostigli, kao i svoje veštine čitanja, razumevanja i prevođenja stručnih i naučnih tekstova na engleskom jeziku.

Testovi koje studenti rešavaju nakon prve godine obuhvataju različite vrste lingvističkih problema, na primer pronalaženje sinonima i antonima za date reči i fraze, dopunjavanje rečenica, pasivizaciju rečenica, upotrebu glagolskih vremena, odgovore na pitanja iz oblasti struke, prevode rečenica na engleski i srpski jezik, kao i diktat. Testovi koji se rešavaju nakon treće godine podrazumevaju složenije aktivnosti: studenti treba da napišu kratak rezime za stručni tekst na engleskom jeziku i da prevedu određeni tekst sa srpskog na engleski jezik.

Ispitni zadaci za drugu i četvrtu godinu sadrže materijale koji zahtevaju sveobuhvatniju primenu stečenih znanja i veština. Tako ispitni zadaci koji se rešavaju posle druge godine studija sadrže tekstove za prevod sa engleskog na srpski jezik, tekstove za prevod sa srpskog na engleski jezik, kao i rečenice sa određenim gramatičkim zadatkom (na primer, upotreba glagolskih vremena, kondicionala, indirektnog govora, slaganja vremena u engleskom jeziku). Treba naglasiti da tekstovi predviđeni za prevođenje dobro ilustruju jezik struke koji se proučava (tekstovi o različitim vrstama saobraćaja, o internetu, putnoj mreži, brodovima, avionima, optičkim kablovima). Ispitni zadaci koji se rešavaju posle četvrte godine podrazumevaju još složeniju aktivnost – pisanje kraćeg sastava na engleskom jeziku na jednu od četiri zadate teme, čime se zaokružuje primena stečenih jezičkih znanja i veština.

Već je pomenuto da ovaj priručnik sadrži i ključ za rešavanje ponuđenih zadataka, pa studenti mogu i sami da procene nivo svog znanja i nivo usvojenih jezičkih veština. Rešenja koja se navode u ključu pouzdana su i jasna, što je još jedan indikator kompetencije autorke kada se radi o jeziku struke, a i engleskom jeziku uopšte.

Na kraju, može se konstatovati da zbirka *Testovi, zadaci i teme iz engleskog jezika* dr Gordane Dimković-Telebaković zaista predstavlja uzor kako treba pripremati ovakve priručnike, jer sadrži znalački koncipiran, sistematski i stručno izložen materijal za proveru znanja engleskog jezika kao jezika struke. Zato ovaj priručnik predstavlja izuzetno koristan nastavni materijal, kako za studente, tako i za nastavnike.



145
RADMILA BODRIČ
Filozofski fakultet u Novom Sadu

POJMOVNIK STRUKTURALNE LINGVISTIKE

(MORFOLOGIJA I SINTAKSA)

Predrag Novakov, *Pojmovnik strukturalne lingvistike (morfologija i sintaksa)*,
Novi Sad, Zmaj, 2006, 96

Srpsko-engleski *Pojmovnik strukturalne lingvistike* prof. dr Predraga Novakova predstavlja veoma korisno i uvek aktuelno delo koje je namenjeno prvenstveno čitaocima koji žele da se upoznaju sa osnovama lingvistike. *Pojmovnik* sadrži odrednice i unakrsna upućivanja (oko 140) koji pojašnjavaju opšte pojmove iz morfologije i sintakse iz opšte i američke strukturalne lingvistike. Prof. dr Predrag Novakov je ovo svoje delo izgradio na naučnoj osnovi i bogatoj stručnoj literaturi koja se sastoji od lingvističkih rečnika i studija, posebno onih koje se odnose na strukturalnu deskriptivnu lingvistiku. Autor se literaturom znalački služio i uspešno ugradio u svoje izlaganje, pa ju je na taj način u velikoj meri približio čitaocima. Treba istaći da je *Pojmovnik* pripremljen u okviru rada na naučnom projektu Odseka za anglistiku Filozofskog fakulteta u Novom Sadu, finansijski potpomognutog od strane Ministarstva nauke i zaštite životne sredine Republike Srbije.

Pojmovnik, ukupnog obima od 96 strana, obuhvata Predgovor, Uputstvo za korišćenje *Pojmovnika*, *Pojmovnik*, Englesko-srpski indeks i Literaturu. Nakon samog *Pojmovnika* nalazi se Dodatak koji predstavlja duži tekst o američkoj deskriptivnoj lingvistici prve polovine 20. veka (str. 77-95).

Ukazujući prvo na strukturu i svrhu *Pojmovnika* u samom Predgovoru, autor potom čitaoce upućuje na korišćenje istog. Prof. dr Predrag Novakov na detaljan i nadasve organizovan način predočava šta rečnički članci predstavljaju i kako se koriste. *Pojmovnik*, centralni deo ove studije, nosi najveću težinu i dokaz je autorovog savremenog lingvističkog obrazovanja koje se ogleda u širini i preciznosti njegovih formulacija.

Rečnički članci u *Pojmovniku* sastoje se od odrednica na srpskom jeziku iza kojih sledi engleski ekvivalent, a zatim sam tekst članka. Međutim, na pojedinim mestima dva srpska termina, ili, pak, više njih predstavljaju moguće ekvivalente jednog engleskog termina. Oni se u odrednici uvek navode jedan za drugim,

a razdvojeni su tačkom i zarezom, na primer **diskretan; odelit** *discrete*. Na taj način je, u tehničkom smislu, čitaocima olakšano iščitavanje odrednica. Isto tako, u *Pojmovniku* se navodi i određen broj srpskih odrednica koje nisu obrađene u posebnoj rečničkoj članku, već se pominju u članku neke druge odrednice. U takvim slučajevima, na tu drugu odrednicu čitaoci se upućuju skraćenicom v. (videti), kao u primeru **interpretans v. antecedent**. Dakle, rečnički članak sadrži pojašnjenje odrednice, reprezentativne primere, kao i pojmove koji su povezani s odrednicom, a koji su inače istaknuti kurzivom. Evo kako autor, na primer, analizira odrednicu (str. 55):

rascepljena rečenica *cleft sentence*

Sintaksički termin koji označava specifičnu strukturu rečenice do koje se dolazi kada se jedna klauza rascepi na dva dela, tako da svaki deo sadrži glagol, odnosno predikat. Svrha ovog postupka je da se određeni deo klauze postavi u naglašenu poziciju (fokus), odnosno da se naglasi nova informacija u odnosu na već poznatu. Kako pišu Kverk i dr. (Quirk *et al.* 1985: 951-954), u takvu naglašenu poziciju najčešće se postavljaju subjekat, direktni objekat ili priloška odredba prvobitne, rascepljene klauze, ali se u toj poziciji ponekad mogu naći i indirektni objekat i komplement objekta. Na primer, klauza *Peter saw the accident last night* može se transformisati u rascepljenu rečenicu *It was Peter who saw the accident last night*, pri čemu je subjekat prvobitne klauze (*Peter*) postavljen u naglašenu poziciju. U engleskom jeziku, prva klauza u rascepljenoj rečenici uglavnom počinje ličnom zamenicom *it* (formalni subjekat) i sadrži glagol *be* iza kojeg sledi naglašeni deo (fokus), a zatim dolazi druga klauza.

Autor potom objašnjava i pojam *prividno rascepljenih* rečenica (pseudo cleft sentences) koje u engleskom jeziku imaju strukturu subjekat-glagol-komplement subjekta, pri čemu je subjekat ili komplement nominalna klauza uvedena rečima poput *what* ili *that*. Prof. dr Predrag Novakov sve kategorije potkrepljuje veoma ilustrativnim primerima, detaljno i precizno razmotrenim.

Prilikom obrade pojedinih odrednica autor je koristio dodatnu stručnu literaturu koja iscrpno obrađuje određene teme i oblasti. Ilustracije radi, dve duže odrednice (aspekt i akcionsart) delimično su preuzete iz knjige Novakov, P. (2005), *Glagolski vid i tip glagolske situacije u engleskom i srpskom jeziku*, Novi Sad: Futura publikacije (str. 11-23). Po rečima autora, prilikom izbora odrednica koje su obrađene u *Pojmovniku* vodilo se računa da se pruže informacije o osnovnim morfo-sintaksičkim terminima (uzimajući u obzir i hipotezu o jezičkoj relativnosti), a da se tek u kasnijoj doradi uključe i ostali termini iz navedena dva nivoa lingvističke analize.

Nakon *Pojmovnika* sledi *Englesko-srpski indeks lingvističkih termina*, koji, kao što i sam naziv govori, sadrži engleske lingvističke termine koji se u *Pojmovniku* navode kao ekvivalenti ključnih srpskih odrednica. Kada je reč o prevodu abecednim redom navedenih engleskih termina, prof. dr Predrag Novakov ističe da se uglavnom navode već ustaljeni tradicionalni termini (npr. *glagolski način, subjunktiv, sufiks*), kao i da se preuzimaju pojedina novija

prevodilačka rešenja (npr. *cleft sentence* – rascepljena rečenica, *embedding* – uklapanje) iz *Enciklopedijskog rečnika moderne lingvistike* D. Kristala (prevod Ivana Klajna i Borisa Hlebca) ili se, pak, nude prevodni ekvivalenti za termine koji se još nisu ustalili.

Dodatak, koji se nadovezuje na *Pojmovnik*, predstavlja pregledni članak koji prikazuje osnovne termine i postavke američke deskriptivne lingvistike iz prve polovine 20. veka, prvenstveno se usredsređujući na dve teme, odnosno dve značajne komponente tog pravca: jezički relativizam u okviru antropoloških jezičkih proučavanja i specifične teorijske postavke strukturalne lingvistike. Kada je reč o jezičkoj relativnosti, bitnoj povezanosti jezika i mišljenja, prof. dr Predrag Novakov argumentovano zaključuje da se u „novijoj lingvističkoj literaturi obnavlja interes za tu hipotezu i čine pokušaji da se pojedine njene komponente eksperimentalno dokumentuju” (str. 93).

Druga tema posvećena je lingvističkim postavkama L. Blumfilda iz oblasti morfologije i sintakse. Ovaj opšti pregled morfoloških i sintaksičkih termina i definicija L. Blumfilda, jednog od najznačajnijih predstavnika deskriptivne antropološke lingvistike, ukazuje na činjenicu da je on jezik posmatrao kao strukturu i da se prevashodno bavio elementima i funkcijama elemenata u toj strukturi. Isto tako, on se zalagao za naučni pristup proučavanju jezika, smatrajući da se takav pristup može postići jedino ako analiza počiva na formalnim kriterijumima, tj. jezičkim oblicima i njihovim neposrednim i krajnjim konstituentima. Upravo iz tog razloga, mnogi termini i definicije koje je L. Blumfild izložio u svojoj knjizi *Jezik (Language)*, po rečima prof. dr Predraga Novakova, „izdržale su probu vremena i aktuelni su i danas u strukturalističkim lingvističkim studijama i pedagoškim gramatikama – to se posebno odnosi na morfološku strukturu reči, vezane i slobodne morfeme, kao i na analizu neposrednih i krajnjih konstituenata”. Autor ove studije s pravom zaključuje da Blumfildovi tekstovi predstavljaju jednu čvrstu osnovu od koje svi polaze i tragaju za potencijalno efikasnijim rešenjima koja bi na najbolji mogući način objasnila jezičku građu.

Budući da Dodatak pruža dodatne informacije, on nadopunjuje *Pojmovnik*, ali donekle predstavlja i njegovu sažetu verziju. Ključni termini u ovom preglednom članku istaknuti su masnim slovima, što znatno pomaže čitaocima prilikom čitanja teksta. Na kraju Dodatka nalazi se spisak literature korišćene u ovom preglednom članku.

Konačno, ostaje da se još jednom istakne da je ideja vodilja autora ove studije, prof. dr Predraga Novakova, bila da se zainteresovanim čitaocima pruži mogućnost da se na što pristupačniji način upoznaju sa opštim pojmovima iz morfologije i sintakse iz opšte i američke strukturalne lingvistike. S obzirom da se radi o vrsnom lingvisti i pedagogu, ova knjiga je pisana veoma jasnim stilom, i predstavlja značajan doprinos sa stručnog i naučnog stanovišta, i od velike je koristi studentima – budućim diplomiranim anglistima, nastavnicima i stručnjacima. Može se konstatovati da nam je nedostajala jedna ovakva knjiga u obimu potrebnom za razumevanje opšte lingvističke terminologije. Prof. dr Predrag Novakov je prihvatio činjenicu da su struka i nauka univerzalni svetski procesi, i da pedagozi moraju da utiru put budućim naraštajima. Ova studija predstavlja prilog tim nastojanjima.



FILOZOFSKI FAKULTET UNIVERZITETA U NIŠU
18000 Niš • Ćirila i Metodija 2 • Poš. fah 91
Telefon (centrala): (018)514-312; Dekanat 514-311
Telefaks: 514-310
E-mail: info@filfak.ni.ac.yu

DEPARTMAN ZA ANGLISTIKU
FILOZOFSKOG FAKULTETA
UNIVERZITETA U NIŠU

OBJAVLJUJE
POZIV ZA UČEŠĆE NA KONFERENCIJI

JEZIK, KNJIŽEVNOST, GLOBALIZACIJA

U ime Organizacionog odbora, zadovoljstvo mi je da vas pozovem da uzmete učešća u radu druge multidisciplinarnе konferencije sa temom *Jezik, književnost, globalizacija* u organizaciji Departmana za anglistiku u Nišu. Osnovna ideja skupa je da svake godine sa kolegama iz najrazličitijih naučnih oblasti razmenimo mišljenja u okviru široko koncipirane i trajno aktuelne teme međusobne povezanosti jezika, književnosti i globalizacije u sveobuhvatnom značenju tog pojma.

Tema skupa otvara mogućnost pristupa iz najrazličitijih uglova: teorijskih, žanrovskih, životnih, i iz perspektiva svih naučnih disciplina zastupljenih na filološkim, filozofskim i umetničkim odsecima. Umesto standardnih prezentacija, nadamo se da će našа konferencija podstaći živu diskusiju. Termin održavanja je **19. april 2008.** na Filozofskom fakultetu u Nišu.

Više detalja o samom toku rada skupa i publikaciji koja će ga pratiti dobićete uskoro u našem prvom pozivnom pismu.

Uz nadu da ćete moći da odvojite jedan dan za kritičke izazove, očekujemo vas u Nišu.

Srdačno,

Vesna Lopičić, Upravnik

Summer Course in English Phonetics, u fonetskim krugovima poznatiji kao SCEP, dvonedeljni je letnji kurs engleske fonetike, koji se tradicionalno, već nekoliko decenija, održava na renomiranoj Katedri za fonetiku i lingvistiku Univerzitetskog koledža u Londonu (University College London). Ovog leta trajao je od 13. do 24. avgusta sa blizu 120 polaznika iz raznih krajeva sveta, mada je većina polaznika došla iz Japana ili evropskih zemalja. Japanski studenti i profesori su od osnivanja kursa činili oko polovinu ukupnog broja učesnika, sto može da začudi imajući u vidu bliskost te zemlje sa SAD i zastupljenost američkog engleskog u japanskim školama i medijima.

Kurs je trajao ukupno 52 sata, raspoređenih u deset dana, a sastojao se iz dva potpravca: IPA strand i EFL strand. Prvi, kako iskustvo pokazuje, pohađa manji broj zainteresovanih, ove godine oko deset, jer po svojoj prirodi predstavlja intenzivnu reviziju praktičnog i teorijskog gradiva potrebnog za polaganje IPA ispita i dobijanje IPA sertifikata. O samom ispitu možete videti više na <http://www.phon.ucl.ac.uk/courses/ipaexam/ipa-exam.html>.

IPA (International Phonetic Association) je osnovana 1886. u Parizu s glavnim ciljem stvaranja fonetskog sistema za opisivanje glasova različitih jezika. Godine 1888. pojavila se prva zvanična verzija IPA (International Phonetic Alphabet). Sadašnji predsednik je prof. Džon Vels (John C. Wells).

Drugi potpravac SCEP-a, EFL kurs, sastoji se od upoznavanja sa osnovama engleske fonetike, konkretno izgovorom i intonacijom. Njega pohađaju svi polaznici, od studenata koji se po prvi put susreću s fonetikom engleskog jezika do profesora koji treba da se podsete ili da o predavanju fonetike engleskog jezika nauče nešto novo od iskusnijih kolega sa Univerzitetskog koledža i drugih institucija iz Velike Britanije i inostranstva, koje neguju tradiciju predavanja engleske fonetike na britanski način, u duhu Londonske škole fonetike, čiji je osnivač čuveni Danijel Džouns.

Kurs je podeljen na predavanja koja pohađuju svi polaznici letnjeg kursa, a ove godine održavana su u slušaonici J.Z. Young Lecture Hall (gde su najveća imena engleske fonetike držala predavanja u svoje vreme), i vežbe na kojima su učesnici bili podeljeni u grupe od po desetak polaznika. IPA grupa je imala posebne vežbe vezane za IPA ispit, a ostale grupe su radile sa po dva tutora, od kojih je jedan držao vežbe izgovora, a drugi vežbe intonacije. Neki od tutora bili su poznati profesori sa puno iskustva, ali i naširoko poznati fonetičari poput Džeka Vindzor-Luisa (Jack Windsor-Lewis, <http://www.yek.me.uk/>), Beverlija Kolinsa (Beverley Collins) i drugih. Konkretni detalji vezani za vežbe zavisili su u velikoj meri od predavača, kao i od nivoa postojećeg znanja članova grupe. Tako su polaznici koji su ranije imali kontakta s engleskom fonetikom i posedovali izvesno predznanje

150
grupisani zajedno, te su se predavači u takvim grupama usredsredili ne na osnove već na finije detalje, poput suptilnijih razlika među britanskim varijantama engleskog ili izvesnih procesa do kojih dolazi u vezanom govoru, a kojih mnogi, pa ni izvorni govornici, nisu svesni.

Predavanjima su obuhvaćene raznovrsne teme, od upotrebe kompjuterskih programa za analizu glasa (neke od njih možete besplatno skinuti sa <http://www.phon.ucl.ac.uk/resource/software.html>), preko praktične primene fonetike pri prepoznavanju glasa u forenzičke svrhe, do nekih novih ideja i razvoja u fonetici, kao i veze s bliskim oblastima, pragmatikom i semantikom. Neka od njih su *Intonation and Meaning: Discourse and the Intonation of Social Rituals* Tima Vortona (Tim Wharton) i *Is the end of a word always the end of a syllable?* Džona Harisa (John Harris). S obzirom na zastupljenost japanskog jezika kao maternjeg jezika polaznika, posebnu temu, kojoj je posvećeno nekoliko predavanja, činila je fonetika japanskog jezika, njene osnovne karakteristike i poređenje s fonetikom engleskog jezika.

Nekoliko predavanja održao je sada već penzionisani, gotovo legendarni profesor Džon Vels, autor poznatih dela kao što su *Accents of English* (1982), *Longman Pronunciation Dictionary* (1990, 1. izdanje; 2000, 2. izdanje, u štampi, 3. izdanje) i *English Intonation – an Introduction* (2006).

Organizovano je i nekoliko zajedničkih turističkih obilazaka poput odlaska u rekonstruisani Šekspirov Gloub na obali Temze, gde se davao *Otelo*, odlaska na koncert u „Royal Albert Hall“ ili posete Griniču.



Sesija *Question time*

Uzimajući sve u obzir, kurs je odlično organizovan, predavanja su propraćena slajdovima i dodatnim štampanim materijalima, a svaki predavač ostavljao je po desetak minuta za pitanja nakon predavanja. Nažalost, većina polaznika se

uglavnom ustručavala da javno, pred svima, postavi pitanja, već su pojedinačno prilazili predavačima, koji su bili predusretljivi i spremni i za takve razgovore.

Novinu na ovogodišnjem letnjem kursu predstavlja „SCEP Online“, koji nastavlja sa radom šest nedelja nakon završetka kursa. Preko ovog portala učesnici mogu ostati u kontaktu kako jedni s drugima, tako i s predavačima, a takođe je moguće pristupiti svim dodatnim materijalima koji su pratili predavanja.

Na samom kraju kursa učesnici su dobili još jednu priliku da postave pitanja predavačima i eventualno razjasne dodatne nedoumice iz oblasti fonetike. U segmentu pod nazivom „question time“ organizatori kursa odlučili su da odvoje jedan sat za takva pitanja. Na njih su odgovarali profesori poput već pomenutih Džona Velsa i Džeka Vindzor-Luisa, kao i Patriša Ašbi (Patricia Ashby), Džejn Seter (Jane Setter) i Masaki Taniguči (Masaki Taniguchi).

Kurs se završio kratkim obraćanjem direktora kursa Majkla Ašbija (Michael Ashby), podelom sertifikata i grupnih fotografija, i oproštajnom žurkom. Tada je usledilo pevanje pesama poput „Yesterday“, „I Will Survive“, „The Drunken Sailor“, ali sa izmenjenim rečima koje su predavači domišljato prilagodili tematici kursa.



Grupna fotografija

OSTVARITE SVOJE SNOVE ili SAMO NAUČITE DA CRTATE I SLIKATE



Centar za Lиковno Obrazovanje • CeLUS
064 12 19 18 7 • 063 84 05 36 7

UDK 811.111:005.745(410)“2007”

BILJANA ČUBROVIĆ
Filološki fakultet u Beogradu

FONETIČARI PONOVO U LONDONU



August 2007. godine mnogim fonetičarima ostaće u sećanju po dva uspešna akademska skupa, koja su ovu lingvističku disciplinu učvrstila na pijedestalu onih koje neumorno idu napred, čak i u novom milenijumu. Impozantnim skupom sa više od 750 učesnika iz svih krajeva sveta otvorena su fonetska dešavanja ovog leta. Osnovni cilj stotinama učesnika bio je razmena ideja. Svi oni sreli su se na 16. međunarodnom kongresu fonetskih nauka u Zarbrikeni na jugozapadu Nemačke. Mnogi fonetičari, koji su doputovali iz najrazličitijih krajeva sveta, krajem meseca preselili su se na sever, u London, gde se sada već tradicionalno, svake druge godine, održava naučni skup pod nazivom *Phonetics Teaching and Learning Conference* na Katedri za fonetiku i lingvistiku Univerzitetskog koledža u Londonu (University College London, tj. UCL). Bojazni organizatora da posle kongresa u Nemačkoj neće biti dovoljno interesovanja fonetičara za drugi skup nisu bile opravdane, što pokazuje brojka od oko 75 učesnika konferencije iz 24 različite države sveta: Velike Britanije, Japana, Nemačke, Francuske, Slovenije, Španije, Holandije, Kipra, Jordana, SAD, Argentine, Islanda, Danske, Belgije, Poljske, Srbije...

Naučni skup na Univerzitetkom koledžu, popularno nazvan PTLC2007 održan je po četvrti put ove 2007. godine, i to od 24-26. avgusta. Blage promene unesene su u proces primanja referata što je dovelo do još bolje organizacije skupa. Svi autori bili su u obavezi da pri prijavi teme organizatorima pošalju integralni tekst istraživanja, koji je dalje recenziran od strane dva stručnjaka iz odgovarajuće oblasti fonetike. Autori su bili u obavezi da, znatno pre održavanja skupa, prerađenu verziju rada proslede glavnom organizatoru, Džonu Mejdmentu¹. Rezultat ovog procesa jeste pripremljen zbornik za sve učesnike, čak pre početka konferencije. Sabrani radovi dostupni su široj naučnoj javnosti na sledećem linku: http://www.phon.ucl.ac.uk/ptlc/ptlc2007_web_procindex.html.

Fonetski skupovi na Univerzitetkom koledžu nadaleko su poznati po visokom kvalitetu priloga, ali i po strogom odabiru plenarnog predavača. Ovog puta predavanje po pozivu održao je dr Beverli Kolins sa Univerziteta u Lajdenu, čije je jednočasovno predavanje pod naslovom *Daniel Jones and UCL -- a hundred years of phonetic history* i njega i sve slušaocce vratilo stotinu godina unazad u rane dane Fonetike 'na londonski način'. Dr Kolins je svoje predavanje zasnovao

na višegodišnjem istraživanju Džounsovog dela, koje je u integralnoj verziji u koautorstvu sa Inger M. Mejs objavljeno pod naslovom *The Real Professor Higgins: The Life and Career of Daniel Jones*. Neretko su originalne Džounsove ideje izmamile osmehe slušalaca tog 24. avgusta u slušaonici zgrade Anatomije. Šaljiva poruka dr Kolinsa, koji je i sam đak Univerzitetskog koledža, jeste da je nastanak Katedre za fonetiku i lingvistiku rezultat čiste sreće. Džouns je na vrata UCL-a jednostavno zakucuo u pravom trenutku, kada je ovoj, i tada prestižnoj instituciji, bio potreban jedan lingvista. A upravo je Džouns bio prvi lingvista koji je dobio profesuru iz ove naučne oblasti na jednom britanskom univerzitetu. Ukoliko sagledamo samo istorijat fonetike kao lingvističke discipline na UCL-u impresivan je podatak kakva je ona imena tokom dvadesetog veka ponudila – Halideja, Gimsona, O’Konora, Arnolda, Velsa.

Prvog dana konferencije, pored plenarnog predavanja, učesnici su imali priliku da čuju veliki broj visoko kvalitetnih referata o španskom, engleskom, ali i japanskom jeziku. Mnoštvo radova i veoma žive diskusije koje bi usledile prekidane su preko potrebnim kraćim pauzama za engleski čaj. Poneseni inspirativnim idejama, učesnici skupa nastavljali su diskusije o fonetskim temama i u vreme pauza. Zgrada Anatomije vrvela je od razgovora o fonemama, kardinalnim vokalima, artikulatornim obeležjima, ali i najnovijim trendovima fonetskih istraživanja posebno u domenu praktične primene. Naročito zanimljive bile su prezentacije o softverskim paketima koji se koriste u nastavi fonetike i izgovora. Odabrane programe organizatori su predstavili na samom skupu u okviru svojih referata.

Kako je vreme prolazilo, učesnicima je polako postajalo žao što će se ovaj akademski događaj ubrzo okončati, pa su i u naredna dva dana konferencije pažljivo propratili najveći broj radova. Bilo da ste slušali rad o japanskoj ili španskoj fonetici, auditivnim, akustičkim ili artikulatornim metodama istraživanja, svaki rad nudio je sveže ideje, ali i podsticao na dalja razmišljanja o novim temama. Ljubaznošću organizacionog odbora skupa, učesnici su imali priliku da pogledaju i postere sa drugih, nedavno održanih konferencija. Autori postera rado su odgovarali na pitanja svojih kolega u pauzama između sesija.

Celokupni utisak o PTLC2007 je odličan: UCL ima nešto što drugi univerziteti i njihove Katedre za fonetiku (i lingvistiku) ne mogu da ponude – spoj londonske tradicije i predusretljivosti koji domaćini brižljivo neguju. Gosti prema ovoj instituciji mogu imati samo iskreno strahopoštovanje u nadi da će samo jedan delić zdrave naučne atmosfere poneti sa sobom i uspešno preneti u novu sredinu. Ako je suditi po avgustovskim događajima, fonetiku čeka svetla budućnost u godinama koje su pred nama.

1 Džon Mejdment (John Maidment) decenijama drži predavanja iz fonetike na Univerzitetskom koledžu u Londonu i autor je više značajnih publikacija iz ove oblasti.

A ŠTA BI TEK HAKSLI REKAO NA TO!

(KAKO JE VRLI NOVI SVET U
ROMANU MALI JE SVET POSTAO
VELIČANSTVEN)

„Oh brave new world!” (David Lodge, *Small World*, p. 328) =
„Oh, veličanstveni novi svet!” (Dejvid Lodž, *Mali je svet*, str. 376)

Ime Dejvida Lodža nezaobilazno je u savremenoj književnosti ne samo zbog toga što je on jedan od najznačajnijih britanskih romanopisaca i dobitnik brojnih uglednih nagrada, već i zato što spada u istaknute književne kritičare i teoretičare. Dela takvog autora svakako, pre mnogih drugih, zaslužuju da budu predstavljena našim čitaocima, i to u najboljem mogućem prevodu – što, na žalost, do sada nije uvek bio slučaj.

Kod nas je, osim šest Lodžovih kritičkih tekstova i jedne pripovetke, objavljena i njegova trilogija koja na humorističan način opisuje život univerzitetskih profesora: *Razmena*,¹ *Mali je svet* i *Dobar posao*.² U Lodžovim proznim delima dolazi do izražaja njegov talenat za komično, ali je ironija, zahvaljujući izuzetno pažljivoj i osmišljenoj upotrebi jezičkih sredstava, u funkciji isticanja piščevih ozbiljnih namera. Stoga je ponekad prilično komplikovano preneti dublje značenje sadržano u tom naizgled nehajno napisanom tekstu, koji je prožet intertekstualnim konceptima, jer Lodžove rečenice – iako se čini da teku glatko i bez ikakve druge primisli – poseduju i onu dodatnu, metaforičku dimenziju.

To, naravno, ne može biti opravdanje za veoma loš prevod jednog od njegovih romana – *Mali je svet*, koji i jeste predmet rada. O značaju ukazivanja na propuste naših prevodilaca pri predstavljanju dela vrhunskih britanskih pisaca već je bilo reči u prethodna dva broja ovog časopisa (Đorić-Francuski 2005, 2006). Tome u prilog ide i sledeće mišljenje našeg vrhunskog književnog prevodioca i kritičara, profesora engleske književnosti Zorana Paunovića, koji takođe smatra da je nedopustivo veliki broj loših prevoda koji se kod nas objavljuju: „Uopšteno, moglo bi se reći da je većini naših izdavača najčešće mnogo više stalo do brzine, nego do kvaliteta prevoda. /.../ knjige ponekad prevode i oni kojima je i prevod uputstva za korišćenje pegle pretežak zadatak” (Sejdinović 2005). Uzrok za takvo stanje stvari u velikoj meri je i odsustvo odgovarajuće kritike prevoda, što nikako

nije odlika samo domaće prevodilačke scene, već i mnogi inostrani autori ističu činjenicu da je, uprkos tome što prevodilaštvo postoji odavno, ocena kvaliteta prevoda sasvim nova disciplina u okviru prevodnih studija (Vidi na pr. Baker 2001: 205, Munday 2001: 4 i Hatim 2004: 6).

U radu je radi temeljne analize predmetnog prevoda upotrebljen precizan kritički aparat koji je kao obrazac za kritiku prevoda romana izložio Svetozar Ignjačević (Vidi Ignjačević 1977).³ On pri kritičkom vrednovanju prevoda ističe *mikroliterarni* nivo, u okviru koga izdvaja četiri grupe grešaka, za koje će ovde biti izloženi izabrani primeri, uz detaljnu analizu konkretnih i merljivih struktura u tekstu.

1. NEPOŠTOVANJE INTEGRITETA IZVORNOG DELA

Integritet izvornika u prevodu često narušava izbacivanje reči, ali i fraza: "who had been puzzled on the same score for several minutes" (7), "cutting deep into the wood with the force of a man driven to the limits of endurance" (13), "When Persse had showered and shaved, the three of them took an express elevator to the highest public floor in the hotel" (329). Negde do izostavljanja dolazi zbog nepoznavanja značenja: "in the raked rows of seats" (3), "the Epistolary Novel" (314), "weathered-looking rowing boats" (251), a najčešće je uzrok nemarnost: "with another dazzling smile" (9), "the splendid buffet supper" (331), "swaying a little with fatigue or drink, until the lift doors closed" (336), "the traditional sherry reception" (3), "Persse McGarrigle was assured, at the sherry party" (4). Narušavanje integriteta dovodi i do nerazumevanja smisla: "It's strange that you can still write drama, but not fiction." (181) = „Čudno je što uvek *pišete drame, a ne romane.*" (213) ⇒ „Čudno je što ste još uvek u stanju da pišete drame, ali ne i romane.“; "You can even call up girls who will talk dirty to you for so much a minute." (328) = „Čak možete pozvati i devojke koje će početi da se zezaju s vama *dok ste rekli britva.*" (376) ⇒ „za određenu cenu po minutu“; "some people might say that it is unusual for an assessor to put himself forward" (334) = „da bi neki mogli reći /da je neuobičajeno/ da savetnik sam sebe kandiduje" (382).

Do zabune dolazi i kada nije preveden određeni član, tamo gde ima situacionu ili partikularizatorsku referencu:⁴ "death is the one concept you can't deconstruct" (328) = „smrt je *jedan ljedini/* koncept koji ne možete dekonstruisati" (376), "So you did have the baby?" (129) = „Imala si dete, *je-li ako?*" (156) ⇒ „Stvarno si *rodila to dete?*“ Takođe se mora prevesti zamenica u funkciji subjekta, kada nije jasno na koje se od više lica odnosi glagol: "he said sarcastically" (326) = „reče /on/ sarkastično" (374)", "She's hoping to get a college job" (327) = „Nada se da će dobiti posao u nekom koledžu" (374) ⇒ „Ona se nada" jer je subjekat prethodne rečenice *on*.

Suprotan slučaj je *redundancija* – ubacivanje objašnjenja koja su ponekad i pogrešna: "in black velvet dungarees" (317) = „u crnim tregerkama od *grubog pamučnog somota*" (364) ⇒ *pliša*, koji nije grub nego mekan; „njegov peti roman. I još uvek *jedan od poslednjih*" (128). Ponekad redundancija narušava i stil: „da je on, Artur Kingfišer, *održao* briljantnu uvodnu besedu na nedavno *održanoj* čikaškoj konferenciji" (181), a ima i dvostrukih rešenja: "in search of one of the *communal*

washrooms” (3) = „u potrazi za *komunalnim zajedničkim* kupatilima” (14); ”one look at a tree-diagram *makes my mind go blank.*” (23) = „Od samog pogleda na jezičko stablo – *mozak mi stane – kao da mi je glava prazna.*” (35), ”You see before you,’ he began, ‘a man who /...!’” (24) = „Znate’, počeo je, ‘pred sobom *vidite* čoveka koji /...!’” (37) – gde *You see* bukvalno znači *Vi vidite* – kao ovde, ali može biti i potštapalica sa značenjem *Znate*. Nekada je u istoj rečenici integritet teksta narušen i ispuštanjem i dodavanjem reči: ”Dempsey swilled the dregs of his sherry at the bottom of his glass.” (7) = „Dempsi je *pohtepno* ispio ostatak šerija.” (18), ”which was *one reason why*” (13) = „što je bio *razlog više*” (24).

2. NEPOŠTOVANJE RITMA ORIGINALNOG DELA

I ritam izvornika često je nepotrebno narušavan ubrzavanjem tempa pripovedanja – pretvaranjem dugih rečenica u nekoliko kraćih, ili usporavanjem – spajanjem više rečenica iz originala u jednu. Negde su ovakve intervencije nelogične: ”I commuted, I came home every weekend” (6) = „i tako sam putovao tamo-amo. Dolazio sam kući svakog vikenda” (17), ”I mean in correspondence. + Or publications.” (10) = „Mislim u prepisci ili objavljenim radovima.” (21). Cepanje engleske rečenice na tri srpske ovde narušava veoma brz ritam pripovedanja kojim se događaju ulivaju zanimljivost i živost: ”I travelled first class to get extra cabin baggage allowance, I and there were no luggage searches and X-rays in those days – I took the bag to the toilet” (335). I pasusi su nekad spojeni u jedan (13), a nekad razdvojeni na više manjih – sa nešto ozbiljnijim posledicama u slučaju da isti govornik nastavlja da priča (27,31,44,47), jer cepanjem pasusa čitalac dobija utisak da novu repliku izgovara neko drugi: „Puka slučajnost”, reče. I „Kako se zove vaša tetka?” (47).

Povremeno su u istoj rečenici narušeni i integritet i ritam izvornika, kao da je originalni tekst prepričan: ”When I landed at Heathrow this morning they tell me that my connecting flight is cancelled, Rummidge airport is socked in by snow. They give me a railroad ticket instead.” (17) = „Kada smo jutros sleteli na Hitrou rekli su mi da je aerodrom Ramidž okovan snegom, pa su mi dali voznu kartu.” (29)

3. OGREŠENJA O JEZIK IZVORNIKA

Ovaj prevod odlikuje izuzetno veliki broj krupnih materijalnih grešaka: *north* (5) = *jug* (16) ⇒ *sever*; *double columns* (313) = *tri stupca* (359) ⇒ *dva*; *seventeenth* (324) = *sedmi* (371) ⇒ *sedamnaesti*; *dozen* (330) = *deset* (378) ⇒ *tuce*; ”Why did I come?” (6) = „Zašto li je došao.” (16) ⇒ „sam došao”; *six weeks* (10) = *šest meseci* (21) ⇒ *nedelja*; *your Soho* (26) = *naš Soho* (40) ⇒ *vaš* (govori Amerikanac); *intolerable* (174) = *nezadovoljeno* (205) ⇒ *nepodnošljivo*; a *low building* (17) = *visoka zgrada* (28) ⇒ *niska*; pomešani su glagoli *to party* (313) i *to part* = da se *razilaze* (360) ⇒ *zabavljaju*; ”a thick roll of banknotes” (260) = „debeli plik novčanica” (301) ⇒ *štos*; *cigar* (41) = *cigareta* (57) iako ta osoba uvek puši *cigare*; *Big Apple* (337) = *Big Erl* (386) ⇒ *Njujork* (poznat kao *Velika jabuka*); *chest* (325) = *leđa* (372) ⇒ *grudi*; *clothing* (54) = *haljine* (72) ⇒ *odeća* koja je u ormanu

muškarca!; "with a bold red check on a yellowy-brown background" (18) = „sa smelim crvenim kockama na **mrkosmeđoj** osnovi" (29) – mrko = smeđe, a kasnije ispravlja dve greške: „žučkasto-smeđi kačket od tvida s drečavim crvenim kockama" (149) – samo još: kocke ⇒ karo.

Veliki je broj i sitnijih omaški, nastalih iz nemarnosti: *excuse* (1) = opravdanje (9) ⇒ izgovor; *relationships* (1) = prijateljstva (9) ⇒ poznanstva, *reunion* (21) = druženje (33) ⇒ ponovni susret; *lawns* (3) = staze (13) ⇒ travnjaci; *foreknowledge* (4) = Saznanja (15) ⇒ predviđanje; *the host Department* (5) = domaća katedra (15) ⇒ domaćin; *streetvendors* (320) = prolaznici (367) ⇒ ulični prodavci; *cab-drivers* (320) = vozači autobusa (367) ⇒ taksija; *said* (14) = promrmlja (25) ⇒ reče; *to ride the elevator* (321) = peti se liftom (368) + silaziti ⇒ voziti se; *neatly* (5) = nežno (16) ⇒ vešto; a *thickset man* (5) = onizak čovek (16) ⇒ zdepast; *backed away slightly* (9) = uzmaknu korak dva (19) ≈ pola metra ⇒ malo; *staring vacantly* (13) = buljeći prazno (24) ⇒ rasejano; *Awed* (17) = Zapanjen (29) ⇒ sa /strahol/poštovanjem; *boldly* (29) = odlučno (43) ⇒ hrabro; *apologetically* (19) = kao da se brani (31) ⇒ izvinjava; *articulate /men/* (313) = određeni /muškarci/ (360) ⇒ dobri govornici; *favoured* (316) = potencijalni (362) ⇒ omiljeni; *originally* (316) = prvenstveno (362) ⇒ prvobitno; *thoughtfully* (323) = pažljivo (370) ⇒ zamišljeno; *apparently* (28, 35) = očigledno (41, 50) ⇒ izgleda: "Apparently she got the sack yesterday" (338) = „Juče je očigledno dobila nogu" (387) ⇒ „izgleda da je otpuštena”.

Uzrok za mnoge greške je nepoznavanje značenja engleskih idioma: *in any case* (164) = u svakom slučaju (195) ⇒ ionako; "You seemed to dig them." (326) = „Ti si izgleda to podstakao." (374) ⇒ „Izgledalo je da ti se dopadaju.”; "Is that right?" (5) pobrkano je sa "Am I right?" = „Da li sam u pravu?" (15) – a ovde ta fraza označava čuđenje: „Stvarno?" slično kao i: "I'll bet." (69) = „Uveren sam." (88) ⇒ „Ma, nije valjda!"; "Can't be much good." (6) = „Ne može biti dobro." (17) ⇒ „Mora da ne vredi mnogo"; "That's more like it" (327) = „Tako to biva" (375) ⇒ „Tako je mnogo bolje"; "perhaps it's not all that bad" (330) = „*u celini* možda i nije (*baš*) tako loše" (379); "A bit thin on the ground" (5) = „Izgleda da smo se svi pomalo nasukali" (16) ⇒ „Nešto nas je malo" jer *thin* = slabo posećen; "That's Gloria, she'll have to go ..." (331) = „To je Glorijin propust, trebalo je da ..." (380) ⇒ „moraću da je otpustim"; "through the good offices of UNESCO" (334) = „kroz dobro poslovanje UNESKA" (382) – to je uobičajena fraza koja znači *posredstvom*; "I ought to be on my way." (335) = „Imam potrebu da budem sam." (384) ⇒ „Trebalo bi da krenem.”; "And nice talking to you." (96) = „I prijatno je razgovarati s tobom." (118) ⇒ „Drago mi je što smo se čuli.”; *after all* (30,248,331) = na kraju (44,380) i na kraju krajeva (288) ⇒ ipak.

Do nekih grešaka došlo je zbog nepoznavanja britanske kulture. Kao i u drugim našim prevodima,⁵ i ovde su tipične engleske kuće – *terrace(d house)s* besmisleno prevedene kao *terasasto postavljene* kuće (59), ili *terasaste* kuće (123,124,210), mada je za pohvalu to što za *semi-detached houses* (94) prevodilac zna da su *spojene jednim zidom*. Takođe, fraza "old age pensioners" (48) ostavljena je u srpskom kao „Stari penzioneri" (65); a i studenti u Oksfordu smešteni su u pogrešnu starosnu grupu: *boys* (157) = dečaci (187) ⇒ mladići. Ponegde je pogrešno shvaćen kontekst:⁶ *dismay* (3) = obeshrabrenost (13) ⇒ užasnutost, i *dismay* (326)

= *strah* (374) ⇒ *zaprepaščenost*; imenica *feeling* (211,314) dva puta je prevedena kao *osećanje* (246,361) umesto *osećaj*, sa komičnim rezultatom: „Filip je *imao osećanje* da bi udvaranje bilo kojoj od njih moglo izazvati diplomatski incident”; a ova rečenica gubi smisao bez veze sa kontekstom: ”She *fixed* the gravy boat in the Oxford medievalist’s hand *with a beady eye*.” (12) = „U ruku oksfordskog medieviste sitnih očiju *uglavi* posudu sa sosom.” (23) – koja je već tamo dospela u prethodnoj rečenici, pa ona u tu posudu „*pilji svojim sitnim očima*”. Iako ovde prevodilac zna kako da prevede frazu ”*with a beady eye*”, na kraju knjige to kao da zaboravlja, pa prevodi „*svojim perlastim očima*” (366).⁷

Česte su i gramatičke greške – uglavnom u upotrebi vremena: ”/He has/ *Been* beside himself with excitement for weeks” (5) = „Nedeljama je *bio* van sebe od uzbuđenja” (15) – ovde *Present Perfect* treba prevesti sadašnjim vremenom jer radnja i dalje traje; ”You must *be* worked to death.” (10) = „Mora da je *bilo* naporno?” (22) – iako je već u originalu *present*; suprotno tome, ovde je reč o prošlom vremenu: ”I hope you *didn’t mind* my having a go at you just now” (30) = „nadam se da *nemaš ništa protiv* što baš sada *nasrćem* na tebe” (43); ”when greetings *had been* exchanged” (23) = „*dok su izmenjivali pozdrave*” (35) ⇒ *pošto su razmenili*; „*tiho pričaju dok su pregledali zalihe i zaradu*. Frižideri /.../ koji su *bili puni* kada je avion poleteo sa aerodroma O’Her, sada *su bili prazni*” (109) ⇒ *pregledaju*, sada *su prazni*; ”The cutting *seemed to have* the same effect on Miss Maiden, for she toppled off her chair in a dead faint.” (324) = „*Izgleđa* da je taj isećak isto *delovao* i na gospođicu Mejden *pošto se prevrnula sa stolice i onesvestila*.” (371) ⇒ „*Izgleđalo* je da taj isećak na isti način *deluje* i na gospođicu Mejden”, koja je morala *prvo* da se onesvesti, pa *zatim* prevrne sa stolice; ”By the time Miss Maiden *had recovered*, Angelica *had disappeared*.” (324) = „gospođica Mejden se već bila povratila. Andželika *je nestala*.” (371) gde je sled događaja pogrešan, jer druga radnja prethodi prvoj: „*Kada se* gospođica Mejden *povratila*, Andželika *je već bila nestala*.”; ”He was trying to put us in our place *by only turning up* for the last day” (316) = „Pokušao je da nam održi lekciju *time što se pojavio* tek poslednjeg dana” (363) ⇒ „*tako što bi se pojavio*”, a nije – što se vidi iz prethodne rečenice: „ali je propustio avion – baš su nam javili iz Londona”.

Treći tip kondicionala: ”*if successful it would have* eventually put us all out of business” (25) pogrešno je preveden kao prvi: „ako se posao uspešno *obavi*, na kraju svi *ostajemo bez posla*” (38); dok je u ovoj kondicionalnoj rečenici modalni glagol *would* pobrkan sa modalom *could*: ”I *wouldn’t have made* love to you otherwise.” (326) = „Inače *ne bih mogao* voditi ljubav s tobom.” (373). Prevod glagola u primeru ”as he *sat* in the lecture-room” (13) = „*dok je zauzima*o mesto u slušaonici” (24) ⇒ *sedeo*, pokazuje da prevodilac meša trajni i svršeni glagolski vid – za svršenu radnju bi bio upotrebljen frazalni glagol *to sit down*. Tipično engleska konstrukcija *causative have* (u kojoj je umesto glagola *have* upotrebljen glagol *get*, pa je to možda dovelo do zabune) prevedena je kao da je govornik lično vršilac radnje: ”I’ll *get* you promoted” (257) = „*Ja ću* vas unaprediti” (298) – što je glupost jer joj on nije šef nego klijent.

Dosta grešaka nastalo je zbog nepoznavanja osobenosti engleske gramatike – slaganja vremena: „Primetio sam *da je bila bosa*.” (91) ⇒ *da je bosa*; „Bilo je jasno *da je plesao* na melodiju koju *je samo on čuo*” (386) ⇒ *pleše, čuje*; ”they

thought they *were appointing you*" (333) = „mislili su da *su postavili vas*" (381) ⇒ *zapošljavaju*; a ovde dodatnu zabunu unosi pogrešno prevedeni subjekat: "Did **she** say where *she was going*?" (338) = „Da li je **rekao** kuda je *otišla*?" (388) ⇒ „Da li je **rekla** gde *ide*?"

Na nekoliko mesta nije ispravno preveden modalni glagol: "that you *may be missing the best show*" (314) = „da *biste mogli izgubiti* najbolju predstavu" (361) ⇒ *možda propuštate*; "he wondered **where** in all the small, narrow world he should begin to look for her" (339) = „da se pita **da li** će u ovom malom, tesnom svetu početi da je traži" (388) ⇒ „i zapitao se **gde bi** u ovom malom, tesnom svetu trebalo da počne da je traži" (umesto priloga *where* prevedena je sveza *whether*). Za greške pri prevođenju frazalnih glagola primera je bezbroj: "they were *stuck with each other* for three days" (4) = „tri dana su bili *zbijeni jedan uz drugog*" (14) ⇒ „*moraće da provedu zajedno* tri dana"; "I'm afraid you're *landed with me* as your chairman this afternoon" (20) = „Na žalost, *prispeli ste na vreme* da vam ja danas posle podne budem predsedavajući" (32) ⇒ „*spali ste na to*" – glagol *land* znači sleteti, ali ovde je reč o frazalnom glagolu *to be landed with* koji se koristi za neprijatne situacije; "To *find out* what's going on in the great world of ideas. *Who's in, who's out*" (15) = „Da *pronađem* šta se događa u velikom svetu ideja. *Ko je u njemu, ko van njega*" (26) ⇒ „*saznam*" i „ko je *u modi*, a ko *ne*" – u srpskom čak koristimo izraz „*to /ni/je in*"; "It all *goes back to* Saussure's linguistics." (22) = „Sve se *to vraća na* Sosirovu lingvistiku" (34) ⇒ *potiče još od*; "Kingfisher *looked up and down* the table to invite a reply." (319) = „Kingfišer je *podigao pogled i spustio ga* pozivajući prisutne oko stola da odgovore." (366) ⇒ *gledao od jednog do drugog*; "they were *after saving*" (15) = „*na kraju krajeva* su uštedeli" (26) ⇒ „*pokušavali su* da uštede", gde je umesto frazalnog glagola *to be after* prevedena fraza *after all* – i to pogrešno. "Perse *looked round the room, picking out* the faces" (333) = „Pers je gledao po sobi, *birajući lica*" (382) ⇒ *raspoznajući*.

Od gramatičkih grešaka tu je još i pogrešan prevod složenih neodređenih zamenica: "Does *everybody* know this young man" (20) = „Da li *neko* poznaje ovog mladog čoveka" (32) ⇒ *svi*; "certainty about *anything*" (27) = „sigurnost *u svemu*" (41) ⇒ *bilo čemu*; "this sounds like a game of Animal Snap. Can *anyone* play?" (22) = „ovo mi zvuči kao igra karata 'Crni Petar'. Da li *neko* zna kako se igra?" (35) ⇒ „možemo li *i mi svi* da igramo" (da vam se pridružimo, jer je igra očigledno već u toku, pa je prvi prevod potpuno besmislen). Prevodilac greši i što ne obraća pažnju na uticaj neodređenog člana na značenje rečenice: "Thank you very much for a **most**, er, stimulating and, ah, suggestive lecture." (28) = „Zahvaljujem od srca za ee, za *najstimulativnije* i, ha, najsugestivnije predavanje." (42) ⇒ *veoma stimulativno*, a superlativ u engleskom bi glasio *the most*; kao i kada ne razlikuje jedninu od množine: "**a** coach outing" (4) = „u *šetnje* kočijama" (14) ⇒ *šetnju*; „/Zato/ što se u modernom svetu *informacija* lakše prenosi nego nekada." (59) ⇒ *informacije*.

Zbog pogrešnog slaganja klauza ponekad se sasvim izgubi smisao rečenice: "no one, indeed, whom it would be worth travelling **ten miles** to meet, let alone **the hundreds** that many *had covered*" (4) = „zaista nikog zbog koga bi vredelo preći **tolike milje**, a i da ne pominjemo **stotine hiljada** koje su mnogi morali da *ulože*" (14) ⇒ „ni *petnaest kilometara*, a kamoli *na stotine*, koliko ih je mnogo njih *prešlo*" – jer se i tu radi o pređenoj razdaljini, a ne o uloženim parama; "The Modern

Language Association of America /.../ is as concerned with literature *as with* language, and **with** English **as well as with** those Continental European languages conventionally designated ‘modern.’” (313) = „Američko društvo za moderne jezike /.../ Bavi se i književnošću i jezikom, **a u engleskom je kao i u evropskim jezicima dobilo konvencionalnu odrednicu ‘moderno’.**” (359) ⇒ „i književnošću *koliko* i jezikom, i to **ne samo** engleskim **već i** onim jezicima kontinentalne Evrope koji se obično označavaju kao moderni”. Na ne baš malom broju mesta prevod ima **suprotan** smisao od originala: *intimidating* (136) = *zaplašeno* (164) ⇒ *zastašujuće*; *shuffled back* (15) = da se *guraju* (27) ⇒ *odvuku*; “nothing can make the Computer Centre *look other than* an ugly prefabricated hut” (246) = „ništa ne može pomoći da kompjuterski centar *liči ni na šta drugo do* na ružnu montažnu kolibu” (286) ⇒ „*liči na bilo šta drugo osim*”; “what you intended to say *has been superseded by* what you did say” (25) = „ono što ste nameravali da kažete *potisnulo je* ono što ste stvarno rekli” (38) ⇒ *potisnuto je onim*; “the central heating was *stifling*” (320) = „centralno grejanje je *ugašeno*” (367) ⇒ *zagušljivo* – pa zato odmah zatim hoće da otvori prozor; “whenever it *didn’t happen to* be raining” (208) = „sem *kada bi* slučajno pala kiša” (243) ⇒ „u slučaju da **ne** pada kiša” – uz dodatno pitanje prevodiocu: *kako to kiša pada slučajno ili namerno?*

4. OGREŠENJA O MATERNJI JEZIK

Izuzetno je veliki broj i grešaka nastalih narušavanjem čistote srpskog jezika, kao i štamparskih grešaka: već ga isuviše *imama* (37), za stolom nekoliko mesta *daljem* (37), američki *folozof* (42), velikom književnom *teoretiraču* (383), u *putpunosti* (40), *očigldno* (129), *diživljavaju* (372), *prihvatiljiva* za štampu (80), *iznanađen* (362), ali bi me *iznadilo* (382), da se koristi avionskim *usluga* (377), te se zabio **uz** zemlju /*avion*/ (271) na aerodromu *Hitoru* (138), *Prenočitićete* kod nas (153), mogu da ti *kaže* (157), „Najzad sam te pronašao, *drhtao* je.” (372) ⇒ *dahtao* /*panted*/.

Iako „doslovan prevod treba izbegavati” (Hlebec 1989: 184), ove greške su rezultat takvog prevođenja: “*I hope to God.*” (50) = „*Nadam se u Boga*” (67); “She’s got another *bloke* now.” (7) = „Sada ima drugog *klipana*.” (18) ⇒ *ljubavnika*; *part-time degree courses* (251) = *honorarne* postdiplomske kurseve (291) ⇒ *vanredne*; *job shortage* (314) = *besposlica* (360) ⇒ *nezaposlenost*; *professional people* (1) = *poslovni ljudi* (9) ⇒ *stručnjaci*; a government *department*, a *commercial firm* (1) = vladino *odeljenje*, *komercijalna* firma (10) ⇒ *ministarstvo*, *trgovinsko preduzeće*; „*otvarajući* radio, televizor i električno grejanje” (182) ⇒ *paleći*; *obolela* od brige (48) ⇒ *razbolela se*; *izneveriti* muža (167) ⇒ *prevariti*; „*Avion joj je imao zakašnjenje*” (300) ⇒ *kasnio*; „*Kiša je lupetala po krovu.*” (231) ⇒ *dobovala*; a *air hostess* je čas *stjuardesa* (125) a čas *domaćica aviona* ili *vazдушna domaćica* (241).

Bukvalno je prevođena i engleska konstrukcija *akuzativ + infinitiv* sa komplementom objekta (Đorđević 1997: 403) iza glagola *take* ili *make*, srpskom konstrukcijom koja nije u duhu jezika: „smatra se da ste muško i *uzimaju* vas mnogo ozbiljnije” (21); „*Filipova knjiga je učinila* da padnu na teme od oduševljenja” (273) i „*učinili su* da se oseća prazno” (182). Posledica doslovnog

prevođenja je i pogrešna upotreba negacije: „*ne izgleda* ni da je platila” (74) ⇒ „izgleda da *nije ni* platila”, „Verujem da *nije* bio nacista.” (161) ⇒ „*Ne verujem* da je bio nacista.” Neke nezgrapne konstrukcije nastale su zbog previda: „ali u to vreme, *ovu*, kuću ovde nismo mogli prodati” (17); „prосто-naprосто *nema šta da kažem*” (117); „širokog *osmeha da su* joj se videli svi zubi” (156); „Da mu najpre telefoniram, *što* mislite?” (185); „*Engleska konferencija* univerzitetskih profesora” (29) ⇒ „konferencija univerzitetskih profesora *engleskog jezika*”; „na *pozlaćenim, presvućenim plišom* stolicama” (363) ⇒ „na *pozlaćenim stolicama presvućenim plišom*”; „Radjard Parkinson je napisao *tri zaredom* povoljna prikaza” (122) ⇒ „napisao je *zaredom* tri povoljna prikaza”; a u ovoj rečenici se prevodiocu ista srpska imenica omakla tri puta *zaredom*: „Međutim, dok je *tokom večeri* čavrljala s drugim piscima i umetnicima *tokom večeri*, za *večerom* dok je gledala televiziju” (106) = 2 x *evening + dinner*.

U sitnije gramatičke greške spada nepravilna upotreba predloga: „putujete *u* nova i zanimljiva mesta” (9); „konferencija koje su održavane *u* britanskim provincijskim univerzitetima” (14); „uštedeti *u* vremenu” (42); „odeću *u* beskrajnim policama butika” (182) ⇒ *na*; pogrešna upotreba prisvojne zamenice trećeg umesto svakog lica: *njenog* tela (167) ⇒ *svog*; i bezličnog glagola *treba*: „drugom vozilu *je trebalo* čitav sat da dođe po njih” (67); uopštavanje potencijala u obliku *bi*: „*ne bi* verovali” (17); „da *bi* mogli da me snabdete” (37); „Mogli *bi* da se sakrijete” (56); „Mogli *bi* precizno odrediti” (68) ⇒ *biste*, i „Kad *bi* samo bio postojan kao ti.” (173) ⇒ *bih*; neslaganje subjekta i predikata, roda imenica, i padeža: „da Džoj i ja *budem* zajedno” (288); „pomenuta *dva* službenika” /mladić i devojka/ (311) ⇒ *dvoje*; „onoj zanimljivoj Jakobsonovoj *ideji* koji ste spomenuli” (44); „nisam bio ni na *jednoj*, ali Bazbi nas uverava da su *zabavni*.” (67); „njen vlasnik sedi *u* *postelju* u svilenoj pidžami” (118).

Često su nepotrebno upotrebljene tuđice tamo gde bi mogle da budu upotrebljene naše reči: napravi *reverans* (71) ⇒ *dubok naklon*; *dentisti* (207) ⇒ *zubari*; *hipokritski* (118) ⇒ *licemerno*; *simptomatično* (256) ⇒ *kao nagoveštaj*; pantalone od *kamgarna* (292) ⇒ *vunenog štofa*; *ekstraručni prtljag* (384); Xerox mašine (59) ⇒ *mašine za fotokopiranje*; dok bi za engleske mere: „na visini od 30.000 *fita*” (88), *milja* (30,106,133,209,210) ili za temperaturu izraženu u Farenhajtovim stepenima bolje bilo da se koriste neke nama razumljivije mere: metar, kilometar ili stepeni Celzijusa.

Nekih reči nema u srpskom rečniku, a neke su upotrebljene u pogrešnom registru: *parka* (367) ⇒ „beli vojni *ogrtač* za dejstva zimi”; „*zdunu* iz sale kao iz kakvog pakla” (66) ⇒ *pobeže*; ukrašenoj *polijelejima* (363) ⇒ *lusterima* (*polijelej* se koristi samo za crkve); „stonu lampu sa *širmom* od nekog gustog materijala” (372) ⇒ *abažur / šešir* za lampu (*širm* postoji u rečniku ali je ta reč veoma neuobičajena); *izrovašeni* zidovi (13) i *madrac* (24); „*Zapanuo* ga je miris opojnog parfema.” (159); „*Zakročila* je u sobu” (19); „da *ukroči* u njega” (stan-125, lift-371). Isto tako, za ručne *zglobove* ne kaže se: „*članci na šakama*” (129), „*oko članaka*” (164), „*pesnicom* s maljavim *zglavcima*”, dok bi „*Uzeo je u ruke* i poljubio” (368) trebalo da glasi *u naručje*. U sledeća dva primera pogrešan je fonološki sklop: *trenerki* (57) ⇒ *trenerci*, „ispod *staničkih* kolonada” (309) ⇒ *staničnih*; a *saher* torta (277) nije ništa drugo do *zaher*.

Nisu ispravno prevedena ni imena slavnih ljudi i nazivi stručnih pojmova iz oblasti lingvistike i književne kritike, pa je tako *Rolan Bart* postao *Bartes* (103) i to *Roland* (152), Luj *Altiser* prekršten je u *Altuzea* (110), *Šejmus Hini* u *Sejmsa* (196), umesto za *Žaka Deridu* „sada ste zainteresovani za *Derida*” (143), a govori se i „o dinastijama drevne *Krete*” (272) ⇒ *Krita*. Slično tome, *katalektički* (nepotpuni) trohej postao je *akatalektički* (18), verovatno pripajanjem neodređenog člana (*a catalectic trochee*); *rhymes* (7) = *stihovi* (18) ⇒ *rime*; *signifier* (25) = *signifikant* (38) ⇒ *signifikans*, *označitelj* (Kristal 1988: 288); književne studije nisu *sinhronične* i *dijahronične* (146) nego *sinhron/ijsk/e* i *dijahron/ijsk/e* (Ibid. 47); „*deep structural principles*” (318) = „duboki *strukturalni* principi” (365) ⇒ „*principi dubinske strukture*”; „*binary oppositions*” (318) = „*dvojne suprotnosti*” (365) ⇒ „*binarne opozicije*”; *imagizam* (271) je književni pokret poznat kao *imažizam*.

Nedosledan je prevod lične zamenice za drugo lice *you*⁸ – pa su iste osobe jedna prema drugoj čas *per-si*, a čas *per-tu*: Moris Zep i Filip Svoulou kao bliski prijatelji su na *ti* (32) i oslovljavaju se imenima – što ih neće sprečiti da uskoro obostrano pređu na *vi* (41), ali ubrzo zatim se vraćaju na *ti* (43); za razliku od njih, Andželika i Pers u prvom delu knjige, iako se već oslovljavaju imenom, *persiraju* jedno drugom – čak i prilikom prosidbe, što zvuči izuzetno smešno – da bi na kraju knjige iznenada i bez ikakvog razloga prešli na *ti* (372); a Filip Svoulou i Džoj Simpson obraćaju se jedno drugom na *vi* i prezimenom (249), ali odjednom prelaze na *ti* (251,252), pa opet na *vi* na istoj stranici, i na kraju na *ti* (254). Slična greška je i kada narator progovara u prvom licu jednine, iako se u engleskom originalu to nigde ne dešava: *pretpostavljam* (24), „Neki slušaoci, *rekao bih* većina” (25) i „oprezno se pitajući *da li se šalim*” (25).

I za kraj, kao poslastica za ljubitelje kritike prevoda, tri primera koji zaslužuju da budu citirani u celosti: „U vrtovima je **nekoliko ranoranilaca zalevalo biljke ili su živeli i pušili na miru** pod kosim zracima sunca koje se rađalo.” (257); „Brod bi se primakao obali, pristao tandrčući i peneći more oko sebe, dok su se propeleri okretali u mestu; putnici s torbama i akentašnama živahno su silazili, novi žurno ulazili, zazvonilo je i **izgledalo da brod ponovo kreće.**” (259); „Nikakvo čudo, kad čovek zdravo razmisli: ljudi i žene sa zajedničkim interesima – **najveći broj ih deli sa suprugama** – bačeni zajedno u egzotično okruženje daleko od kuće.” (276)⁹

A kao zaključak – kako bi to rekao uvaženi kolega, takođe istaknuti prevodilac dela iz engleske književnosti, Novica Petrović, „ovaj tekst ispuniće svoju svrhu ako makar jednog nedoučenog prevodioca odvрати od olakog upuštanja u neizvesnu avanturu prevođenja /.../ Realno uzev, međutim, ne treba imati mnogo iluzija u tom pogledu. Na kakve je niske grane prevodilaštvo u nas spalo svedoče, prema navodima u *Politici* od 10.marta ove godine /1997/, i izlaganja učesnika na godišnjoj skupštini Udruženja književnih prevodilaca Srbije.” (1997: 84). Upravo ovakva mišljenja, koja se kod nas sve češće čuju sa raznih strana, potvrđuju postojanje potrebe da se, neodložnim uvođenjem kritike prevoda u okviru naše književne i stručne periodike, sa jedne strane podigne nivo prevodne književnosti

koja se predstavlja srpskom čitaocu, a sa druge strane poboljša položaj književnih prevodilaca u našoj sredini.¹⁰ Dakle, cilj ovog rada nikako nije kritika u negativnom smislu, već pokušaj da se doprinese razvoju kritike prevoda kao nove discipline na našem jezičkom području, a to sve u cilju usavršavanja instrumenata za kritičku analizu prevedenih dela i ocenjivanje kvaliteta prevoda, kako bi se u krajnjoj instanci ostvarilo poboljšanje ukupne literarne produkcije koja je dostupna našoj čitalačkoj publici.

1 U prevodu *Zamena mesta* (*Changing Places*–1975), prev. Dejan Ilić. Beograd: Filip Višnjić, 1996.

2 Objavljen kao *Krasan posao* (*Nice Work*-1988), prev. Mia Pervan-Plavec. Zagreb: Mladost, 1990.

3 Iako ovaj model zahteva što širi uzorak, odabrani tekst toliko vrvi od nedopustivih propusta da su za sistematsku analizu korpusa izdvojene samo dve veće celine sa početka i kraja romana (pp. 1-32, 313-339, u prevodu: str. 9-46, 359-388), pa je materijal zatim dopunjen najozbiljnijim greškama zapaženim tokom čitanja integralnog teksta. Primeri su uzeti iz izdanja navedenih u literaturi, a u zagradi je broj stranice za original i prevod. Simboli: = objavljeni prevod, ⇒ tačan prevod, *kurziv* – greška i ispravka, *podvučene reči* – tekst koji nedostaje u prevodu, *precrtane reči* – tekst koji je ubačen u prevod.

4 O prevođenju članova vidi Đorđević (1997: 183-204).

5 Vidi ove besmislene prevode: „kraj sa *terasama* i redovima kuća” (6), „te tihe *terase* zanatlijskih boravišta” (14) i „Živela je na *terasi* podignutoj na steni iznad reke” (50) u Đorić-Francuski (2005: 209).

6 O ulozi konteksta, to jest, „vanjezičke situacije na koju se upućuje u originalu”, vidi Hlebec (1989: 14).

7 Na više mesta se stiče utisak da je prevod delo dva prevodioca, jer su iste fraze prevedene različito u prvom delu knjige i na kraju: *fish-and-chip shop* (31) = „restoran u kome služe *čips* i ribu *snogu*” (45), a kasnije ispravno „*ribe* i *pržene krompiriće*” (124), dok je „*eyes dark as peat pools*” prvo dobro prevedeno: „očima *crnim kao ugalj*” (19) a na kraju knjige pogrešno: „svojim *garavim* očima” (372).

8 Vidi nešto više o tome u Đorić-Francuski (2005: 212; 2006: 212).

9 U prevodu na engleski: „*enjoying a quiet smoke*” (220), „*a bell rang, and in seconds, it seemed, they would be off again*” (222), „*more than* most of them have with their spouses” (237).

10 O ugledu koji u nekim sredinama uživaju prevodioci vidi, na primer, u Baker (2001: XV).

L I T E R A T U R A

Baker, M. (ur.). 2001. *Routledge encyclopedia of translation studies*. London and New York: Routledge.

Đorđević, R. 1997. *Gramatika engleskog jezika*. Beograd: autor.

Đorić-Francuski, B. 2005. Kako su *Beli orlovi nad Srbijom* tražili svoju očevinu (O jednoj veoma loše prevedenoj knjizi). *Philologia* 3, 209-217.

Đorić-Francuski, B. 2006. O jednoj *Ljubavi* izgubljenoj u prevodu. *Philologia* 4, 205-215.

Hatim, B. & J. Munday. 2004. *Translation: an advanced resource book*. London and New York: Routledge.

Hlebec, B. 1989. *Opšta načela prevođenja*. Beograd: Naučna knjiga.

Ignjačević, S.M. 1977. Teze za kritiku prevoda romana. *Književne novine* 527, 1 i 10.

Kristal, D. 1988. *Enciklopedijski rečnik moderne lingvistike*, prev. Ivan Klajn i Boris Hlebec. Beograd: Nolit.

Lodge, D. 1985. *Small World: An Academic Romance*. London: Penguin Books Ltd.

Lodž, D. 1992. *Mali je svet*, prev. Vasilija Đukanović. Beograd: Srpska književna zadruga.

Munday, J. 2001. *Introducing translation studies: theories and applications*. London and New York: Routledge.

- Petrović, N. 1997. *Nepodnošljiva lakoća prevođenja*. *Reč* 32, 81-84.
- Sejdinović, N. 2005. Zoran Paunović, esejista i prevodilac: Prevođenje i preporučavanje. [Internet]. Dostupno na: <http://www.nedimsejdinovic.com/2005/11/30/zoran-paunovi%C4%87-esejista-i-prevodilac-prevo%C4%91enje-i-prepri%C4%8Davanje/> [30.11.2005].

SUMMARY

ASSESSING ANOTHER INADEQUATE TRANSLATION INTO SERBIAN

The author of this paper systematically analyses innumerable mistakes made in the Serbian translation of the novel *Small World* written by David Lodge, and evaluates the target text by its comparison with the source text. The aim of the research is to indicate why Serbian literary translators encounter certain problems, as well as to prove that much more attention should be paid by our publishers to this matter, in order to improve the final product of translation before it is presented to the readers.

KLJUČNE REČI: Dejvid Lodž, moderni britanski roman, kritika prevoda.

167

REGISTAR

AUTORA

Peter Preston

Born 1944

Special Lecturer in English Studies; Academic Consultant, D. H. Lawrence Research Centre

University of Nottingham, School of English Studies, Great Britain

University of Leicester, University of Newcastle (external examiner)

Areas of academic interest: D. H. Lawrence (reception and appropriation); Arnold Bennett; William Morris; literature of region and nation; contemporary British fiction

E-mail: peterjd117@btinternet.com

Belkacem Belmekki, MA

Born 1976

Lecturer in British and Commonwealth Studies

University of Oran, Faculty of Letters, Languages and Arts, Algeria

Areas of academic interest: British Empire, the English language, translation

E-mail: willynilly.dz@gmail.com or belmekki.belkacem@univ-oran.dz

Andrej Bjelaković

Rođen 1986. godine

Student engleskog jezika i književnosti

Filološki fakultet u Beogradu, Katedra za anglistiku

Oblasti posebnog interesovanja: fonetika i fonologija, istorija jezika

Imejl-adresa: b.andrej@sezampro.yu

Mr Radmila Bodrić

Rođena 1970. godine

Viši lektor za naučnu oblast Engleski jezik i lingvistika

Filozofski fakultet u Novom Sadu, Odsek za anglistiku

Oblasti posebnog interesovanja: metodika nastave, primenjena lingvistika, didaktika

Imejl-adresa: roxanne@neobee.net

Dr Biljana Čubrović

Rođena 1974. godine

Docent za nastavno-naučnu oblast Anglistika, predmet Engleski jezik

Filološki fakultet Univerziteta u Beogradu, Odsek za anglistiku

Oblasti posebnog interesovanja: fonetika engleskog jezika, kontaktna lingvistika, testiranje

Imejl-adresa: biljana.cubrovic@gmail.com

Dr Dara Damljanović

Rođena 1947. godine

Vanredni profesor za ruski jezik

Filozofski fakultet u Beogradu, Kabinet za strane jezike

Oblasti posebnog interesovanja: metodika nastave, teorija udžbenika, ruska kultura

Imejl-adresa: damljan@bitsyu.net

Dr Biljana Đorić-Francuski

Rođena 1961. godine

Docent za nastavno-naučnu oblast Anglistika, predmet Studije britanske/američke kulture

Filološki fakultet Univerziteta u Beogradu, Odsek za anglistiku

Oblasti posebnog interesovanja: moderan britanski roman, postkolonijalna književnost, kritika prevoda

Imejl-adresa: bdjoric@sezampro.yu

Dr Annette Đurović

Rođena 1964. godine

Filološki fakultet Univerziteta u Beogradu, Odsek za germanistiku

Oblasti posebnog interesovanja: sintaksa savremenog nemačkog jezika, teorija prevodenja i stilistika

Imejl-adresa: anneted@eunet.yu

Dr. Tatiana Iatcu

Born 1954

Associate Professor of English linguistics

Petru Maior University of Targu Mures, Faculty of Sciences and Letters, Philology Department, Romania

University of Theatrical Arts, Targu Mures, part-time academic engagement

Areas of academic interest: English linguistics, management of communication, gender studies

E-mail: taniaiatcu@yahoo.com

Mr Branislav Ivanović

Rođen 1970. godine

Asistent za istoriju nemačkog jezika

Filološki fakultet Univerziteta u Beogradu, Odsek za germanistiku

Oblasti posebnog interesovanja: istorija nemačkog jezika, istorijska frazeologija nemačkog jezika

Imejl-adresa: ivanovicb@yubc.net

Dr Mirjana Mišković-Luković

Rođena 1964. godine

Docent za predmet Engleski jezik

Filološko-umetnički fakultet u Kragujevcu

Oblasti posebnog interesovanja: pragmatika, semantika, sintaksa

Imejl-adresa: mirjanamiskovic@yahoo.co.uk

Dr Predrag Novakov

Rođen 1959. godine

Vanredni profesor za predmet Engleski jezik

Filozofski fakultet, Novi Sad, Odsek za anglistiku

Filozofski fakultet, Banja Luka, Odsek za anglistiku, honorarni saradnik

Oblasti posebnog interesovanja: lingvistika, engleski jezik, morfosintaksa

Imejl-adresa: novakovp@eunet.yu

Bojan Novaković

Rođen 1973. godine

Kustos istoričar

Centar za kulturu Nikšić, Zavičajni muzej

Oblasti posebnog interesovanja: srednjovjekovna istorija, istorijska onomastika, muzeologija

Imejl-adresa: nov.dragan@cg.yu

Dr. Tomaž Onič

Born 1975

Teaching Assistant for English and American Literature

University of Maribor, Faculty of Arts, English Department, Slovenia

Areas of academic interest: contemporary drama, drama translation, Harold Pinter

E-mail: tomaz.onic@uni-mb.si

Dr Magdalena Ożarska

Born 1970

Doctor of the Humanities, Literary Studies

Jan Kochanowski Pedagogical University in Kielce (*Polish: Akademia Swietokrzyska*), Poland; Faculty of Humanities, Independent Department of Modern Languages, English Section

Areas of academic interest: 18th-century studies, 18th-century life-writing, 18th-century novel

E-mail: mozarska@poczta.onet.pl

Jelena Panić

Rođena 1976. godine

Profesor srpskog jezika i književnosti

Student-postdiplomac na Filozofskom fakultetu u Novom Sadu, smer Nauka o književnosti

Oblasti posebnog interesovanja: srpska avangarda, međuratni srpski roman

I-mejl adresa: mazepa@sezampro.yu

Marija Panić

Rođena 1980. godine

Asistent-pripravnik za francusku književnost

Filološko-umetnički fakultet u Kragujevcu

Oblasti posebnog interesovanja: istorija francuske književnosti, komparativna

književnost, metodika nastave književnosti

Imejl-adresa: manapanic@yahoo.co.uk

Bojana Šobot

Rođena 1980. godine

Postdiplomac na studijskoj grupi Anglistika

Filozofski fakultet u Novom Sadu, Katedra za anglistiku

Ministarstvo nauke Republike Srbije, stipendista

Oblasti posebnog interesovanja: morfologija, leksikologija engleskog jezika; metodika

Imejl-adresa: bojanasobot@gmail.com

Mr Nenad Tomović

Rođen 1975. godine

Lektor za engleski jezik

Filološki fakultet Univerziteta u Beogradu, Odsek za anglistiku

Oblasti posebnog interesovanja: primenjena lingvistika, metodika nastave, prevodilaštvo

Imejl-adresa: ntomovic@email.co.yu

Saša Vekić

Rođen 1969. godine

Profesor engleskog jezika i književnosti

Oblasti posebnog interesovanja: moderna engleska književnost, britanske studije kulture, irske studije

Imejl-adresa: vekics@yahoo.com

Mr Ana Vlaisavljević

Rođena 1979. godine

Lektor za engleski jezik

Filološki fakultet Univerziteta u Beogradu, Odsek za anglistiku

Oblasti posebnog interesovanja: kulturološka primenjena lingvistika, metodika nastave engleskog jezika, sociolingvistika

Imejl-adresa: avlaisavljevic@gmail.com

Aleksander Wereszczynski, MA

Born 1974

Teacher of linguistics

University of Iceland, Faculty of Humanities, Department of Linguistics

Areas of academic interest: comparative linguistics, historical linguistics, language contact

E-mail: aleksand@hi.is

171

SADRŽAJ

BROJ 5

Uvodna reč	3
A Word from the Editorial	4
Aktivnosti udruženja	5

EMERITUS

Peter Preston

Zadie Smith and Monica Ali: Arrival and settlement in recent British fiction . . .	7
--	---

NAUKA O JEZIKU

Annette Đurović

Branislav Ivanović

Besonderheiten der morphosyntaktischen Struktur deutscher Idiome	25
--	----

Aleksander Wereszczynski

When perfect meets aorist

Aoristic resultative in languages built on descending time

(Tocharian, Albanian and Slavic)	37
--	----

Ana Vlasisavljević

Some examples of Serbian/English bilingual code-switching	49
---	----

Nenad Tomović

Opšte karakteristike hibernoengleskog	57
---	----

Belkacem Belmekki

False cognates: a minefield for Algerian non-professional translators.	65
--	----

NAUKA O KNJIŽEVNOSTI

Magdalena Ožarska

The appeal of beauty in distress as seen in Fanny Burney's *Evelina* and Samuel Richardson's *Pamela*: some typological and intertextual issues 71

Jelena Panić

Jovan Dučić – pesnik o pesništvu 79

Tatiana Iatcu

”All unfortunate young women are lyrical poets...”
(Romanian women voices from abroad) 89

Saša Vekić

The potential symbolism in James Joyce's "A Painful Case" 97

Marija Panić

Čitati *Kovače lažnog novca* ili komunikacija posredstvom ogledala 105

Tomaž Onič

From "Not Funny Enough" to the Nobel Prize:
Reception of Harold Pinter Internationally and in Slovenia 111

KULTURA I DRUŠTVO

Bojan Novaković

Doclea – Genta – Praevalis 121

PRIKAZI

Bojana Šobot

Word-formation in English by Ingo Plag 129

Mirjana Mišković-Luković

Organizational Discourse 133

Dara Damljanović

Engleski jezik u obrazovnoj politici u Srbiji 137

Predrag Novakov

Udžbenici za engleski jezik na Saobraćajnom fakultetu u Beogradu 141

Radmila Bodrič

Pojmovnik strukturalne lingvistike (morfologija i sintaksa) 145

IZVEŠTAJI

Andrej Bjelaković

SCEP 2007 149

Biljana Čubrović

Fonetičari ponovo u Londonu – PTLC 2007 153

PREVODI I KRITIKE PREVODA

Biljana Đorić-Francuski

A šta bi tek Haksli rekao na to!

(Kako je *Vrli novi svet* u romanu *Mali je svet* postao *veličanstven*). 155

Registar autora 167

173

Časopis izlazi jednom godišnje.

Rukopise slati na elektronsku adresu Udruženja: *casopis@philologia.org.yu*.

Najlepše Vas molimo da pre nego što predate rukopis pažljivo pročitate Uputstva saradnicima, koja se mogu naći u okviru prezentacije Udruženja na Internetu (*www.philologia.org.yu*).

Za sadržaj priloga odgovornost snose sami autori.

The journal comes out annually.

The submission deadline for the next issue is 1 February 2008.

The manuscripts should be submitted electronically at: *casopis@philologia.org.yu*.

The contributors are requested to refer to the guidelines on the Philologia's website: *www.philologia.org.yu* (Submission Guidelines).

The authors bear full responsibility for the contents of their papers.

81

PHILOLOGIA : naučno-stručni časopis za jezik,
književnost i kulturu / glavni urednik Biljana
Čubrović. - 2007, br. 5. - Beograd (Kursulina 3) :
Philologia, 2003 - (Beograd: Svelto). - 24 cm

Godišnje. - Tekst na srpskom, engleskom i nemačkom jeziku

ISSN 1451-5342 = Philologia (Beograd)

COBISS.SR-ID 110447884