

FOLIA LINGUISTICA ET LITTERARIA:
ČASOPIS ZA NAUKU O JEZIKU I
KNJIŽEVNOSTI
(10)

**Institut za jezik i književnost
Filozofski fakultet, Nikšić
Univerzitet Crne Gore**



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Nikšić

FOLIA LINGUISTICA ET LITTERARIA: Časopis za nauku o jeziku i književnosti
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Nauka o jeziku / Language Studies

МОРФОЛОШКЕ КАРАКТЕРИСТИКЕ ПРЕЗЕНТА У ДОКУМЕНТАЦИЈИ ЦРНОГОРСКОГ СЕНАТА

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Апстракт: Испитујући морфолошке одлике глаголских облика у докуменатима Црногорског сената, као свједочанствима о писаном изразу државне администрације, али и о ширем писаном изразу на црногорском простору шездесетих и седамдесетих година XIX вијека, посебну пажњу посветили смо и облику презента. Анализа је потврдила одређена дијалекатска одступања у погледу презентских наставка, као и колебаљивост у односу презент – глаголска врста. Забиљежено стање посматрали смо у односу на црногорске говоре, ондашњи литерарни израз и савремени књижевнојезички стандард.

Кључне ријечи: презент, наставак, глаголска врста, докуманта Црногорског сената, црногорски говори, црногорски писци XVIII и XIX вијека, књижевнојезички стандард

1. а) У анализираним рукописима Црногорског сената¹ наставак -у за прво лице једнине презента осим нормативних облика *могу* и *хоћу* (*Немогу* Д103, *немогу* Д422, Д626, Д369; *хоћу* Д651, *оћу* Д104, Д112...), потврђују и ријетки примјери општецрногорског дијалекатског облика *виђу*: *подигохъ* и *виђу* Д138, *виђу да ... иште* Д373, *давиђу* Д541, *ја ... виђу* Д643; за дијалекатски облик *вељу* немамо потврда (стари глагол *велѣти* потврђен је обликом 3. лица једнине: *вели да су остали сами* Д672, *вели да су чули* Д672, *вели да сте ви рекли* Д700).² Дијалекатске форме *виђу* и *вељу* обиљежиле су и књижевни израз црногорских писаца XIX вијека (Ненезић 2007: 180; Тепавчевић 2007: 217; Биговић-Глушица 1997: 134; Остојић 1989: 111).

б) Глагол *моћи* у другом лицу једнине има књижевну форму *можеш*: *Можешъ* Д186, *можеш ли се* Д386, *да неможеш* Д648, *можеш казати* Д732; дијалекатске облике *мож* и *мош*, блиске и ондашњој

¹ У питању су различити предмети који су били и у ингеренцијама Сената као носиоца извршне и судске власти – ноте, наредбе, молбе, жалбе, пресуде, уговори, рачуни, потврде о измирењу дуга, званична обавјештења, спецификације, писма, телеграми... Попис 740 кориштених аутографа приложен је на крају рада.

² За дијалекатско -у у првом лицу једнине презента у црногорским говорима упор.: Пешикан 1965: 174; Милетић 1940: 448; Вујовић 1969: 254–256; Стевановић 1933–1934: 85; Вушовић 1927: 57; Ћупић 1977: 89; Вуковић 1938–1939: 67; Пижурица 1981: 157; Станић 1974: 236.

књижевности, илуструјемо усамљеним примјером одричне дијалекатске форме: *немож искати* Д346. Изостају примјери редукованог облика 2. лица једине глагола *видјети* – *виш* и глагола *хтјети* – *ој, оли, от ли, неш...*³

в) Глагол *хтјети* поред обичнијих форми за треће лице множине – *(х)оће, неће* (*они хоће држати* Д129, *који хоће да дижу* Д337, *како сами хоће* Д367, *кои раде по себи шта год оће* Д503, *но оће дага отму* Д541; *што неће ... кћер ... и братучед доћи* Д296...), има и дијалекатске ликове *(х)оте, нете*:⁴ *па некъ иду кудъ оте* Д140, *одговорише Капетани даих хоте* Д327, *хоте дага запуште* Д445, *неке чине што оте* Д449, *нити оте да чувају* Д708; *а Турци ... што нете* Д291, *кажу да нете продат* Д453, *маистори нете имат* Д632, *да они нете одит* Д702, *а сиромаси нете да гледају* Д708.⁵

О паралелизму књижевне и дијалекатске форме свједоче и примјери ексцерпирани из истог документа: *које оте да искрцаю* Д39, *али: да неће га никоме продатъ* Д39.

Поред краћег дијалекатског облика *нете* присутан је и несажети облик *не (х)оте: датъ га нехоте* Д268, *Паштровићи неоте се ... обрнути* Д400, *неоте да чисте* Д440, *а они нехоте доћи* Д445, *они не оте ни да чују* Д702, *они не оте пристат* Д702 (поред: *неоће да се по старају* Д408, *јер га дужници нехоће чекати* Д576...).

Уз форму *оте* спорадично је присутна и енклитика *те* умјесто уобичајене *ће*: *говоре да те писати* Д400, *како те то* Д438, *тете воде поћи* Д448, *а сиромаси нете да гледају ... но те убити* Д708, као и: *Имате лијепу плату (имаће лијепу плату)* Д558. Енклитичка форма *ћеду*⁶ ријетка је и није искључиво везана за треће лице множине: *ће ду* Д110, Д117, Д118, *ћеду* Д709 (а онда и: *градиCHEDу се* Д116, *указачеду нам се* Д123..., као и: *ако се нећеду* Д119, *неCHEDу напредовати дати* Д123).

г) Иако је за поједине црногорске говоре карактеристична напоредност наставака *-ају* и *-ау* у трећем лицу множине глагола *пете*

³ О дијалекатским облицима презента 2. лица једине у књижевном изразу XIX вијека в.: Вушовић 1930: 36; Ненезић 2007: 180; Тепавчевић 2007: 218; Биговић-Глушица 1997: 134; Остојић 1989: 111. За црногорске говоре упор.: Пешикан 1965: 171, 174; Милетић 1940: 448; Јовановић 2005: 385–386; Ћупић 1977: 90; Вуковић 1938–1939: 68; Станић 1974: 235–236.

⁴ По М. Стевановићу, архаични облик *оте*, распрострањен у источноцрногорском дијалекту, у функцији је диференцирања 3. лица једине и 3. лица множине (Стевановић 1933–1934: 86–87).

⁵ Облици *хоте, нете* рјеђе се налазе код Његоша (Вушовић 1930: 36); нису својствени изразу Николе I (Ненезић 2007: 181), а нису регистровани ни у изразу С. М. Љубише (Тепавчевић 2007: 220); одлика су језика М. Миљанова (Биговић-Глушица 1997: 134).

⁶ Ширење завршетка *-ду* сматра се општевојвођанском особином. За војвођанске писце упор.: Младеновић 1964: 117–119; Куна 1970: 130; Суботић 1989: 148.

врсте⁷, у рукописима Сената досљедан је наставак -ају: *кой немаю* Д43, *имаю* Д63, Д282, *посведочавају* Д123, *хитаю* Д186, *се враћају* Д205, Д228, *дознају* Д227, *отвараю* и *почиваю* Д273, *Опуномоћавајусе* Д267, *имају* Д338, Д433, Д444, Д608, Д731, *да почекају* Д350, *ћерају* Д393, *знају* Д428, Д567, *измишљају* Д428, *убијају* их *вјешају* Д675, *работају* Д532, *морају* Д614, *исћерају* Д639, *узимају* Д645, *немају* Д659.

д) Код глагола шесте и седме врсте у трећем лицу множине поред уобичајеног наставка -е (*чине* Д43, *недоставе* Д186, *плате* Д282, *нечине* Д291, *пуште* Д371, *обраде* Д721, *запуште* Д445, *да се ... не смуте* Д451, *врате* Д658...) спорадично је присутан и дијалекатски наставак -у: *удару* Д20, *чину* Д50, *долазу* Д63, *тражу* Д165, *приму* Д430.⁸ За облике са наставком -у знали су и поједини писци XIX вијека (Ненезић 2007: 185; Тепавчевић 2007: 218). Исти наставак потврђен је и обликом глагола шесте врсте *извољети* – *да изволу* Д122, Д123, при чему је извјесно да се конкретна форма не односи на треће лице множине: *Молїм јоште да изволу Ваше Височество примит' увѣрење...* Д122, *Изгледајући Заповѣди Вашег Височества, молїм да изволу примити...* Д123.

2. Наводимо и карактеристике које се тичу односа презент – глаголска врста.

а) Помоћни глагол *бити* готово досљедно има облике презента прве врсте:

Будемо Д116, Д363, Д726, *будем* Д188, Д504, *небудеш* Д274, *буду* Д283, Д497, Д559, Д585, Д706, *буде* Д288, Д340, Д430, Д465, Д549, Д738, *небуде* Д331, Д465, *будеш* Д352, *небудемь* Д428, *не буде* Д496, *небудете* Д591, *будете* Д601, Д642, Д660.

Усамљен је примјер у коме је инфинитивно *и* пренијето у презент: *да биде намиренъ* Д142; облици треће врсте ријетки су: *будне* Д138, *будну* Д337⁹; искључиво облике треће врсте, али са инфинитивним *и*, имао је М.

⁷ У раду се ослањамо на Стевановићеву класификацију глаголских врста (Стевановић 1981: 330–336). Упор.: Пешикан 1965: 174–175; Милетић 1940: 324–325; Стевановић 1933–1934: 86; Јовановић 2005: 386–387; Вујовић 1969: 185.

⁸ М. Стевановић у говорима источне Црне Горе наставак -у сматра као особину искључиво муслиманског становништва (Стевановић 1933–1934: 85–86). М. Пешикан га је забиљежио у Зети (Пешикан 1965: 174), може се чути у Црмници (Милетић 1940: 473), а њиме се одликује и мрковићи дијалекат (Вујовић 1969: 257).

⁹ За црногорске говоре карактеристична је разноликост форми – *бидем*, *биднем*, *буднем*, *будем*: упор.: Пешикан 1965: 171; Милетић 1940: 476; Ћупић 1977: 91; у говорима источне Црне Горе заступљена је само форма *биднем* (Стевановић 1933–1934: 88); у говорима сјеверне Црне Горе презент глагола *бити* умјесто *будем* има форме – *бидем* и *биднем* (Вуковић 1938–1939: 68; Станић 1974: 234–235; Пижурица 1981: 160).

Миљанов (Биговић-Глушица 1997: 137–138), а повремено их је користио и А. Даковић (Остојић 1989: 112).

б) Помоћни глагол *хтјети*, уз већ представљене презентске облике (в. тачка 1. а); в)), има и форму перфективног вида (промјена треће врсте): *нешћедне* Д278, *некћене* Д345, Д372, Д474, *некћену* Д464, *некћенели* Д526, *кћене* Д639, *нешћеднули* Д719.

в) Глаголи *рећи* и *сјести*, који се у савременом књижевном језику мијењају по првој и трећој врсти (Стевановић 1981: 343, 344), у рукописима Сената чешћи су у облицима прве врсте:

- *да ти нешто рече* Д313, *пасе Боимо да неречете* Д484, *или да речем кућишта* Д735; *и на то сједи кућа* 6 Д583, *но нек сједи ће се ко затекао* Д609, *они сједе* Д583, *су се вратили дома Сједе дома...* Д610;
- *рекну* Д303, *и на ново сиједну* Д372.

У књижевном стваралаштву црногорских писца XIX вијека утврђен је различит однос облика прве и треће врсте конкретних глагола.¹⁰

г) Глагол *моћи* мијења се по првој и трећој врсти:

- *не можемо* Д8, *да се не може удатъ* Д33, *не може ... поћъ* Д48, *може* Д90, Д258, Д692, Д710, *могу* Д99, *Немогу* Д103, *можемо* Д119, Д172, Д413, Д435, *можете* Д154, Д584, Д666, *Можешъ* Д186, *не можемо* Д189, Д437, Д726, *не можемо* Д268;
- *да могнемъ* Д132, *не могу* Д367, *могнем* Д371, *не могне* Д388, *могнемо* Д418, Д442, *немогнели се* Д540, *ако могу* Д673.

Глагол *помоћи* забиљежили смо само у облицима прве врсте¹¹: *да ... по могу* Д327, *да их помогете* Д344, *да им поможе* Д548, *нека ви*

¹⁰ У изразу Николе I Петровића преовладавају облици прве врсте код оба глагола (Ненезић 2007: 181–182); М. Миљанов је оба глагола употребљавао само у облицима прве врсте (Биговић-Глушица 1997: 135, 137); С. М. Љубиша глагол *рећи* мијења по првој и трећој врсти, а глагол *сјести* готово досљедно по трећој (Тепавчевић 2007: 218, 219). И у црногорским говорима ситуација је неуједначена: у СК-Љ говорима обичнији су облици прве врсте (Пешикан 1965: 169); у Црмници су једнако заступљени и једни и други облици (Милетић 1940: 461–462); у говорима источне Црне Горе нешто су чешћи облици треће врсте (Стевановић 1933–1934: 87); у колашинском говору од поузданих информатора досљедно су биљежени облици прве промјене конкретних глагола (Пижурица 1981: 157); напоредност облика једне и друге промјене доста је развијена у ускочком говору (Станић 1974: 237).

¹¹ По првој врсти досљедно су га мијењали и ондашњи писци – Никола I, С. М. Љубиша, М. Миљанов (Ненезић 2007: 182; Тепавчевић 2007: 219; Биговић-Глушица 1997: 136). У језику Петра I исти глагол је имао промјену прве врсте, а само у трећем лицу множине потврђен је и облик треће врсте (Остојић 1976: 161).

помогу Д589, дами поможе Д646, да и њима помогу Д698, док је несвршени лик *помагати* потврђен само обликом друге глаголске врсте¹²: *а живо им непомаже* Д551.

д) Глагол *пасти* и с њим сложени глаголи имају облике треће врсте, у којима оклузив *д* није редован: *запану* Д73, *допане* Д280, *не пропане* Д332, *пане* Д653; *не пропаднемъ* Д112, *пропаднемъ* Д112, *данепадне* Д336, *нападне* Д495. Издвојени примјери показују да је и у погледу употребе овог глагола писани израз тумачених рукописа сагласан са изразом ондашњих писаца (Ненезић 2007: 182; Тепавчевић 2007: 219; Биговић-Глушица 1997: 137).

ђ) Глагол *дати* и с њим сложени глаголи најзаступљенији су у облицима прве врсте, али имају и облике треће и пете врсте:

- *да му даде* Д30, *даду* Д44, *да недаду* Д76, Д283, *да имъ недаду* Д77, *да ихъ продаде* Д78, *може дати слободно кад му предаде* Д100, *такове ѿмовине ... припаду* Д110, *да му се паре предаду* Д115, *упућуе ... да даде* Д137, *док ... продаду* Д282, *кад своју продаду дае онда даду* Д282, *да га даде* Д294, *да предадем* Д298, *недаду* Д434, *па дако даде богъ* Д441, *да дадем* Д462, *недадуму* Д532, *Ако ови не даду* Д602, *да никако не даду* Д608, *да све продаду* Д608, *а кад пође даму се даде* Д692, *да положи ... и предаду* Д696;
- *дадне* Д79, Д94, Д210, Д487, Д491, *даднеш* Д239, Д281, *дадну* Д405, *даднемо* Д463, *да му дане* Д532, *даднете* Д659, Д660;
- *даш* Д198, *да ... предате* Д316, *неда да се прода* Д399, *молимо ... данидате* Д448, *И Дави Бог да здравље* Д450, *не дам* Д636.

Напоредност облика прве, треће и пете врсте глагола *-дати* одговара писаном изразу А. Даковића¹³, С. М. Љубише и М. Миљанова, док је Никола I Петровић користио облике прве и пете врсте (Тепавчевић 2007: 219–220; Биговић-Глушица 1997: 138; Ненезић 2007: 183). Представљено стање разликује се од ситуације у народним говорима – у њима су рјеђи облици прве врсте (упор.: Пешикан 1965: 166; Милетић 1940: 460; Јовановић 2005: 419–420; Стевановић 1933–1934: 88; Вуковић 1938–1939: 68; Пижурица 1981: 158).

е) И глагол *имати* има облике пете, прве или треће врсте, али за разлику од претходних најчешће се мијења по петој врсти:

¹² Никола I је исти глагол користио и у облицима пете врсте – *помага...* (Ненезић 2007: 182).

¹³ У истраживањима језика А. Даковића глагол *дати* наводи се као један од глагола који имају промјену по првој, трећој и петој врсти, али изостају примјери за промјену треће врсте (Остојић 1989: 112).

- немаю Д43, Имасе честъ Д63, имаю Д63, Д282, Имам част Д118, имате Д216, Д236, чест имам Д293, Д314, Чест имам Д303, Д318, имам чест Д304, имам част Д310, имају Д338, Д433, Д444, Д455, Д608, Д610, Д720, Д731, Имаш ли Д382, Имамо Д400, немају Д654, Д659;
- да имаду Д129, ако Пантовог имаде Д297, Имаде неколико времена Д298, имадем Д298, да имаде Д730;
- да имаднете Д6, кое имадне Д282, ако немадне Д332.

У погледу употребе овог глагола оновремени литерарни израз био је колебљив: Никола I мијењао га је, као и *-дати*, по првој и петој врсти (Ненезић 2007: 183), а С. М. Љубиша, за разлику од *-дати*, такође по првој и петој врсти (Тепавчевић 2007: 220); М. Миљанов користио је облике пете врсте (усамљеним примјером потврђена је и трећа врста) (Биговић-Глушица 1997: 138), док је за А. Даковића и у овом случају карактеристична напоредност облика прве, треће и пете врсте (Остојић 1989: 112).

ж) Глагол *знати* (и с њим сложене глаголе), за разлику од *-дати* и *имати*, нисмо забиљежили у облицима треће врсте – мијења се по првој или петој врсти, а тиме је језички израз документације Сената сагласан са углавном јединственим стањем у књижевном стваралаштву XIX вијека:¹⁴

- знаду се Д13, знаду Д120, Д257, Д291, Д386, Д428, Д541, Д708, знаде Д138, Д480, не знаду Д257, дознаду Д371, пошто дознадете Д573, дознадеш Д677;
- познају Д53, знате Д103, дознају Д227, признаје Д376, знају Д428, Д567.

з) Поред уобичајених облика пете врсте глагол *смјети* регистрирали смо и у облику прве врсте:

- да нико несмие Д282, да є нико несмие Д282, несмију угнати Д490, долазити несмијеш Д555, дасе несмије нитко усудити Д618, се не смију продавати Д647, несмије сметати Д711, несмије пушити Д720, несмије сметати Д737;
- несмѣду¹⁵ Д120.

¹⁴ Упор.: Ненезић 2007: 183; Тепавчевић 2007: 220; Биговић-Глушица 1997: 138. Примјери из *Мемоара војводе А. Даковића* илуструју само промјену пете и прве врсте, иако се *знати* (као и *дати* и *имати*) представља као глагол који има промјену прве, треће и пете врсте: Остојић 1989: 112.

¹⁵ Промјена глагола *смјети* по првој врсти и у језику С. М. Љубише потврђена је одричном формом за треће лице множине (Тепавчевић 2007: 220).

и) Сагласно стању у народним говорима¹⁶, али и у ондашњем књижевном изразу¹⁷, уочљива је колебљивост петог и другог конјугационог типа. Поједини глаголи пете врсте присутни су у облицима друге врсте – са јотованим крајњим сугласником основе. Примјери ове врсте углавном су ријетки: *позивљте* Д428, *позивљу* Д430, 494, *узимљем* Д465, *отимљем* Д465, *узимјесе* Д546 (поред: *Узимам* Д291, *узимају* Д645...). Облике друге умјесто пете врсте имају и глаголи: *С' тога ради враћесе* Д323, *подневи гађу* Д648 (поред: *се враћају* Д205, Д228...). Забиљежили смо и супротну ситуацију – глагол друге врсте употребљен је у облику пете: *међу собом препираю* Д405.¹⁸

ј) Колебљивост пете и четврте конјугационе врсте глагола на -*авати*, својствену црногорским говорима (Пешикан 1965: 168–169; Милетић 1940: 470; Вушовић 1927: 58; Пижурица 1981: 161; Станић 1974: 238), потврђујемо примјерима глагола *давати*, који је углавном карактеристичан за ауторитативно обраћање адресанта адресату. Облици пете врсте бројнији су:

– *дава област* Д164, *Давамо ти наредбу* Д198, *Давамо ви наредбу* Д203, *ти давамо наредбу* Д210, *Давамоти наредбу* Д216, *Давамо ви наредбу* Д236, *Давамо ти наредбу* Д238, *Давати се наредба* Д240, *давамо наредбу* Д243, *Давамо ви наредбу* Д244, *Давамо ти наредбу* Д244, *Сенат ... дава* Д256, *Давамоти наредбу* Д264, *Давамо ти наредбу* Д273, *Дајевам се* Д330, *Давамо вам наредбу* Д331, *да се ... дава* Д481, *давам* Д481, Д630, Д635, *давате* Д481, *недавам* Д635, *у којем се народу не дава* Д635;

– *недаю* Д78, *даю* Д112, *Дајемо ти овим власт* Д215, *даемо* Д222, *Даемо ти наредбу* Д263, *За то ти даемо наредбу* Д265, *даемо наредбу* Д280, *дајемо ... наредбу* Д338, *Дајемоти наредбу* Д404, *даје вам се наредба* Д533, *и да се предају* Д535, *предајемо у руке* Д537, *Дајемоти наредбу* Д606.

к) Као облике четврте глаголске врсте издвојили смо и: *да свршуемо* Д8, *која ... назначује* Д117, *ево извршујемо* Д431, *продужује му се* Д531, *означује локат* Д671, *означује ногу* Д671, *но да се одаљују* Д586 (у савременом књижевном језику ови облици везују се за инфинитивне

¹⁶ Упор.: Пешикан 1965: 169; Милетић 1940: 468, 472; Јовановић 2005: 429–430; Стевановић 1933–1934: 85; Вушовић 1927: 58; Ћупић 1977: 91; Пижурица 1981: 160 –161; Станић 1974: 238.

¹⁷ Упор.: Младеновић 1973: 163; Вушовић 1930: 36; Ненезић 2007: 184 (тачка и), 185 (тачка м); Тепавчевић 2007: 221 (тачке и, к); Биговић-Глушица 1997: 140.

¹⁸ Оваква замјена карактеристична је за облик трећег лица једине у језику Николе I (Ненезић 2007: 185).

форме несвршених глагола: *свршивати, назначивати, извршивати, продуживати, означивати, одаљивати се*, а према њима имамо и имперфективне облике на *-ава(ти)*). Ипак, уочљива је колебљивост: *да несвршиваш* Д500 (нису разграничене промјене форми несвршеног вида *свршивати* – четврта врста и *свршавати* – пета врста). Аналогијом према овим примјерима, али и колебљивошћу облика из непосредно претходне тачке (*давам/дајем*), могу се објаснити облици четврте умјесто пете врсте у случајевима: *обећаје* Д193, *Извјешћујесе* Д320, *Извјезшћујесе* Д323, *издржају* Д407, *Осигураје се* Д457, *не пропуштајем* Д462, *проглашује* Д527, Д531, *пуштајемо* Д711, као и: *но ако требује да и њега пуштамо* Д711 (упор.: Вушовић 1930: 36; Ненезић 2007: 184–185; Тепавчевић 2007: 221).

л) Истовремено, уочљива је и употреба облика пете глаголске врсте за глаголе који се у савременом стандардном језику мијењају као глаголи четврте врсте. Поједини од њих имају двојаку промјену:

очекивамо Д8, Д165, *очекивамъ* Д89, *Ваше Благородие познава* Д105, *досађивамъ* Д105, *недосађиваю* Д108, *очекивамъ* Д132, *установљава и закључива* Д164, *почим се земља исплаћива* Д175, *Препоручивам* Д177, *Очекива* Д193, *каживамо* Д507, *изйскавају* Д507, *изискава* Д507, *посјећава* Д564, *народ чека и досађива* Д578, *Очекивам* Д578, *препоручива Вам се* Д640, *очекивам* Д646, *очекива* Д676;

поред:

установљава се и закључује Д256, *теке само ви се препоручуе* Д263, *казују* Д540, *препоручујеви се* Д589, *очекујемо* Д608, *ово ти препоручујем* Д652, *препоручује* Д667.

љ) За глаголе четврте врсте карактеристичан је рефлекс старог јотовања испред наставка *-уј-*: *подпишуемо* Д282, *прикажуем* Д339, *Обавежујем се* Д386, *се обавежујем* Д386, *опишује* Д447, *одпишујем* Д462, *Обвежујесе* Д491, *обвежује* Д491, *подпишујеш* Д491, *подпишују* Д544, *препишује* Д635, *подпишујем* Д715. Недосљедност ове појаве илуструју примјери: *Приказуемо вы* Д162, *обвезује се* Д256, Д545, *подписује* Д366, *Обвезује се* Д491, *доказују* Д546.

Исту појаву потврђује и глагол *казивати* употребљен у облицима пете врсте: *каживамо* Д507, *кажива* Д520.

м) Према савременим књижевнојезичким формама *опуномоћава-ти* (пета врста) и *опуномоћивати* (четврта врста) забиљежили смо присуство облика пете врсте: *опуномоћавамо* Д297, а према овом примјеру издвојили смо презент несвршене форме: *опуновлашћује* Д326, Д385, као и: *Овлашћујем* Д623 (облици четврте врсте), за које нема потврда у *Речнику*

српскога језика (2007: 883) (заступљена је само форма свршеног вида *овластити*, 2007: 851).

н) Глагол *користити* који се у стандардном језику мијења као глагол шесте врсте забиљежили смо у облику четврте глаголске врсте: *да прегнете јуначки да се добро користујемо* Д671.

3. Представљени материјал показује да дијалекатској обојености језика документа Црногорског сената доприноси и морфолошка категорија презента; међутим, ако се има у виду бројност актера у преписци Сената и њихова различита дијалекатска припадност, можемо рећи да примјери са нестандартним презентским наставцима (*виђу, немож, удару, долазу, да изволу*) нису чести односно да су сведени на сасвим ограничен број, а с тим у вези истичемо и да глаголи пете врсте у трећем лицу множине досљедно имају наставак *-ају*, иако је црногорским говорима својствена напоредност наставака *-ају* и *-ау*; варијације које су изван нормативног односа презент – глаголска врста (*да дадем, даднеш, даш; Узимам, узимљем; очекивамо, очекујемо; давам, недаю*) углавном одговарају стању у народним говорима и изразу ондашњих књижевних стваралаца; као потврду прогресивности језичког израза документације Сената помињемо готово досљедну употребу нормативних облика глагола *бити* – превазилазе се дијалекатске форме *будне, будну, бидне...*, својствене и изразу појединих писаца XIX вијека.

Попис аутографа

Д – документа

Д1 – 96, VII, 1860, Библиотечко-архивско одјељење Народног музеја Црне Горе на Цетињу (у даљем попису – БАОНМ); **Д2** – 120, IX, 1860, БАОНМ; **Д3** – 121, IX, 1860, БАОНМ; **Д4** – 122(1), IX, 1860, БАОНМ; **Д5** – 140, X, 1860, БАОНМ; **Д6** – 144(1), X, 1860, БАОНМ; **Д7** – 144(3), X, 1860, БАОНМ; **Д8** – 144(4), X, 1860, БАОНМ; **Д9** – 144(7), X, 1860, БАОНМ; **Д10** – 146, X, 1860, БАОНМ; **Д11** – 152, XI, 1860, БАОНМ; **Д12** – 153, XI, 1860, БАОНМ; **Д13** – ПС-2;1/1860, ф. 1, Државни архив Црне Горе на Цетињу (у даљем попису – ДА); **Д14** – 1, I, 1861, БАОНМ; **Д15** – 7, II, 1861, БАОНМ; **Д16** – 8, II, 1861, БАОНМ; **Д17** – 16, III, 1861, БАОНМ; **Д18** – 20, IV, 1861, БАОНМ; **Д19** – 21, IV, 1861, БАОНМ; **Д20** – 26, V, 1861, БАОНМ; **Д21** – 31, V, 1861, БАОНМ; **Д22** – 33, V, 1861, БАОНМ; **Д23** – 36, V, 1861, БАОНМ; **Д24** – 39, V, 1861, БАОНМ; **Д25** – 40, V, 1861, БАОНМ; **Д26** – 41, V, 1861, БАОНМ; **Д27** – 46, V, 1861, БАОНМ; **Д28** – 49, VI, 1861, БАОНМ; **Д29** – 51, VI, 1861, БАОНМ; **Д30** – 53, VI, 1861, БАОНМ; **Д31** – 54, VI, 1861, БАОНМ; **Д32** – 56, VI, 1861, БАОНМ; **Д33** – 66, VII, 1861, БАОНМ; **Д34** – 68, VII, 1861, БАОНМ; **Д35** – 72, VII, 1861, БАОНМ; **Д36** – 74, VII, 1861, БАОНМ; **Д37** – 79, VIII, 1861, БАОНМ; **Д38** – 83, IX, 1861, БАОНМ; **Д39** – 84, IX, 1861, БАОНМ; **Д40** – 85, IX, 1861, БАОНМ; **Д41** – 87, IX, 1861, БАОНМ; **Д42** – 88, IX, 1861, БАОНМ; **Д43** – 90, IX, 1861, БАОНМ; **Д44** – 94, X, 1861, БАОНМ; **Д45** – 96, X, 1861, БАОНМ; **Д46** – 98, X, 1861, БАОНМ; **Д47** – 99, X, 1861, БАОНМ; **Д48** – 101, X, 1861, БАОНМ; **Д49** – 107, XI, 1861, БАОНМ; **Д50** – 111, XII, 1861, БАОНМ; **Д51** – 112, XII, 1861, БАОНМ; **Д52** – 113, XII, 1861, БАОНМ; **Д53** – 116, XII, 1861, БАОНМ; **Д54** – 117, XII, 1861, БАОНМ; **Д55** – ПС-1;1/1861, ф. 1, ДА; **Д56** – 3, I, 1862, БАОНМ; **Д57** – 15, VII, 1862, БАОНМ; **Д58** – 17а, VIII, 1862, БАОНМ; **Д59** – 19, VIII, 1862, БАОНМ; **Д60** – 23(1), VIII, 1862, БАОНМ; **Д61** – 17, VIII, 1862, БАОНМ; **Д62** – 37, XI, 1862, БАОНМ; **Д63** – 9, VI, 1862, БАОНМ; **Д64** – 1, I, 1863, БАОНМ; **Д65** – 8, I, 1863, БАОНМ; **Д66** – 15, I, 1863, БАОНМ; **Д67** – 30, II, 1863,

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**Д130** – 81, VII, 1865, БАОНМ; **Д131** – 83, VII, 1865, БАОНМ; **Д132** – 92, VIII, 1865, БАОНМ; **Д133** – 106, IX, 1865, БАОНМ; **Д134** – 133, XI, 1865, БАОНМ; **Д135** – 144, XI, 1865, БАОНМ; **Д136** – 152, XII, 1865, БАОНМ; **Д137** – 158, XII, 1865, БАОНМ; **Д138** – 11, I, 1866, БАОНМ; **Д139** – 16, I, 1866, БАОНМ; **Д140** – 21, II, 1866, БАОНМ; **Д141** – 36, II, 1866, БАОНМ; **Д142** – 65, III, 1866, БАОНМ; **Д143** – 75, IV, 1866, БАОНМ; **Д144** – 111, V, 1866, БАОНМ; **Д145** – 135, VI, 1866, БАОНМ; **Д146** – 182, IX, 1866, БАОНМ; **Д147** – 184, IX, 1866, БАОНМ; **Д148** – 192, X, 1866, БАОНМ; **Д149** – 201, XI, 1866, БАОНМ; **Д150** – 221, XII, 1866, БАОНМ; **Д151** – 227, XII, 1866, БАОНМ; **Д152** – 34, III, 1867, БАОНМ; **Д153** – 50, IV, 1867, БАОНМ; **Д154** – 53, IV, 1867, БАОНМ; **Д155** – 59, IV, 1867, БАОНМ; **Д156** – 63, V, 1867, БАОНМ; **Д157** – 89, VII, 1867, БАОНМ; **Д158** – 90, VII, 1867, БАОНМ; **Д159** – 91, VII, 1867, БАОНМ; **Д160** – 100, VIII, 1867, БАОНМ; **Д161** – 106, IX, 1867, БАОНМ; **Д162** – ПС-9;1/1867, ДА; **Д163** – ПС-18;1/1867, ДА; **Д164** – 6(3), I, 1868, БАОНМ; **Д165** – 14, II, 1868, БАОНМ; **Д166** – 23(2), II, 1868, БАОНМ; **Д167** – 30, III, 1868, БАОНМ; **Д168** – 35, III, 1868, БАОНМ; **Д169** – 42, IV, 1868, БАОНМ; **Д170** – 45, IV, 1868, БАОНМ; **Д171** – 50, IV, 1868, БАОНМ; **Д172** – 67, V, 1868, БАОНМ; **Д173** – 90(1), VI, 1868, БАОНМ; **Д174** – 90(2), VI, 1868, БАОНМ; **Д175** – 116, VIII, 1868, БАОНМ; **Д176** – 124, VIII, 1868, БАОНМ; **Д177** – 132, VIII, 1868, БАОНМ; **Д178** – 134(2), VIII, 1868, БАОНМ; **Д179** – 140, IX, 1868, БАОНМ; **Д180** – 141, IX, 1868, БАОНМ; **Д181** – 147, IX, 1868, БАОНМ; **Д182** – 164, IX, 1868, БАОНМ; **Д183** – 176, X, 1868, БАОНМ; **Д184** – 177a, X, 1868, БАОНМ; **Д185** – 193, XII, 1868, БАОНМ; **Д186** – 206, XII, 1868, БАОНМ; **Д187** – 209(7), XII, 1868, БАОНМ; **Д188** – ПС-5;1/1868, ф. 1, ДА; **Д189** – ПС-10;1/1868, ф. 1, ДА; **Д190** – ПС-12;1/1868, ф. 1, ДА; **Д191** – 8, I, 1869, БАОНМ; **Д192** – 56, IV, 1869, БАОНМ; **Д193** – 63, V, 1869, БАОНМ; **Д194** – 66, V, 1869, БАОНМ; **Д195** – 72, V, 1869, БАОНМ; **Д196** – 73, V, 1869, БАОНМ; **Д197** – 75, V, 1869, БАОНМ; **Д198** – 76, V, 1869, БАОНМ; **Д199** – 77, V, 1869, БАОНМ; **Д200** – 82, V, 1869, БАОНМ; **Д201** – 83, V, 1869, БАОНМ; **Д202** – 86, V, 1869, БАОНМ; **Д203** – 90, VI, 1869, БАОНМ; **Д204** – 91, VI, 1869, БАОНМ; **Д205** – 96, VI, 1869, БАОНМ; **Д206** – 98, VI, 1869, БАОНМ; **Д207** – 100, VI, 1869, БАОНМ; **Д208** – 101, VI, 1869, БАОНМ; **Д209** – 102, VI, 1869, БАОНМ; **Д210** – 105, VI, 1869, БАОНМ; **Д211** – 110, VI, 1869, БАОНМ; **Д212** – 117, VI, 1869, БАОНМ; **Д213** – 118, VI, 1869, БАОНМ; **Д214** – 124, VII, 1869, БАОНМ; **Д215** – 126, VII, 1869, БАОНМ; **Д216** – 131, VII, 1869, БАОНМ; **Д217** – 148, VII, 1869, БАОНМ; **Д218** – 149, VII, 1869, БАОНМ; **Д219** – 152, VII, 1869, БАОНМ; **Д220** – 154, VII, 1869, БАОНМ; **Д221** – 161, VIII, 1869, БАОНМ; 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**Д345** – ПС-762;2/1871, ф. 6, ДА; **Д346** – ПС-786;1/1871, ф. 6, ДА; **Д347** – ПС-840;1/1871, ф. 6, ДА; **Д348** – ПС-855;1/1871, ф. 6, ДА; **Д349** – ПС-873;1/1871, ф. 6, ДА; **Д350** – ПС-877;1/1871, ф. 6, ДА; **Д351** – ПС-897;1/1871, ф. 6, ДА; **Д352** – ПС-898;1/1871, ф. 6, ДА; **Д353** – 39(1), II, 1872, БАОНМ; **Д354** – 39(2), II, 1872, БАОНМ; **Д355** – 60, II, 1872, БАОНМ; **Д356** – 72, III, 1872, БАОНМ; **Д357** – 73, III, 1872, БАОНМ; **Д358** – 90, III, 1872, БАОНМ; **Д359** – 92, III, 1872, БАОНМ; **Д360** – 95, III, 1872, БАОНМ; **Д361** – 102, IV, 1872, БАОНМ; **Д362** – 128, V, 1872, БАОНМ; **Д363** – 149(3), 149(1), V, 1872, БАОНМ; **Д364** – 158, V, 1872, БАОНМ; **Д365** – 192, VI, 1872, БАОНМ; **Д366** – 198(2), VI, 1872, БАОНМ; **Д367** – 211, VII, 1872, БАОНМ; **Д368** – 222, VII, 1872, БАОНМ; **Д369** – 226, VII, 1872, БАОНМ; **Д370** – 236, VIII, 1872, БАОНМ; **Д371** – 241, VIII, 1872, БАОНМ; **Д372** – 244, VIII, 1872, БАОНМ; **Д373** – 268, IX, 1872, БАОНМ; 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Morphological Features of the Present Tense in the Documents of the Montenegrin Senate

Abstract: Examining morphological features of verb forms in the documents of the Montenegrin Senate, as these provide evidence not only of the formal written register of the public administration, but also of wide-spread written conventions in Montenegro during the 1860ies and 1870ies, this paper has placed a special emphasis on the form of the Present Tense. The analysis has confirmed certain dialectological modifications in inflections, as well as variability in the relation present – verb type. The situation indicated by the documents has been examined in relation to the Montenegrin speech forms and the literary texts of that period, as well as to the contemporary literary standard.

Key words: Present Tense, inflection, verb type, documents of the Montenegrin Senate, Montenegrin speech forms, Montenegrin writers of the 18th and 19th century, literary standard.

LEKSIČKO NASLJEĐE KAO POSLJEDICA JEZIČKOG KONTAKTA – KONTAKT ENGLESKOG I FRANCUSKOG JEZIKA

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Apstrakt: U ovom radu ističe se značaj koji je kontakt engleskog i francuskog imao u pogledu leksike engleskog jezika. U engleskom jeziku pozajmljenice zauzimaju čak do 70 procenata vokabulara, što čini mnogo veći dio u odnosu na riječi domaćeg porijekla. Najbrojnije među njima su upravo pozajmljenice iz francuskog. S obzirom da je pozajmljivanje uzrokovano interakcijom među jezicima, krenuli smo od proučavanja fenomena jezičkog kontakta uopšte. Radi preglednijeg i potpunijeg predstavljanja vladajućih stavova u vezi s kontaktom između engleskog i francuskog jezika, objasnili smo prvo uzroke koji su usloveli ovaj kontakt, tj. pozajmljivanje iz francuskog, zatim prirodu ili semantička polja riječi koje su iz francuskog ušle u engleski, a onda i njihovo prilagođavanje engleskom jeziku. Na ovaj način smo uspjeli da ukažemo na činjenicu da se jedna od najočitijih promjena u vokabularu engleskog jezika dogodila upravo usljed pozajmljivanja iz francuskog i da ilustrujemo bogato leksičko nasljeđe koje je nastalo kao posljedica istog.

Ključne riječi: jezički kontakt, kontakt engleskog i francuskog, pozajmljivanje, pozajmljenice iz francuskog, semantička polja francuskih pozajmljenica

1. Fenomen jezičkog kontakta

Različiti jezici i dijalekti istih jezika ne žive izolovani unutar granica teritorija na kojima se govore. Kao i ljudi koji ih govore, jezici i dijalekti su uvijek u nekoj vrsti interakcije. Ovaj fenomen interakcije između dva ili više jezika ili dijalekata se, najšire gledano, definiše kao lingvistički kontakt i jedan je od glavnih uzroka promjena u jeziku (Thomason, Kaufman 9).

Lingvistička interakcija se ostvaruje i usmenim i pismenim putem, u govornom kontaktu među različitim narodima, kao i preko pisanog jezika. Uzrokovana usmenim ili pismenim putem, tj. fizičkim kontaktom svojih govornika ili putem pisanog jezika, međujezička ili međudijalekatska interakcija za posljedicu ima proces leksičkog pozajmljivanja:

Veoma čest rezultat lingvističkog kontakta je pozajmljivanje iz domena vokabulara ili leksike, tj. usvajanje individualnih riječi ili čak većih grupa riječničkih jedinica iz drugog jezika ili dijalekta.¹⁹ (Hock 380).

¹⁹ "A very common result of linguistic contact is vocabulary or lexical borrowing, the adoption of individual words or even of large sets of vocabulary items from another language or dialect. "

Dva glavna uzroka zbog kojih jedan jezik ili dijalekat usvaja riječi iz drugog su, po Hoku (Hock 408-409), potreba za određenim riječima i međusobni odnos, odnosno prestiž jednog od jezika, tj. dijalekata u kontaktu.

Potreba se uglavnom definiše kao najčešći i najočigledniji uzrok zbog kojeg jedan jezik pozajmljuje riječi iz drugog. Govornici određenog jezika u različitim fazama razvoja istog imaju potrebu da izraze nove koncepte i imenuju nepoznate objekte iz drugih kultura i jezika za koje ne postoje nazivi u njihovom jeziku. Stalni izumi tehnologije, noviteti iz inostranih kultura, umjetnosti ili nauke, biljni i životinjski svijet iz dalekih podneblja itd. predstavljaju ne samo nove riječi, već i pojmove za neku drugu kulturu i jezik, zbog čega se zajedno sa stranim pojmom ili objektom pozajmljuje i riječ koja ga imenuje.

Prestiž različitih jezika u kontaktu uzima se kao drugi bitan faktor koji uzrokuje pozajmljivanje. Prestiž jednog jezika ili dijalekta zavisi od društvenog statusa i moći njegovih govornika, što će reći da viši ekonomski i obrazovni status naroda znači i prestižniji jezik, i obrnuto. U kontaktu jezika različitih prestiža, obično jezik nižeg prestiža, poznat kao *substratum*, pozajmljuje riječi iz jezika višeg prestiža, poznatog kao *superstratum*. Razlog za to jeste želja govornika manje prestižnog jezika za poznavanjem i upotrebom riječi koje izražavaju savremene, aktuelne tokove u kulturi onog drugog jezika. Upravo je kontakt francuskog i engleskog iz 11. vijeka primjer ovog tipa međujezičkog kontakta. Riječi se, iako rjeđe, mogu pozajmljivati i iz manje prestižnog jezika, tj. iz substratuma u superstratum, (kontakt između engleskog i jezika američkih Indijanaca), kao i iz jezika istog ili sličnog prestiža koji se u tom slučaju označavaju kao *adstrate* (primjer je kontakt skandinavskog i engleskog jezika u 9. vijeku).

Prestiž različitih jezika u kontaktu, osim što uzrokuje pozajmljivanje, utiče i na prirodu pozajmljenica, tj. funkcioniše i kao odlučujući faktor vrste vokabulara koji se pozajmljuje. Ukoliko se pozajmljivanje vrši među jezicima istog ili sličnog prestiža, opšti vokabular, po pravilu, prelazi iz jednog u drugi. Dok adstratalni odnos dijalekata ili jezika uslovljava pozajmljivanje osnovnog vokabulara, kontakt među jezicima različitih prestiža, s druge strane, uzrokuje pozajmljivanje specijalnog vokabulara. Ukoliko se pozajmljivanje vrši iz substratuma u superstratum, odnosno iz jezika nižeg prestiža u jezik višeg prestiža, onda će pozajmljenice reflektovati ona polja u kojima je jezik višeg prestiža dominirao. Ukoliko, pak, superstratum pozajmljuje riječi iz substratuma, onda pozajmljenice najčešće imaju derogativnu konotaciju (Hock 411).

2. Kontakt francuskog i engleskog jezika

Kao što je već bilo objašnjeno u dijelu o fenomenu jezičkog poglavlja uopšte, bliski kontakt među narodima koji govore različitim jezicima uzima se kao uzrok kontakta među njihovim jezicima.

Jezički kontakt francuskog i engleskog nastao je kao posljedica bliskog kontakta francuskog i engleskog naroda počev od normanskog osvajanja Engleske 1066. godine. Normani su zauzeli najvažnije pozicije na vlasti i u crkvi, dobili ogromne posjede zemlje na upravljanje i potčinili tako lokalno stanovništvo koje je bilo svedeno na nižu klasu kmetova, seljaka i sluga. Na ovaj način je došlo do potpunog iščezavanja anglosaksonske aristokratije i stvaranja novog, normanskog plemstva u Engleskoj. Novi društveni poredak nije podrazumijevao samo iščezavanje više klase Anglosaksonaca, već i smjenu njihovog jezika u određenim domenima društvenog života. Normanski francuski²⁰ je vrlo brzo zamijenio engleski na dvoru, u parlamentu, u važnoj državnoj i lokalnoj administraciji i tako postao službeni jezik zemlje.

Lingvistička interakcija ova dva jezika, koja je za posljedicu imala proces leksičkog pozajmljivanja iz francuskog, uglavnom se odvijala se usmenim putem. Glavni razlog za to je bila bilingvalnost, odnosno međusobni brakovi engleskog i normanskog stanovništva, kao i njihovi zajednički poslovi, čime se nameće činjenica da je u svakodnevnom govoru moralo doći do pozajmljivanja velikog broja francuskih riječi i izraza. S druge strane, francuski je u odnosu na engleski osim u govornom, dominirao i u pisanom jeziku. Pored latinskog, koji je još uvijek bio u širokoj upotrebi, tekstovi i dokumenta u crkvi i u najvažnijim državnim institucijama bili su i na francuskom jeziku, a isto važi i za privatnu i poslovnu prepisku (Baugh 182-186). Iako malobrojni, tekstovi na engleskom iz ovog perioda su, otuda, morali nastajati pod velikim uticajem francuskih i latinskih, što je otvaralo i mogućnost za pozajmljivanje riječi i pismenim putem.

Bilo da se odvijalo usmenim ili pismenim putem, pozajmljivanje iz francuskog je u istoriji kontaktne lingvistike engleskog jezika uzrokovalo do tada najveće promjene na planu vokabulara engleskog jezika s obzirom da je u tom periodu „od 1100. do 1500., u engleski jezik ušlo preko deset hiljada francuskih riječi, od čega je 75 posto i dalje u upotrebi“²¹ (Claiborne 104-105).

2.1 Leksičko pozajmljivanje iz francuskog; uzroci pozajmljivanja iz francuskog

Neuporedivo veća ekonomska, društvena i obrazovna moć Normana činila je i njihov jezik prestižnijim u odnosu na engleski. Upravo ova razlika u prestižu francuskog i engleskog bila je jedan od glavnih uzroka intenzivnog leksičkog pozajmljivanja iz francuskog. Kao što obično biva da u kontaktu jezika različitog prestiža jezik nižeg pozajmljuje riječi iz jezika višeg prestiža, to je bio slučaj i prili-

²⁰ Normanski francuski je bio dijalekat takozvanog *lang d'oïl*, starofrancuskog jezika koji je u sjevernom i centralnom dijelu Francuske nastao od vulgarnog latinskog. Normanski francuski je bio službeni jezik Engleske tokom anglo-normanskog perioda, odnosno perioda vladavine Normana u Engleskoj, zbog čega ga često u literaturi zamjenjuje i termin anglo-normanski jezik.

²¹ „Altogether, between 1100 and 1500 A. D. , more than ten thousand French words passed into the English vocabulary, of which 75 percent are still in use.“

kom kontakta engleskog i francuskog. Opčinjeni francuskom kulturom, titulama i lijepim manirima, govornici engleskog, a naročito nekadašnji imućni slojevi engleskog društva, sklapali su brakove s Normanima i usvajali njihov jezik i običaje. Semantička polja kojima pripadaju pozajmljenice iz ovog perioda upravo odražavaju prestižne sfere društvenog i kulturnog života koje su bile pod najvećim francuskim uticajem, kao što su umjetnost, religija, filozofija, obrazovanje, moda, kulinarstvo, pravo, administracija itd., što će kroz primjere biti predstavljeno u produžetku.

Osim prestiža, bitnu ulogu u procesu pozajmljivanja iz francuskog imala je i potreba za izražavanjem pojmova nepoznatih engleskom, ali i normanskom narodu, kako je unutar normanskog i engleskog nižeg plemstva bilingvalnost bila široko zastupljena.

Značaj prestiža i potrebe prilikom pozajmljivanja iz francuskog ilustriramo najbolje kroz dvije različite faze tokom kojih je dolazilo do priliva francuskih riječi. Ranija faza obilježava period ulaska riječi do otprilike 1250. godine, dok se kasnija faza odnosi na vrijeme pozajmljivanja od 1250. godine (Baugh 201).

Raniju fazu pozajmljivanja iz francuskog karakteriše mali broj usvojenih riječi, njih otprilike 900. Do pozajmljivanja u ovom periodu dolazilo je prvenstveno usljed potrebe za izražavanjem pojmova s kojima se, kroz francusko plemstvo, niža klasa engleskog stanovništva prvi put susrela. U pozajmljenice iz ovog perioda spadaju titule čije je nazive engleski narod morao usvojiti kako je uglavnom radio za normansko plemstvo: *baron* 'baron'; *dame* 'gospođa'; *messenger* 'vjesnik'; *servant* 'sluga' i sl. (Baugh 201). U prihvatanju naprednih hrišćanskih doktrina i savremenih obrazovnih tokova od Normana, govornici engleskog jezika su takođe pozajmljivali crkveni i književni vokabular u ovom periodu. 900 usvojenih riječi iz ove faze pozajmljivanja bile su, vjerovatno, ne samo najčešće, već i najpotrebnije riječi za upoznavanje s francuskom kulturom i sporazumijevanje s pripadnicima moćnijeg sloja stanovništva.

Druga faza pozajmljivanja iz francuskog počev od 1250. godine zaslužna je za gotovo cjelokupni priliv od 10 000 pozajmljenica u srednjoengleskom periodu. Od 1250. pa do 1400. godine situacija se usljed gubitka Normandije 1204. godine i na lingvističkom planu mijenjala u korist engleskog. Sve više se, naime, engleskim služilo i niže englesko plemstvo koje je ranije radi boljeg kotiranja u društvu govorilo francuskim. Isti slučaj je bio i s Normanima, posebno s onima koji su sklapali brakove s engleskim stanovništvom. Znatno smanjeno normansko plemstvo koje je ostalo u Engleskoj nakon gubitka Normandije bilo je prinuđeno da u sporazumijevanju s mnogo brojnijim engleskim narodom koristi engleski jezik. U pokušaju saopštavanja govorne poruke na engleskom jeziku govornici francuskog su, ali i govornici engleskog, često posezali za korišćenjem francuskih riječi, bilo usljed neznanja engleskog ili nepostojanja adekvatne engleske riječi za neki pojam iz francuskog. Upravo u tim situacijama upotrebe oba

jezika dolazilo je do veoma intenzivnog pozajmljivanja francuskih riječi. Ono što je pogodovalo da pozajmljivanje u ovakvim situacijama bude još intenzivnije jeste sami vremenski period u kome se ono odigravalo. Naime, iako kasnija faza pozajmljivanja pripada periodu slabljenja dominacije francuskog u Engleskoj, ona se, međutim, poklapa sa periodom ogromne popularnosti francuskog jezika širom Evrope, tzv. „galomanijom“ (Berndt 29). Francuski je u tom periodu u Evropi bio mjerilo obrazovanja i višeg kotiranja u društvu, pa je i pored sve većeg korišćenja engleskog jezika tokom ovog perioda u Engleskoj došlo do ogromnog priliva francuskih riječi. Pomenuti prestiž francuskog jezika ne samo u Engleskoj, već i šire olakšavao je usvajanje francuskih riječi u ponovo uspostavljenom sporazumijevanju na engleskom jeziku.

2.2 Priroda francuskih pozajmljenica

Za vrijeme pozajmljivanja iz francuskog srednjoengleski je usvojio, kao što smo pomenuli, čak više od 10 000 francuskih riječi. Kako je francuski uživao veći prestiž od engleskog, ova brojka pozajmljenica zauzela je mjesto u specijalnom, terminološkom fondu engleskog jezika, imenujući sve one sfere društvenog i kulturnog života u kojima su govornici francuskog jezika dominirali.

S obzirom da su novi vladari Engleske bili Francuzi, to se među francuskim pozajmljenicama prepoznaju razne riječi koje opisuju vladavinu: *administration* „administracija“; *ambassador* „ambasador“; *empire* „imperija, carstvo“; *government* „vlada; uprava“; *mayor* „gradonačelnik“; *parliament* „parlament“; *reign* „vlast, vladavina“; *ruler* „vladar“; *sovereign* „suveren, vrhovni“; *treasury* „državna blagajna“ (Berndt 58).

Pravni sistem je po osvajanju, razumije se, ležao u rukama Normana, zbog čega veliki broj francuskih pozajmljenica pripada semantičkom polju pravne terminologije: *accuse* „optužiti“; *appeal* „obratiti se/ podnijeti žalbu sudu; tužiti, suditi (za zločin)“; *crime* „zločin“; *fraud* „prevara; pronevjera“; *judgement* „presuda“; *justice* „pravda; pravednost; pravosuđe; sudija“; *prison* „zatvor“; *statute* „statut“ (Berndt 58).

Osim pravnog, Normani su uspostavili novi vojni sistem pa su pozajmljene i riječi iz semantičkog polja vojne terminologije: *archer* „strijelac“; *armour* „oružje“; *battle* „bitka“; *captain* „kapetan“; *garrison* „garnizon“; *navy* „mornarica“; *peace* „mir“; *soldier* „vojnika“; *war* „rat“ (Berndt 59).

Nazivi geografskih područja i ostali vokabular relevantan za opis osvojene zemlje takođe vodi porijeklo iz francuskog jezika: *border* „granica“; *coast* „obala“; *country* „zemlja; domovina; oblast; predio; unutrašnjost“; *lake* „jezero“; *mountain* „planina“; *river* „rijeka“; *valley* „dolina“; *village* „selo“ (Berndt 57).

Kako je francuski bio i zvanični jezik crkve, izvjesni broj pozajmljenica spada u polje crkvene terminologije: *baptize* „krstiti“; *chapel* „kapela“; *clergy*

„sveštenstvo“; *faith* „vjera“; *friar* „monah“; *pray* „moliti se“; *preacher* „propovjednik“; *saint* „svetac“; *sermon* „besjeda“ (Berndt 59).

U vezi sa crkvenom terminologijom, pozajmljene su riječi koje opisuju hrišćansku doktrinu i etiku: *contemplation* „kontemplacija, misaono poniranje“; *damnation* „prokletstvo“; *devotion* „posvećenost, predanost; pobožnost“; *innocence* „nevinost, čistota“; *resurrection* „vaskrsnuće“; *salvation* „spasenje“ (Berndt 59).

Normansko osvajanje nije samo promijenilo dotadašnju društvenu hijerarhiju, već i riječi kojima se ista opisivala: *baron* „baron“; *baroness* „baronica“; *the bourgeoisie* „buržoazija, srednja klasa“; *dame* „gospa, gospođa; baronica; dama“; *duchess* „vojvotkinja“; *duke* „vojvoda“; *emperor* „imperator, car“; *empress* „imperatorka, carica“; *the gentry* „niže plemstvo; stalež obrazovanih i imućnih bez plemićke titule“; *the nobility* „plemstvo, plemićki stalež“; *peasants* „zemljoradnici, seljaci“; *prince* „princ“ (Berndt 58).

Francuski je bio jezik nauke, filozofije, književnosti i umjetnosti pa su francuskog porijekla i sljedeće engleske riječi: *art* „umjetnost“; *author* „autor“; *ballad* „balada“; *chronicle* „hronika, ljetopis“; *comedy* „komedija“; *philosophy* „filozofija“; *science* „nauka“; *tragedy* „tragedija“ (Berndt 60).

Nazivi raznih djelatnosti i poslovnih razmjena se takođe duguju francuskom iz ovog perioda: *barber* „berberin“; *butcher* „mesar“; *carpenter* „stolar“; *money* „novac“; *merchandise* „trgovina“; *painter* „slikar“; *price* „cijena“; *surgeon* „hirurg“ (Berndt 60).

Nova moda i stil života za posljedicu su imali pozajmljivanje francuskih naziva odjeće, ukrasa, kuhinje, namještaja: *blanket* „čebe, prekrivač“; *brooch* „broš“; *button* „dugme“; *carpet* „tepih“; *cloak* „ogrtač, plašt“; *coat* „kaput“; *cushion* „jastuk“; *fashion* „moda“; *garment* „odjeća, haljina, ruho“; *gown* „odora, zvanična odjeća“; *jewel* „nakit, dragi kamen“; *mirror* „ogledalo“; *ornament* „ukras, nakit“; *scissors* „makaze“ (Berndt 60).

Zahvaljujući dominaciji francuske kulinarske kulture značajno mjesto među pozajmljenicama iz ovog jezika zauzeli su i nazivi hrane i jela: *appetite* „apetit“; *bacon* „slanina“; *beef* „govedina“; *biscuit* „biskvit“; *boil* „kuvati“; *cabbage* „kupus“; *cucumber* „krastavac“; *dinner* „večera ili ručak, glavni objed“; *fry* „pržiti“; *juice* „sok“; *mutton* „ovčetine“; *onion* „crni luk“; *pork* „svinjetina“; *roast* „peći, pržiti“; *salad* „salata“; *sauce* „sos“; *sausage* „kobasica“; *sugar* „šećer“; *vinegar* „sirće“ (Berndt 60).

Među pozajmljenicama iz francuskog važno mjesto pripada i riječima kojima se izražavaju duševna, tj. emotivna stanja: *courage* „hrabrost, odvažnost“; *delight* „uživanje, radost“; *despair* „očaj, beznadežnost“; *disdain* „prezir; oholost“; *envy* „zavist, zloba, ljubomora“; *grief* „tuga“; *joy* „radost, veselje“; *malice* „zloba, pakost“; *passion* „strast“ (Berndt 59).

Osim pomenutih, postoji veliki broj drugih pozajmljenica iz francuskog jezika koje je teško klasifikovati u određeno semantičko polje: *age* „doba, životni

vijek; starost“; *arrive* „stići“; *assist* „pomoći“; *danger* „opasnost“; *difference* „razlika“; *different* „različit“; *difficult* „težak“; *discover* „pronaći“; *finish* „završiti“; *poor* „siromašan“; *question* „pitanje“; *refuse* „odbiti“ (Berndt 61).

2.3 Leksička nativizacija francuskih pozajmljenica

Jednom pozajmljena lingvistička jedinica prolazi kroz postupak nativizacije. Nativizacija je proces prilagođavanja pozajmljenice strukturi jezika koji je pozajmljuje (Hock 390). Pozajmljeni vokabular prolazi kroz proces leksičke nativizacije na dva različita načina, putem adaptacije, odnosno prostog usvajanja stranih riječi, ili putem adaptacije, odnosno prilagođavanja stranih riječi jeziku koji ih pozajmljuje. Adaptacija ili prilagođavanje se vrši na dva načina, promjenom značenja postojeće nativne riječi ili putem prevođenja stranih izraza kombinacijom nativnih ekvivalenata. U oba slučaja, dakle, ne dolazi do usvajanja stranih riječi, već do promjene u značenju ili formi nativnih riječi po uzoru na strane.

Prilikom kontakta sa francuskim jezikom, engleski je rijetko prevodio francuske riječi i izraze nativnim ekvivalentima u cilju njihovog boljeg prilagođavanja. Isto važi i za drugi način adaptacije, što će reći da nije česta bila ni tendencija promjene značenja engleskih riječi kako bi izrazile koncept pozajmljen iz francuskog. U kontaktu sa francuskim, engleski je, kao što smo mogli da vidimo kroz gore navedene primjere, prosto usvajao riječi iz tog jezika prilagođavajući ih svojoj strukturi jedino u glasovnom smislu. Da je ovo zaista slučaj, govori podatak da vokabular engleskog jezika čini 65-75 procenata riječi stranog porijekla, od čega većinu čine pozajmljenice romanskog, a od toga, opet, najveći broj pozajmljenice francuskog porijekla (Hock 421). Razlog zbog kojeg su se francuske riječi u engleskom češće prosto usvajale nego adaptirale valja tražiti u odnosu prestiža i lingvističkog nacionalizma (Hock 420) koji predstavlja napor očuvanja jezika od stranog uticaja.

Lingvistički nacionalizam u svakoj jezičkoj zajednici teži da vokabular pozajmljen iz stranog jezika bude prilagođen strukturi jezika te zajednice. S druge strane, prestiž jezika primaoca će, ukoliko je slabiji od prestiža jezika davaoca, djelovati suprotno i prikloniti se usvajanju stranih riječi u istom obliku u kom one postoje u jeziku davaocu. Lingvistički nacionalizam engleskog jezika u kontaktu sa francuskim jeste pokazao težnju da prilagodi usvajanje iz francuskog svojoj strukturi, što se da primijetiti u primjerima kalkova *chamber maid* „sobarica“ (nastalo od francuskog *femme de chambre*) (Hock 417), kao i *it goes without saying* „podrazumijeva se“ (od francuskog izraza *il va sans dire*) (Hock 399). Međutim, i pored navedenih kalkova, mnogo veće mjesto u engleskom vokabularu zauzimaju francuske riječi usvojene u svom originalnom obliku. Uzrok tome leži u činjenici da je prestiž francuskog bio neuporedivo veći od prestiža engleskog jezika. Kao što Hock objašnjava, adaptacija, odnosno prosto usvajanje, dešava se „kada je uticaj stranog jezika i njegovog prestiža toliko velik da prevazilazi

razvijenost lingvističkog nacionalizma i, samim tim, uobičajenu tendenciju za adaptacijom²² (Hock 420). Upravo ovo je, dakle, bio slučaj prilikom kontakta engleskog i francuskog jezika, kako je prestiž francuskog bio neuporedivo viši u odnosu na prestiž engleskog ili bilo kog drugog jezika s kojim je engleski stupao u kontakt.

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LEXICAL HERITAGE AS A RESULT OF LANGUAGE CONTACT – THE CONTACT OF ENGLISH AND FRENCH

This paper emphasizes the importance of the contact of French and English in terms of English lexis. The English language is comprised of up to 70 percent of loanwords, which makes up a much greater percentage than native words. The most numerous among them are loanwords from French. As the

²² "Adoptions seem to require quite unusual circumstances, where the impact of a foreign language and its prestige is of extraordinary magnitude and thus manages to override the normal tendency toward nativization."

process of borrowing is caused by the interaction between languages, the phenomenon of language contact was the starting point of the study. In order to provide a more systematic explanation of borrowing from French, we first explained the causes which brought about this contact, ie. borrowing from French, then the nature of French loanwords or semantic fields of words that English borrowed from French, and, in the end, their integration into English. In this way we were able to point out the fact that one of the most obvious changes in the lexicon of English happened specifically due to the contact with French and to illustrate the rich lexical heritage that resulted from it.

Key Words: language contact, contact of English and French, borrowing, French loanwords, semantic fields of French borrowings.

CANCER METAPHOR REVISITED: CONCEPTUALIZATION OF CANCER AND CANCER-RELATED EMOTIONS IN PERSONAL CANCER PATIENT STORIES

UDK: 81'373.6:616-006

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Abstract: The purpose of this paper is to examine metaphors used by cancer patients that either represent their views of the cancer itself or the emotions evoked by this experience. Metaphors are an integral part of our everyday life as well as the way we interpret both ourselves and the world that surrounds us. The way we understand an illness, whether as an assailant or an obstacle, can set the treatment. A collection of personal stories of cancer English speaking patients will be surveyed. We shall examine whether metaphors used in this discourse are of formative or informative nature in regards to their social and personal function. In discourse metaphors are used to portray certain aspects of reality. Thus, the choice of the metaphor will influence our understanding of the concept. Since cancer is a very serious illness that can lead to a tragic end, it is inevitable that the patients will become confused and stressed. What can help during this process is clarification of their state and a way to express themselves. Metaphors not only come in handy, but are also unavoidable in these situations. If we are able to understand how we perceive cancer and what emotions it stirs in us we might be able to better understand it and offer a fuller and more humane path of recovery.

Key Words: conceptual metaphors, cancer, emotions, discourse, medicine.

Introduction

Illness is a physical and/or mental state of being that changes all that was there before its occurrence. It exists on two planes, one being individual and the other scientific/medical. Individually, people experience it through a range of emotions such as pain, fear, shock, isolation. It is not as tangible as the real world. Illness becomes a world of its own. Medically, it has been researched from many standpoints. Even though there is still much to learn about various diseases, medicine progresses in the right direction step by step. It has demystified many of the illnesses such as tuberculosis, smallpox etc. However, for a patient illness is not the same as disease. Illness is understood through lived experiences, while disease is perceived medically, through a scientific lens. In this way disease becomes disconnected, an entity outside the real life situations. The language surrounding disease is ample in facts; however, it does not make it closer or more understandable for a layman patient who is not acquainted with the world of medicine, technology and treatment.

Metaphors are not factual, yet they manage in making the world more tangible. The feelings surrounding illness and disease are abstract and subjective and metaphors lend a helping hand in our attempts to make them more understandable, clear and to make them more concrete and easier to grasp. This paper will try to examine how metaphors are used not only by the medical professionals but also how patients experience and perceive cancer as one of the deadliest diseases today. We shall see in what way metaphors shape this experience and we will also try to examine their functions in this discourse, possible pitfalls of their use, as well as possible changes that would eventually benefit the patients.

Metaphors in Cancer Discourse

Physicians use metaphors in order to approach their patients in a less intimidating way and convey the necessary information about their condition. Their use of metaphor makes the whole process less time consuming and thus more focused on the treatment. By using metaphors they explain complicated biological and medical phenomena in common language which helps the patients comprehend the situation. For patients metaphors serve as a means of communication about their condition and feelings and a way to grasp and experience their situation. Metaphors, thus, have a role of the common ground in communication between the patients and the medical professionals.

According to Lakof and Johnson "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (5). That is usually some abstract notion that we cannot fully express, so via concrete imagery metaphors give a body to our feelings, thoughts and ideas. Metaphors can be conventional or novel (*Ibid.*, 53-55), formative or informative. The former ones permeate and exist in a language for a longer period of time. In time they lose their metaphoricity and enter our conceptual system, our culture, attitudes, ideologies and our outlook on life in general. According to Semino (31) the representational character of metaphors can be linked to Halliday's "ideational" function of language that deals with understanding and construction of reality. Metaphors shed light on certain aspects of reality while leaving other aspects in dark. If we take for example, ARGUMENT IS WAR (Lakoff and Johnson, 4) we can see that an argument is perceived as an aggressive act in which there must be a winner and a loser. The other possible scenario of an argument, that being a constructive one, or one that reaches compromise is excluded in this metaphor. So once we accept this metaphor, internalize it, we will be more prone to "winning" or "loosing" an argument, than to compromising or reaching an agreement. Similarly we have certain conceptual metaphors that dominate the discourse of cancer.

One of the most dominant metaphors used in cancer discourse is that of WAR. In *Metaphor and Illness* Susan Sontag (Semino 176) showed how cancer is talked about in terms of warfare scenarios. It is opulent in terms such as “aggressive” cancer, “bombardment” of the patient’s body. Sontag believes that such imagery contributes to widening of the gap between the patient and the disease. It emphasizes the feeling of fear, danger, and isolation and offers only two possible solutions “winning the war” (life) and “losing the war” (death). Her proposition was to eliminate the usage of metaphors altogether in this discourse. However, many scholars and practitioners of medicine disagree with this approach. They believe that metaphors offer many benefits to patients. Some doctors (as will be seen in the examples) believe that patients not only gain from metaphors, but should be respected in the choice of it. When patients wish to talk about their illness as a “battle” in which they will “fight” and “beat” it or they perceive themselves as a “garden full of weeds”, they should not be discouraged in doing so. It is a way for them to come to terms with their condition and to find their own way in dealing with it. However, some doctors mention that WAR metaphors can be confusing and even scary when it comes to children patients.

1.1. *Pediatric Oncologist*: I remember a funny story when we were talking about this in our clinic. This is the danger of using words in very young children who are very concrete. There was a 6-year-old child that was having a procedure in our clinic and the mother really liked to talk about “*keeping on fighting*,” you’ve got to “*keep fighting*,” you’re going to ‘*beat the cancer*.’ The child literally would kick and hit the nurses and doctors when they were trying to do a procedure. She actually thought she was doing what her mom wanted her to do, in a very concrete way. The nurse finally recognized that that was what was happening and explained that the mother actually meant something different. (Penson et al. 711)

The example above fortunately did not have a more serious outcome except a couple of bruised nurses, but it does illustrate a possible imagined scenario in the mind of the patients “battling” the “foe”/cancer. Imagine using the WAR metaphor with adolescents and the effects it could have on them. This is why some doctors reach out for a different metaphor, CANCER IS A JOB/WORK, when dealing with children:

1.2. *Pediatric Oncologist*: I think we tend to use language like “*work*.” This is going to be “*work*,” and it’s going to be *hard work*, to recognize the role that the child has and everything they are doing. That is somehow less frightening than fighting and battle. (*Ibid.*, 710.)

It is interesting, however, that through my research I didn't find many 1st person stories that utilize the WAR metaphor. The only examples would be those of "fight" and "beat". What I have discovered is that this metaphor is mostly used by those close to the sufferer, such as parents, siblings and friends or ultimately their caregivers/doctors.

1.3. *Pediatric Intensivist*: The observation that most embodies the military metaphor for me is that I frequently hear parents on the neonatal intensive care unit refer to a 2-pound premature newborn as a "fighter," that they are "such a fighter." It gives a lot of comfort to the parents. (*Ibid.*, 711)

I have found that parents of small children commonly use this metaphor in favour of others. Since their children are small and unable to fend for themselves, and their parents are unable to physically help them, it alleviates the stress and pain of this experience if they empower them in the image of a "soldier/trooper/fighter". Another example is the recollection of little Robert's mother in 1.4. Not only is Robert an implied soldier, he is a survivor as well, one who's been battling cancer for 12 years and keeps on fighting. It is clear that this metaphor helped and is helping the parents of cancer patients deal with the situation since it gives the conceptual physical strength that in real world their children lack.

1.4. After 12 years of *survivorship*, he was diagnosed with stage III colon cancer last summer – rare in children.²³

Another interesting occurrence is how the WAR metaphor can stretch into a whole scenario:

1.5. During the *early stages* of the disease, the *treatment plan* was one of *surveillance*. Eventually Ms. Hein's Mayo Clinic *team* recommended that she participate in a novel drug therapy trial. Fortunately, her myeloma improved [...] she started the first multiple myeloma support group in her home country of Austria. The support group members helped each other *to live with and conquer* their disease by sharing their experiences and feelings.²⁴

²³ Robert Stephen Gilmore, One Child Is Too Many, Collon Cancer Alliance, Personal Stories. <http://www.ccalliance.org/stories/robert.html>

²⁴ Sharing Mayo Clinic, Make Good Things Come From Bad, Posted by Mayo Clinic, Jul 24, 2013 <http://sharing.mayoclinic.org/discussion/make-good-things-come-from-bad-2f32d6/>

In 1.5. we can see the early stages of war against cancer that included attack plan and surveillance with the aim of the team finally conquering its troops. Later on we shall see that the CANCER IS JOURNEY metaphor can also have an entire scenario behind it due to its broad cross domain mapping. This kind of conceptualization of cancer as an assailant, doctors as commanders, drugs as weapons and the patient as a defender or ultimately as the battle field has appeal for some patients as in 1.6., but not for all. Reisfield (4025) is of the opinion that the WAR metaphor is “inherently masculine, power-based, paternalistic, and violent,” which would probably make it less appealing for some. He also mentions a patient who experienced both Vietnam and cancer and who particularly disliked this metaphor. On the other hand, another patient he mentioned was a World War II historian and an author who in a letter to his friend opulently used the WAR metaphor and created a whole narrative that was close and familiar to him. Like the historian and parents of young children, some patients find strength in this particular conceptualization:

1.6. I was *cancer-free* again. I'd had this cancer in 2012 – which means I did the *Ironman* with it – but my body had *kept it at bay*.²⁵

This example is particularly interesting because besides using the typical war imagery (“kept it at bay” and “cancer-free” – war-free) it also has a popular culture reference. Namely, Ironman™²⁶ is a man of exceptional intelligence who created an advanced armor and became a super soldier who fights evil/villains (cancer). This particular metaphor empowers this patient to the extent that he believes he is responsible for the cancer not coming back. We can see how powerful the WAR metaphor can be.

During the course of the 20th and 21st century cancer became less of an acute illness and more of a chronic one. It is now a disease that one can live with for a very long time. Life continues and cancer lingers on. Thus, the metaphor LIFE IS A JOURNEY can fit right in the equation. As previously stated, JOURNEY metaphor works well on many levels due to its broad cross mapping possibilities. We can see how doctors become “guides,” remissions become “weekends/holidays,” and rapid growth of cancer is described as “speeding.” However, this metaphor offers more to the patient than the WAR one. Firstly, there are no “winners” and “losers.” There is no need for a final destination, for once you reach one goal you can continue to another one. Secondly, the physicians are “guides” or helping hands not “commanders,” which means the

²⁵ Jonathan Acott, I haven't just survived cancer three times – I have thrived, The Guardian, 4 February 2014. <http://www.theguardian.com/society/2014/feb/04/cancer-survivor-thrived-exercise>

²⁶ Iron Man, Characters, Marvel, http://marvel.com/characters/29/iron_man©

patients are those who chose the path. This gives patients more control over their feelings and allows them to take “vacations” and rest, explore other options and etc. The JOURNEY metaphor uses different imagery and patients use those that are closest to them.

1.7. I *stopped* in September, 2004. Dr. Gertz and Dr. Fleagle both felt that I needed a *chemo vacation*. I was beginning to need a *blood transfusion* with each chemo treatment.²⁷

In 1.7. the chemotherapy is a long arduous journey and the patient needed a vacation, but she also needs “gas” and gets transfusions, thus we can see that the patient is conceptualized as a vehicle. We have a new metaphor occurring here, PATIENT IS A VEHICLE and CANCER IS A JOURNEY. We shall later on see that this metaphor of VEHICLE goes hand in hand with the metaphor PATIENT/BODY IS A MACHINE.

In the following examples 1.8. and 1.9. we can see another journey related image. This time it is the image of a highway or possibly an airport. We have the signs/signals that show us the entrance/exit and we even have the transit. This image is particularly powerful because it allows us to imagine the beginning, ride and finally end of the road that we can disembark to a different path.

1.8. “There’s something weird going on,” explained the surgeon in Las Vegas, Nevada. For retired hotel executive Charles Livingston, these words *signaled the start of a long journey*, which began following an emergency appendectomy.²⁸

According to Reisfield (4026) “the freeway image is typically one of getting to some future state rather than living in the present. The alternate byways imposed by serious illness may involve suffering and uncertainty, but these may be tempered by the discovery of new sources of meaning.”

1.9. I'd been told to watch out for any unusual lumps and bumps, so I went straight back to the hospital. They removed it the next day and

²⁷ Sharing Mayo Clinic, Three Strikes ... But Not Out, Dec 2, 2011. Posted by Makala Johnson
<http://sharing.mayoclinic.org/discussion/three-strikes-but-not-out/>

²⁸ ²⁸ Sharing Mayo Clinic, Fiction Becomes Reality: Surviving Metastatic Appendiceal Cancer, Posted by Susana Shephard, Jun 25, 2014.
<http://sharing.mayoclinic.org/discussion/fiction-becomes-reality-surviving-metastatic-appendiceal-cancer/>

doctors explained it was an '*in transit recurrence*,' which means it was part of the original tumour that had been removed.²⁹

The following example 1.10. is interesting because it leans directly on the metaphor LIFE IS A JOURNEY. We can see that the cancer experience is perceived as a patch on the road, an enclosed one. One might presume that it is a tunnel on the highway. Regardless of it being enclosed or not, it is just a section of the road of life. It has its entrance and its exit. The exit is the goal for this patient. The metaphor CANCER IS A TUNNEL/DETOUR/LIMITED JOURNEY has a very healing power for this patient. She can see the "light at the end of the tunnel," she just has to keep on going.

1.10. Well, that person has gone through it and I am going to go through it. They have *come out the other end*. I can do that. There is hope *there* [...] When I was *going through* it, I wanted to speak to someone who had the same cancer, in the same *site* as I had. The same grade three, *gone through* the lymph nodes and who – five years *down the track* – was still alive. Once I did speak to that lady, my life changed. I thought, "I can do it. I can be *there* too," and I am.³⁰

The WAR and JOURNEY metaphors are the most dominant in the cancer discourse. Through examples we could see how differently they shape the idea of the cancer experience and what options they offer to the patients and physicians alike. However, cancer discourse is not limited to these two metaphors.

Sometimes you will hear people talking about cancer as "aggressive" or even "brutal." People tend to conceptualize cancer as a person with negative traits. We can see this personification in 1.11. The patient refers to his condition as an unwanted tenant. Another common occurrence is the conceptualization of the body as a container, in this situation a house/apartment. We end up with a conceptualization somewhat like this: BODY IS A CONTAINER/HOUSE and CANCER IS AN (unwanted) INHABITANT. This conceptualization is consoling for this patient because it gives him control over his condition, for he can always "throw out the tenant."

1.11. Cancer is *an unwanted tenant in my body*, but I am doing all I can to stay positive and protect myself with healthy living, exercise and the

²⁹ Teenage Cancer Trust, Phoebe Drinkwater, <https://www.teenagecancertrust.org/get-clued-up/young-peoples-stories/phoebe-drinkwater/>.

³⁰ Better health Channel, Breast cancer - Barbara's story, http://www.betterhealth.vic.gov.au/bhcv2/bhcarticles.nsf/pspages/ps_breast_cancer?open

right diet, which will, hopefully, help to ensure that I will be able to *throw it out again*, if necessary.³¹

Metaphors for cancer are diverse and serve different purposes for different patients. However, cancer patients have a lot to deal with, various emotions, treatments, outcomes, and stories. In the process they reach out for different metaphors to make this experience easier, more familiar and less stressful.

Cancer-related Emotions Metaphors

Koevecses (2008: 382-385) argues that the “master” metaphor behind the emotion metaphors is EMOTION IS FORCE. Force can either hinder us from doing something, or move us in some direction or ultimately stop us. He draws this metaphor from causes or the CAUSE IS A FORCE metaphor. That would make cause and emotion analogous. However, since emotions are innately a part of our bodies, a byproduct of our physiological and psychological architecture, he regards emotion metaphors as being metonymically motivated. He explains that emotions have two main points,

the first taking place between the cause of emotion and the rational self, resulting in the emergence of emotion, and the second between the self that has the emotion but who is still in control over it and the force of the emotion, resulting in the self losing control and producing an emotional response. (*Ibid.*, 385)

In this paper we would then have the following conceptualization: CANCER IS FORCE. It is this force that ultimately produces different emotions in patients and we will examine what those emotions are and how they can be conceptualized in a narrower and a more concrete manner and we will try to see in what way they interact with the EMOTION IS FORCE metaphor.

Let us first start with those metaphors that can undoubtedly fit into this idea. In the example 2. 1. we have the conceptual metaphor EMOTION IS AN OBSTACLE (wall).

³¹ Jonathan Acott, I haven't just survived cancer three times – I have thrived, *The Guardian*, 4 February 2014. <http://www.theguardian.com/society/2014/feb/04/cancer-survivor-thrived-exercise>

2.1. So this *big wall went up* and I thought, 'Oh, I wasn't expecting this', and all I talked about was how I could get out of the car park and where I could get some change – I didn't want to know about the cancer.³²

It is clear that the revelation of having cancer was something this patient did not want to think or talk about. It was a FORCE that interfered with her everyday life. It was such a revelation that it literally stopped her in her tracks. In this case the FORCE was a physical entity.

In example 2.2. the entity is not that concrete. Semino (157-190) discusses emotions through the experiences of depression sufferers. She argues that because depression is not something visible as a broken limb the sufferers try to concretize it through metaphors. In our example emotions connected to the diagnosis are conceptualized as AN ENTITY ON TOP. This is consistent with EMOTION IS FORCE, since this entity pressurizes the patient in an almost physical way.

2.2. The treatment had all kinds of side effects but throughout it I was determined not to let the treatment and diagnosis *get on top of me*.³³

The previous example is also in consistence with the orientational metaphors – GOOD IS UP/BAD IS DOWN (Lakoff and Johnson, 15-19). With the force of the emotion being on top, the patient would feel bad or DOWN. We can see that the patient recognizes this and refuses to yield.

In the following example 2.3. the patient is not only “floored” but also “reeling.”

2.3. I was never notified that I had dense breast tissue and that breast density could not only mask cancers, but was an independent risk factor for breast cancer. I was *floored and reeling* beyond belief with this new diagnosis.³⁴

Both fit into the EMOTION IS FORCE concept. The former one is again the BAD IS DOWN metaphor. The latter one is interesting from the FORCE aspect. So far, we had two examples that either stopped us in our routine or pressurized us. This FORCE/EMOTION sets us in circular motion. I see the motivation for this metaphor in our physical trait of having to be in balance,

³² Better health Channel, Breast cancer – Barbara's story, http://www.betterhealth.vic.gov.au/bhcv2/bhcarticles.nsf/pspages/ps_breast_cancer?open.

³³ Teenage Cancer Trust, Stephen Sutton, <https://www.teenagecancertrust.org/get-clued-up/young-peoples-stories/stephen-sutton/>.

³⁴ Are you Dense, Cindy's Story, http://www.areyoudense.org/worxcms_published/stories_page201.shtml.

which is governed by the fluid in our inner ear, which once disturbed causes motion sickness. So, this emotion is embodied and experiential and could be conceptualized as BAD IS CIRCULAR MOTION. The following example 2.4. illustrates this hand in hand with the conceptualization BAD IS DOWN.

2.4. *Oncologist*: My patients use the *roller coaster* image as a way of conveying good moments and bad moments, *highs and lows*. (Penson et al. 712)

We can see that some patients experience their condition as ever-changing. Roller coasters usually have parts that are circular, but also have high and low points. In their experience with cancer the “highs” are the moments when they are feeling better, or the cancer is in remission and the “lows” are the moments when their prospects are not so good.

In 2.5. we have a very complex constellation of metaphors. Let us start with the “loss of control.” According to Lakoff and Johnson (16) HAVING CONTROL is conceptualized as FORCE IS UP; BEING SUBJECT TO CONTROL is conceptualized as FORCE IS DOWN. Thus, it is very interesting that in this example it is preceded by “balance.” If we go back to us humans being physically preordained to have equilibrium, then we can see that A NEUTRAL EMOTION IS BEING IN BALANCE, since GOOD IS UP and BAD IS DOWN. In this example by losing control we shift down, or become pressurized by cancer (CAUSE and FORCE). Balance is the ground zero of force.

2.5. Getting this done also helps us to feel we can exert some control over our future wishes, which helps *to balance* the *loss of control* the cancer has *put upon* us.³⁵

The following example 2.6. is another orientational metaphor HEALTH and LIFE ARE UP; SICKNESS and DEATH ARE DOWN (Lakoff and Johnson, 15). Usually the South is perceived as being down. We can see that the patient is also very aware of using a metaphor due to the use of quotation marks. Most metaphors are not consciously used, but in examples like this, patients knowingly use them in order to emphasize a point. Going DOWN is thus deteriorating in health. The motivation behind this would be that illness forces us to usually be in a horizontal position, due to weakness and exhaustion.

³⁵ Sharing Mayo Clinic, Ginette's Top Tips for Breast Cancer Patients and Those Who Love Them, Posted by Mayo Clinic, Jan 7, 2014. <http://sharing.mayoclinic.org/discussion/ginettes-top-10-list-for-breast-cancer-patients-and-their-loved-ones/>.

2.6. However, if my condition *turns "South"* I will return to Mayo, per my discussions with both Dr. Fleagle and Dr. Gertz.³⁶

One of the more common metaphors is that BODY IS A MACHINE (in 2.7.). This metaphor allows us to operate it, to "fix" problems, change faulty parts. As some of the above mentioned metaphors it allows the patient to feel in control over it. But how does this relate to emotions? Well, our bodies are containers that contain flesh, blood and emotions. The metaphor BODY IS A CONTAINER combined with the metaphor BODY IS A MACHINE allows us to "vent", to "let steam off", and to basically get rid of any negative or redundant emotion.

2.7. Create a safe atmosphere (non-judgmental, non-critical), for us to be allowed and encouraged to *vent*, rage and share the wide range of feelings we have, some of which may be seen as childish, fearful or irrational. Men often feel they have to help, to "*fix it.*" You don't have to *fix it.*³⁷

So far we have seen different emotion metaphors in cancer discourse. However, even though this paper deals with metaphors, we will go back to Kövecses' idea of emotion metaphors being motivated by metonymy. Metaphors connect two different concepts/domains. Metonymies operate within a single domain. So, let us first observe two of his examples for love metonymies:

INCREASE IN BODY HEAT STANDS FOR LOVE: I *felt hot all over* when I saw her.

INABILITY TO BREATHE STANDS FOR LOVE: You *take my breath away*. (Kövecses 381)

We can see that his examples correlate to our example in 2.8. The former one is just the opposite and stands for fear, thus we have DECREASE IN BODY HEAT STANDS FOR FEAR. This would be a typical conceptualization; however, in our example the patient is not scared; she becomes unfriendly and indifferent. Thus, the metaphor for this example would be UNFRIENDLY/INDIFFERENT IS COLD/ICY (*Ibid.*, 151). The latter one is actually applicable for love, fear and anger, and in

³⁶Sharing Mayo Clinic, Three Strikes ... But Not Out, Dec 2, 2011. Posted by Makala Johnson <http://sharing.mayoclinic.org/discussion/three-strikes-but-not-out/>

³⁷Sharing Mayo Clinic, Ginette's Top Tips for Breast Cancer Patients and Those Who Love Them, Posted by Mayo Clinic, Jan 7, 2014<http://sharing.mayoclinic.org/discussion/ginettes-top-10-list-for-breast-cancer-patients-and-their-loved-ones/>

our example it is INABILITY TO BREATHE STANDS FOR ANGER. This example is, however, preceded by the adverb “literally”, which just goes to prove the physical motivation behind this metonymy. The patient actually stopped breathing for a few moments from shock and anger.

2.8. Do not tell us cancer or things like it “happen for a reason.” A well-meaning family member said this to me shortly after I was first diagnosed. It literally *took my breath away*, and left me feeling *cold* and numb.³⁸

In the previous two sections we have examined how cancer patients conceptualize cancer and the emotions evoked by this illness illustrated by the examples from the corpus. In the following section we shall discuss how this knowledge can be used in medical practice and possibly wider and if there are any alternatives to the existing state.

Future of Metaphor in Cancer Discourse

As previously mentioned, according to Semino (176), Susan Sontag argued that metaphors should be obliterated from the cancer discourse entirely. However, we have seen that they do serve a very important purpose for the patients, their near and dear, as well as for the doctors and caregivers. Periyakoil (842-844) says that metaphors transfer meaning effectively and economically and they do so in an ambiguous way that fosters safety. I have argued earlier that metaphors illustrate medical phenomena to patients that to a layman would otherwise be incomprehensible. They also soften the talk about illness and level it down to a less threatening tone and also give patients a tool to express their thoughts and emotions.

But how should doctors use metaphors? And should they encourage them in patients? Periyakoil (Ibid, 843) suggests that when responding to a patient who uses metaphors one should rely on naming, mirroring, validating, and exploring. Also, doctors should utilize and extend the patient’s metaphor in order to provide new information or further clarify any doubts. Periyakoil, however, insists on delineating some aspects of the metaphor from the illness if they are not in consistence with it. Metaphors are also useful in reshaping or replacing other metaphors that might not serve the patient well or, for that matter, doctors who are having trouble in fully taking advantage of some metaphors (e.g. replacing the WAR metaphor with the JOURNEY one).

³⁸ Sharing Mayo Clinic, Ginette's Top Tips for Breast Cancer Patients and Those Who Love Them, Posted by Mayo Clinic, Jan 7, 2014. <http://sharing.mayoclinic.org/discussion/ginettes-top-10-list-for-breast-cancer-patients-and-their-loved-ones/>

These shifts in metaphors are not necessarily limited only to individuals. Nowadays there is a prevalence of chronic diseases and even cancer is becoming an illness that is shifting from the acute to the chronic sphere. Thus, Fuks (57-68) argues that the WAR metaphor will soon be outdated in medicine in general, since you cannot destroy something chronic like diabetes. He notices new metaphors emerging (*Ibid.*, 63), “metaphors of renewal, springtime and blooms that accompany discussions of regenerative medicine and stem cell therapies. We may yet witness a shift from warlike eradications to edenic fountains of youth.” We might also redirect our focus to eastern philosophy and medicine that focuses on balance of energy and prevention of illness. This field could be rich in metaphors that not only could be beneficial for patients, but could also shed some light on new ways of perceiving health and illness.

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PONOVNA RAZMATRANJA METAFORA RAKA. KONCEPTUALIZACIJA RAKA I OSEĆANJA U ISPOVESTIMA PACIJENATA OBOLELIH OD RAKA

Svrha ovog rada je da istraži metafore koje koriste pacijenti oboleli od raka koje predstavljaju ili njihovo viđenje raka ili emocije koje ovo iskustvo izaziva u njima. Metafore su sastavni deo naše svakodnevnice, kao i načina na koji tumačimo sebe i svet oko nas. Da li ćemo shvatiti bolest kao napadača ili prepreku može uticati na tok lečenja. Posmatraćemo skup ličnih ispovesti pacijenata obolelih od raka na engleskom jeziku. Istražićemo da li su metafore u

ovom diskursu formativne ili informativne prirode u odnosu na njihovu funkciju u društvenom i ličnom životu pacijenata. Metafore se u diskursu koriste da bi prikazale određene aspekte stvarnosti. Stoga, izbor metafore uticaće na naše razumevanje nekog pojma. Rak je ozbiljna bolest koja može dovesti do tragičnog ishoda, te je i neizbežno da se pacijenti osećaju zbunjeno i zabrinuto. Ono što im može pomoći tokom ovog iskustva je razjašnjenje njihovog stanja i način da izraze svoja osećanja. Metafore ne samo da pomažu u ovakvim situacijama, već su i neizbežne. Ako shvatimo kako doživljavamo rak i koja osećanja on u nama budi, možda ćemo bolje razumeti ovu bolest i time biti u mogućnosti da ponudimo humaniji i iscrpniji put ka oporavku.

Ključne reči: pojmovna metafora, rak, osećanja, diskurs, medicina.

PRESENCE OF CULTURALLY MARKED LEXIS AND ITS ROLE IN TRANSLATED TEXT – EXAMPLES FROM A SERBIAN TRANSLATION OF SHAKESPEARE’S *HAMLET*

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Abstract: Nowadays there is a tendency for translation to be generic and internationalized even though it is much more adapted to the audience when it comes to literary translation. This paper attempts to illustrate, analyze and stress the importance of culture-specific terms which are possibly cultural substitutes for Shakespeare's unique phrases. Looking back at the Serbian translation of the Complete Works of Shakespeare from 1978 and more specifically The Tragedy of Hamlet, the use of culturally marked words is quite frequent making this translation reflect the socio-cultural specifics of the Serbian language. Therefore, when Shakespeare is using language only known to the people of his time, the translation reflects the language, that is the expressions, idioms and metaphors, which are specific to the Serbian language. Having in mind current trends regarding translation of bestsellers and similar literature it is hard to recognize such a unique equivalent style and effect as is witnessed in the comparative analysis of the English to Serbian translation of Hamlet. The examples from the research show a different approach that contrasts with the need to treat the translated text without paying attention to its target language social realities.

Key Words: language, culture, culturally marked lexis, translation.

Introduction

In many ways translation has become a cultural issue. Many researchers have dealt with relations between language and culture and the cultural turn has affected translation as well. As Nida puts it “languages are basically part of culture, and words cannot be understood correctly apart from the local cultural phenomena for which they are symbols” (97). However, for economic reasons translation is often created without necessarily being culturally sensitive and especially without regard to this phenomenon. In order to show that translation was much more meaningful in the past and how that affected translation, this paper aims to explain the use of culturally marked lexis in translated text and moreover in a translation of the well known tragedy of Hamlet.

Since most of language is culturally marked in one way or another, it is important to define culturally marked lexis as precisely as possible. Other research usually deals with culture-bound and culture-specific items, usually relating to words that pertain to specific names of foods, drinks, articles of

clothing etc. (Newmark 1988, Wierzbicka 1992). However, for the purposes of this study the focus will be on the markedness of the words from semantic point of view. Therefore, we have adopted a definition by a lexicographer that states that culturally marked lexis represents "each word of a particular language which in order to be actually understood must assume knowledge of certain socio-cultural specifics of the speech community" (Bratanić 19). Vermeer uses the term "cultureme" with a similar definition "a social phenomenon of culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in culture Y, is found to be specific to culture X" (Nord 204). In the realm of understanding words in order to translate them, one of the most difficult tasks was probably to translate Shakespeare's Early Modern English full of neologisms and hapax legomena. However, in this study we will not attempt to propose a theory of translation but to illuminate the examples of culturally marked lexis in the translated text and show how much they contribute to the meaning and richness of Shakespeare's language.

Bases and Scope of Research

Even though there are some studies by the translators of Shakespeare who propose different approaches to translation of his work, most of them talk about specific issues when translating his texts. Reception of Shakespeare all over the globe indicates a need for a method that can only be described as a reworking translation. While Venuti believes that a translator represents a powerful agent of cultural change and claims that there are ideological reasons behind domestication, there are also other approaches. Susan Bassnet speaks about inter-cultural as well as inter-temporal communication to make a balance between these two approaches (9). However great the debate between the domestication and foreignization of translation (Munday 144-148), the scope of this study will consist of analyzing specific examples and showing how the meaning remains faithful to the original, even though some culturally marked lexis is used. Therefore, the analysis will consist of studying the translation itself in order to show its results as well as its intentions. As this pertains to a playwright we have to keep in mind that:

the study of translation and culture has produced a refined instrument both to position and to appreciate the playwright in his various foreign linguistic guises and continually to explore new languages and sign systems to enhance the expression of whatever is mediated by Shakespeare's Early Modern English. (Hoenselaars 54)

The method used to select appropriate examples was back translation, which serves to show how close or far the meaning and phrasing of translation is in comparison with the source text. Having in mind the use of intersemiotic translation and that this drama requires many extralinguistic elements, this study will show the manner in which the Serbian translator has managed to keep Shakespeare's phrases and puns alive. What seemed to have greatly helped in the process was the use of culturally marked phrases, which carry the same or similar meaning to the ones used in the source text. As a corpus we have used Alexander's text³⁹ in order to compare Shakespeare in English and its translation into Serbian.⁴⁰ These texts were selected with the aim to get better results due to the fact that previous translations to Serbian were much less precise and in recent research were even identified as paraphrasing the original.⁴¹ Instead of such an approach, another translator of Shakespeare claims:

dramatic translation must be based upon a preliminary endolingustic translation, or the checking of meaning, and will result in interlinguistic translation which takes into account intersemiotic translatability encoded in the original text (Serpieri 30).

Therefore, this study partially goes back to the text to check the meaning and conclude whether that meaning was carefully transferred in the translation.

Analysis

In order to fully analyze translation of any of Shakespeare's works it would be necessary to get acquainted with its original text as well as what text was used in the translation process. Due to the existence of several different versions of the original text, within the scope of this study we have used the modern version of Shakespeare's play as well as its relatively modern translation, to a degree that these texts represent a combination of previously found folios. Even though much more could be explored and said about the sources of the corpus, this study will focus on a comparative study illustrating culturally marked lexis and its translation, with the emphasis on similarities and differences in social phenomena, as was stated in the earlier definitions. In

³⁹ William Shakespeare. "Hamlet, Prince of Denmark," in *The Complete Works*, edited with an introduction and glossary by Peter Alexander. (London and Glasgow: Collins Clear Type, 1951): 1028-1073.

⁴⁰ "Hamlet," translated by Velimir Živojinović, *Celokupna dela*, knjiga 4 (Beograd: BIGZ, Narodna knjiga, Nolit, Rad, 1987): 7-152.

⁴¹ Research done by Vladislava Gordić-Petković in her article "Metaphors in Serbian Translations of Shakespeare."

order to further explore the role of culturally marked lexis in translation we divided the examples into four main groups. These are examples of the completely different lexis used in translation and the original which is often described as a use of cultural substitutes in translation studies, the second group represents examples of the extended and interpretive lexis, that is, the use of amplification, the third group illustrates structural changes due to the omission in the translation process and the final group is a combination of the methods used in the previous groups with the purpose to preserve Shakespeare's rhyme. These groups will be explained separately in order to illustrate the use of one of the main theoretical approaches to culturally marked lexis in translation studies – the processes of naturalization and substitution.⁴²

Since this study focuses on culturally marked lexis in translation we claim that these processes resulted in the creation of this kind of lexis in translation as opposed to conservation of foreign cultural elements. Even though the first group represents most unique cultural substitutes we claim that the other groups still belong to process of substitution though they include amplification and omission.

The first set of examples represent the use of cultural substitutes which is a preferable translation method in this case. In order to illustrate the differences there is a literal translation under the Serbian phrases and the differences will be shown by the use of italics (my emphasis).

(1) Franciso: "I am *sick at heart*"

"U Moran sam pseći"

I am *tired like a dog*

(2) Horatio: "Of unimproved *mettle hot and full*"

"Budući glave posve usijane"

Having a *head quite hot/burning*

(3) Hamlet: "How weary, stale, flat and unprofitable,

Seem to me *all the uses of this world*"

"Kako mi glup, otrcan, jalov

Izgleda svaki korak tu na svetu"

...each step here on this world

⁴² Naturalization was first explained by Berman (1992) and was later followed by Venuti's ideas of foreignization and domestication (1995) but Javier Franco Alexa (1996) uses terms conservation and substitution to explain procedures of keeping and changing culture specific items in translation.

Even though, there is a large number similar examples, these represent the most prominent ones when it comes to use of culturally marked lexis. The first phrase which is used to portray the phrase *sick at heart* is replaced by a frequently used culturally marked phrase that sets the mood of the play at its beginning. Having in mind that the modern meaning of the original phrase depicts the emotions of sadness, the phrase used in Serbian portrays similar feelings and supports the context at the beginning of the play. The second phrase in its translation is also very traditional in the Serbian language and though the word *head* is used instead of *mettle* the meaning remains unchanged while this cultural substitute is carefully applied. The third phrase represents a more modern expression but again a frequently used phrase used in order to discuss more philosophical matters of life just as in the play. This phrase may be typical of other cultures as well but as stated above, it represents a change in the choice of lexis and it is a reference to a way of thinking in the target culture.

The second group of examples that help in some ways adapt and interpret the text are especially difficult to pin down but the Serbian language appears to use more words to express the same idea and these examples presents a change in the choice and number of words. However, as you will notice instead of the use of some kind of intertextual explanation, an idiom in Serbian is used which fully explains Shakespeare's phrases:

(4) Hamlet: "Till then sit still, my soul. *Foul deeds will rise*,
Though all the earth o'erwhelm them,
To men's eyes"
"Al' dotle miruj dušo: dospeće
na svetlost dana nepoštena dela,
Pa ma ih zemlja prepokrila cela"
Till then...*come to light of day foul deeds*

(5) Hamlet: "*I eat the air promise-cramm'd*
you cannot feed capons so"
"Hranim se vazduhom, kljukaju me obećanjima
kopune ne biste mogli tako da krmite"
I feed on air, I am stuffed with promises

Therefore, example (4) in its translation does not define what Shakespeare meant to say with the verb *rise* but combines the later section *to men's eyes* and creates the phrase *come to light of day* to refer to the entire verse. In example (5) two parts of the phrase are separated by a comma in the translation so that both verbs *feed* and *stuff* could be used. Though these

phrases may represent slight explanations compared with the original text, they may not be considered purely linguistic (non-cultural) translation.

Example (5) could also be used within the next group which is represented by structural changes and omission. In this example the adjective *promise-cramm'd* is replaced by the verb *kljukati* (to stuff, fill with). The next two examples also represent an omission of elements that cannot be translated literally so here we do not offer a literal translation as it would not make any sense:

(6) Guildenstern: "I know *no touch of it*, my Lord"
 "Ne umem ni *opepeliti*, gospodaru"
opepeliti – referring to something reduced to ashes

(7) Hamlet: "No in despite of sense and *secrecy*" ...
 "O, ne, za inat zdravom razumu"
secrecy – omitted

The last group is similar to the second one since elements are being added, yet this time they are used to reinforce and mimic Shakespeare's rhyme:

(8) Player Queen: "None wed the second but whom *kill'd* the first"

 "Samo ona *pođe*
 Za drugog koja prvom *glave dođe*"
 – kill'd is translated with a phrase which means *did him in, got him*

(9) Hamlet: "Till I know 'tis done,
 However my haps, my joys were never begun"
 "Dok se to ne svrši
 U meni radost izgrijati *neće*,
 Pa ma pred mnome svuda cvalo *cveće*."
 – added last phrase: *Even if flowers bloomed before me*

In these two examples rhyme in Serbian is also put in italic letters since the translations here have additional elements in order to support the rhyme as well as Shakespeare's humor (especially with the colloquial phrase *did him in*). In example (9) a whole phrase has been added in order to keep the rhyme and the phrase used here supports the meaning since Hamlet will have no rest and joy until he sorts out his family problems. In this translation there is no attempt to conserve some foreign cultural element or explain it with an additional phrase (which may be the case when translating novels etc.). The phrase which was

added is there simply to keep the rhyme in the most crucial speeches that Hamlet makes.

Finally, there are more examples of culturally marked phrases in translation presented in the table below with brief explanations of translation given in the third column:

Original text	Translation	Explanation
I am myself <i>indifferent</i> honest	Ja sam lično <i>tolko-tolko</i> pošten	An expression meaning moderate
Do you think I meant <i>country matters</i> ?	Da ne mislite da sam hteo da kažem neki <i>prostakluk</i> ?	Folk expression for peasant like behavior
No, by the <i>rood</i> , not so	Nipošto, <i>krsta</i> mi moga	An archaic word in English which is now colloquially used in Serbian for making oaths
Of thinking <i>too precisely</i> on th' event	Promozgava <i>u dlaku</i> tačno ishod	Precision is described with an expression which uses the word hair to emphasize the meaning
My thoughts be bloody, or be <i>nothing worth</i> !	Sve misli budu krvave u mene, Il' nek <i>ne vrede pare prebijene</i> !	The English phrase is transposed with a Serbian phrase where a metaphor of worthless money is used

This is not an extensive list but it represents another set of culturally marked lexis i.e. a list of idioms that were used in translation of Shakespeare's phrases, especially the ones denoting emotions expressed in the play.

Conclusion

Nowadays translation is much more widespread and it is not only prominent works like Shakespeare's that are being translated. However, cultural elements and norms must be taken into consideration whatever genre of literature we are dealing with. These norms are not always easy to recognize and apply and translation should not be a completely same or completely new text (through the processes of foreignization or domestication). More specifically, within the corpus of this small study we have established a crucial role of a culturally aware and sensitive translation. Idioms and different metaphors can be a great means of referring to knowledge and meaning from other cultures. Culturally marked lexis, therefore, has several significant roles:

- 1) to reinforce meaning
- 2) to create cultural exchange/cultural translation
- 3) to improve reception by means of adaptation

4) to reinforce and maintain the use of rhyme

This scope of this study is not sufficient to show and emphasize how much this kind of translation has contributed to the reading and reception of Shakespeare in the former Yugoslavia but the culturally marked phrases in the translation witness to that the fact it has done so. Shakespeare's unique expressions, metaphors, idioms and puns are carefully transferred to a new culture without attempting to change the source or the receiving culture and remaining faithful to the message of the author.

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PRISTUSTVO KULTURNO OZNAČENE LEKSIKE I NJENA ULOGA U PREVEDENOM TEKSTU – PRIMJERI IZ PREVODA ŠEKSPIROVOG *HAMLETA* NA SRPSKI JEZIK

Iako se književni prevodi u većoj mjeri prilagođavaju jeziku čitaoca, danas postoji tendencija da prevod bude uopšten i internacionalizovan. Ovaj rad teži da ilustruje, analizira i naglasi važnost kulturno označene leksike koja vjerovatno predstavlja kulturne substitute unutar Šekspirovog jedinstvenog stila pisanja. Analizom srpskog prevoda cjelokupnih Šekspirovih djela iz 1987. godine i u užem smislu prevoda Hamleta, uočeno je da je upotreba kulturno označenih riječi je veoma česta, što čini ovaj prevod bogatim društvenim i kulturnim specifičnostima srpskog jezika. Prema tome, kada Šekspir koristi jezik poznat samo ljudima svoga vremena, ovaj prevod ukazuje na jezik, izraze, idiome i metafore koje su specifične za srpski jezik. Imajući u vidu trenutne tokove u prevođenju bestselera i slične literature teško je naći tako jedinstven ekvivalent stil i efekte kao što smo uvidjeli u komparativnoj analizi prevoda Hamleta sa engleskog na srpski. Primjeri iz istraživanja ukazuju na drugačiji pristup koji se sukobi sa potrebom da se tekstom prevoda rukuje bez osvrta na društvenu stvarnost jezika na koji se prevodi.

Ključne riječi: jezik, kultura, kulturno označena leksika, prevod.

ANALYSIS OF THE TRANSLATION PROCESS FROM SOURCE LANGUAGE TEXTS TO THEIR CORRESPONDING TARGET LANGUAGE TEXTS

UDK: 81'255

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Abstract: Considering various semantic, socio-cultural, grammatical differences between the source language and the target language, loss and addition of information in translation cannot be avoided. Basnett-McGuire states "once the principle is accepted that sameness cannot exist between the two languages, it is possible to approach the question of loss and gain in the translation process" (30). Bell suggests a similar point that "something is always lost or, one might suggest, gained in the process" (6), and according to Nida, "all types of translation involve 1) loss of information, 2) addition of information, and /or 3) skewing of information" (27). In order to be as close as possible to the stylistic and grammatical features of the target language, structural adjustment in translation is necessary. As translation involves at least two languages and since each language has its own peculiarities in phonology, grammar, vocabulary, culture as well as other aspects, the translation involves a certain degree of change in meaning of the source text. This means that it is impossible to say that the translated version is identical with the original version.

Therefore, there is a basic need to go through the main transformations that occur in the four basic levels of analysis in every language: 1. *Grammatical Analysis (Sentence Structure and Punctuation)*, 2. *Lexicological Analysis (Word Choice, Transference, Loan Words)*, 3. *Stylistic Analysis (Style, Stylistic Devices such as Modulation, Equivalence, Transposition)*, 4. *Pragmatic Analysis (The Importance of the Cultural Context, Idioms & Phraseological Units)*. By taking these levels one by one, and analyzing the essential transformations that the translators are bound to do while rendering a specific source text into its corresponding target text, with this research paper I would like to highlight the main issues related to the complex translation process.

Key Words: translation analysis, translation process, grammatical analysis, sentence structure, lexicological analysis, word choice, stylistic analysis, style, pragmatic analysis.

Grammatical Analysis of Texts

Grammar is what keeps the text together and forms the foundation of a well-structured text. Newmark states "It also indicates who does what to whom, why, where, when, how" (125). Whenever it comes to analyzing grammar, we have to keep in mind the two main branches that compose it: morphology and syntax respectively. The comparative analysis of grammar makes the translator focus on the grammar of the two texts i.e. the original version and the

translated one. It is a vast task and a huge responsibility that the translator takes upon him/herself because the texts consist of several grammatical features like: sentence structure, word formation, punctuation, the translation of the gerund form and so on and so forth which are unique for each language.

Sentence Structure

Has it ever happened to you to have two versions of the same text in front of you, and after reading both of them you come to a point when you say: "These languages are so different in their structure"? Well, this happens a lot because the meaning of a sentence depends largely on the order in which words occur in a sentence. "There are certain regularities in the structure of the sentence if we examine the form of English sentences, in terms of where words may occur and how words and phrases may combine with each other" (Franklin 89). Such regularities as Franklin calls them, are present not only in sentence structure, but within phrases as well as words combinations, and changing the position of a single word can bring about a complete change in the meaning of the entire sentence. "The problem of making sense of a sentence can be usefully decomposed into two separate aspects: syntax and semantics" (Burton-Roberts 85). Syntax is the field that regulates the structural integrity of the sentence elements in order for them to be syntactically correct, and semantics is the field that studies the meaning that these structures convey.

Therefore, it is the sentence structure or the order of the elements in the sentence, one of the main characteristics that makes languages be so different from each other.

When people refer to the word order or sentence structure of a language, they often are referring specifically to the order of subject, object, and verb with respect to each other, but the structure of a sentence refers more generally to the order of any set of elements, either at the clause level, or within phrases (Dryer 6).

As I mentioned above, when you are confronted with at least two versions of the same texts in two different languages, there are two kinds of questions that you might be thinking of. The first question might simply be: what is the order of elements in these languages? And as you have two versions in front of you, translation might be your next concern as in: how did the translator transform the sentence structure of the source language into the target language in a way that it is practically acceptable and meaningful for the readers of that language? The answer to the later question is easy, the translator has a deep knowledge of the sentence structure of the both languages which leads to a good and successful translation.

Punctuation

Another important issue to be considered is punctuation. Namely, punctuation is one of the most important aspects of written English, but still it is not given the right importance. In fact, it is this feature of writing that gives meaning to the written word. A mistake in punctuation can convey a completely different meaning to the one that is intended. Like mentioned previously, a change in the order of the elements of the sentence may bring about a change in the meaning, the same thing stands for punctuation as well, i.e. a change in the punctuation of a sentence may bring about a change in the meaning of that sentence to too. When translating a text, it is very important to keep in mind the importance that proper punctuation has. There are several punctuation marks that are part of all languages, with no exception.

However, when it comes to translating an English text into the Albanian language, in several occasions the usage of the punctuation mark does not coincide when transmitted from the source language into the target one. Despite this fact, most of the translators tend to maintain the original usages of the punctuation marks. This happens because translators tend to be faithful to the original text, in order for the message to be transmitted as accurately as possible.

Lexicological Analysis of Texts

Lexicology is that field of language that studies words. It is closely related to grammar due to the fact that a word is considered a meaningful word as long as it is composed of sounds linked together and it has a grammatical form. When these two are combined together, the word can transmit a message. There is a close relationship between lexicology and grammar, in the sense that lexicology in a language stands for the lexicon or vocabulary of that language and grammar stands for all the grammatical forms and rules that transforms this vocabulary into larger units such as phrases or sentences. It is understandable that a language cannot exist only with its lexicon, as it is grammar makes the skeleton of the language. The grammatical aspect as well as the semantic one (the meaning the words convey) are crucial elements that constitute a language.

When it comes to translating, the lexicon is of significant importance. The translator, who took the responsibility of rendering a text from SL to TL, has to pay attention to the smallest unit of translation, which is the word. By translating words and the way they are combined together, he goes on into translating phrases and then sentences; always paying attention to the ultimate purpose a translator has, translating meaning.

Word Choice

Word choice is the rich, colorful precise language that makes the reader feel interested, emotionally and psychologically involved in the text. Whenever it comes to translating texts, translators are faced with a difficult challenge, that of word choice. It is no easy task deciding which word best transmits the message of the original one, and is also suitable within the context, linguistic as well as cultural, of the target language.

Translation starts in the word level, so the translator is faced with the word choice since the first steps of the translation process. The words they choose should be colorful, as it is them that the reader will read, it is them in their complexity that bear the meaning of the text, and it them that make the text be interesting for the readers to read.

Even though there still exists the debatable issue whether the translator should be faithful to the source text or he/she is allowed the freedom to be creative, he/she should definitely find interesting ways to convey the message of the source text in order to attract the readers' attention and keep them interested in the text from top to bottom. Word choice is a tool the translator holds in his/her hands, which he/she should wisely use as it is of great significance for the message to be transmitted as accurately and attractively as possible from the source language into the target language.

Stylistic Analysis of Texts

Stylistics is traditionally regarded as a field of study where the methods of selecting and implementing linguistic, extra-linguistic or artistic expressive means and devices in the process of communication are studied. (Miššíková 15)

Stylistics is the field that is mainly concerned with analyzing the stylistic devices and the linguistics means that the author has used. The translation process in the stylistics aspect deals with the way the translator managed to transmit these stylistic devices from the source language into the target one. We find style at the core of stylistics.

Style

Style is the study of the author's word choice, sentence structure, stylistic devices and every other device or literary element that the author uses to create his work. At the same time, style in the translation process studies exactly the same features. It is very important for the translator to have a thorough understanding of the author's style in order for him to be able to

produce a successful translation. It is the style that defines the way the author describes events, characters, objects, places, ideas and everything else included in the text. It is also the style of the author transmitted through each word, phrase, sentence that he uses, that makes us be emotionally involved with the text. It is the job of the translator to preserve this style and transmit it with the same intensity to the reader of the target language.

There is often confusion between these two terms: stylistics and style. However, it should be clarified that stylistics is the science that studies style and style itself is embodied in stylistics.

Style cannot be seen as separate from the context because it varies not only from situation to situation but according to medium and degree of formality. It may vary from genre to genre, from author to author or from period to period. It is absolutely necessary for the translator to have knowledge on various styles from different genres, authors and periods in order for him/her to succeed in the translation process. In each case, style is seen to be unique, in the sense that all these linguistic features seem to be characteristic of a certain writer.

Pragmatic Analysis of Texts

Compared to other branches of linguistics, pragmatics has recently been distinguished as another branch of this field. We may describe it as the study of the meaning of linguistic utterances for their users and interpreters. Pragmatics was a field mostly studied and distinguished by the American philosopher Charles Morris, and later used by logicians such as Rudolf Carnap.

Pragmatics is considered to be the study of signs (and sign system) in relation to their users, whereas semantics is the study of signs in relation to their designate (what or who they refer to), and syntax is the study of signs or expressions in relation to one another. "Pragmatics seeks to characterize the features of the speech context which help determine which proposition is expressed by a given sentence" (Stalnaker 383). "The meaning of a sentence can be regarded as a function from a context (including time, place, and possible world) into a proposition" (Gazdar 372). The pragmatic aspects of meaning, involve the interaction between an expression of a context and the interpretation of elements within that expression in relation to the context.

Having said that, it is obvious that whenever you want to consider a pragmatic approach to a certain context, the emphasis falls on the analysis of the context, which is followed then by the analysis of the sentences in that certain context. We are faced to a new level here, a higher one that does not include only what is in a phrase or a sentence and it goes beyond that to include the entire context. The translator now is concerned to see the bigger picture that goes beyond the sentence level.

The Importance of the Cultural Context

“A common mistake is to ignore context. A not uncommon mistake is to make context the excuse for inaccurate translation” (Newmark 194). It is a fact that a close relationship exists between language and culture. No language can exist unless it is set in the context of culture, and no culture can exist unless it has a natural language at its center. “Language, then, is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy” (McGuire 14).

The influence of culture into language, the reflection of culture through language and how these two are linked together has been the study of various linguists through years. What has never been arguable is the fact that when it comes to translation, without knowing the culture of a country, a translator can never successfully translate a text from their language into another language.

When we consider the impact that the cultural context has on the translation process, we are always focusing on a broader aspect than that of simply translating words, phrases or sentences, we are entering in the pragmatic field where the context is our focus, and the message derives from there.

Conclusion

The translation process is a kind of procedure that involves various steps. It takes the translator to a journey that has four distinct destinations. The first stop is the grammatical aspect of the text that the translator needs to stop and grasp all the grammatical characteristics of the source text. Then, the next destination is the lexicological aspect where the translator stops and pays attention to the word choice of the author. After that comes the stylistic approach, the third destination where the translator studies all the stylistic devices the author has embodied in his work in order to understand his style of writing. And the final destination is the pragmatic one, where the translator is completely involved in the source text by understanding the bigger picture the author wants to present to his/her readers through the context, linguistic and cultural, of his/her work.

Translation studies have greatly contributed to raising the importance of cultural knowledge. The process of translation can be seen in between two cultures, the source culture and the target culture, involving “cross-cultural transfer” rather than between two languages. Culture should be considered a vital component of language learning and translation. Lack of adequate cultural knowledge causes difficulty in comprehending texts full of cultural references when translating them into another language. This may not be seen to be the most crucial problem in the language learning process but culture and language

are interwoven and translators should possess the skills of comprehending cultural contexts as well as producing them properly in the target language.

Being a translator is not an easy job, as you have to consider all the above-mentioned processes that are included in the translation process, the lexicological point of view, the semantic point of view, the sentence structure, word order, the pragmatic aspect, the importance of the context and so on and so forth. The best part of it is that it gives you lots of challenges to overcome, and once you do overcome them, there is no greater feeling of achievement!

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ANALIZË PËRKTHIMI ANALIZË E PROCESIT TË PËRKTHIMIT NGA TEKSTET BURIMORE NË TEKSTET E PËRKTHYERA

Duke marrë parasysh ndryshimet e ndryshme semantike, socio-kulturore dhe gramatikore mes gjuhës burimore dhe gjuhës se synuar, humbja dhe shtimi i informacionit në përkthim nuk mund të shmanget. Basnett McGuire pohon “sapo pranohet parimi që ngjashmeria nuk mund të qëndroje mes dy gjuhëve, është e mundur të kemi të bëjmë me humbje dhe fitim në procesin e përkthimit” (30). Bell sugjeron pikepamje të ngjashme “dicka gjithmonë

humbet, ose dikush mund të sugjeroj, fitohet në process”(6) dhe sipas Nides “të gjitha tipet e përkthimeve përfshijne 1. Humbje te informacionit, 2. Shtim informacionit, dhe/ose 3. Shtrembërim të informacionit” (27). Për të qënë sa më afër tipareve stilistike dhe gramatikore të gjuhës së synuar, janë të nevojshme ndryshime strukturore. Meqë përkthimi përfshin dy gjuhë dhe meqë secila gjuhë ka vecantitë e veta në fonologji, gramatikë, fjalor, kulturë si dhe në aspekte të tjera, përkthimi përfshin një shkallë të caktuar ndryshimi të kuptimit të tekstit burimorë. Kjo do të thotë që është e pamundur të thuhet që version i përkthyer është identik me origjinalin.

Si rezultat, është shumë e nevojshme të shqyrtohen transformimet kryesore që ndodhin në katër nivelet të analizës së cdo gjuhe: 1.analiza gramatikore (struktura e fjalise dhe pikësimi), 2.analiza leksikologjike (perzgjedhja e fjalevë,kalimi i fjalëve dhe fjalet e huazuara), 3.analiza stilistikore (stili, mjetet stilistike), 4.analiza pragmatike (rëndësia e kontekstit kulturor, idiomat dhe njesitë frazeologjike). Duke i marrë këto nivele një nga një, dhe duke analizuar ndryshimet bazë që përkthyesit detyrohen të bëjnë ndërsa përkthejnë një tekst burimorë në tekstin e synuar, ky kërkim ka si qëllim të nxjerri në dritë çështjet kryesore që kanë të bëjnë me procesin e komplikuar të përkthimit.

Fjalët kyce: analizë përkthimi, proces përkthimi, analiz gramatikore, strukturë fjalie, analiz leksikologjike, perzgjedhja e fjalëve, analiz stilistikore, stili, analiz pragmatike.

ISSUES OF TRANSLATION AND ALBANIANISATION IN FORESTRY

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Abstract: The problem of translating terminological texts seems very important. In fact, it is a time-consuming task. The importance of this problem is conditioned by the fact that translation of the terms into TL (target language) should be as close to the meaning of the original as possible. This is due to the fact that "experts use terminology not only to order thought, but also to transfer specialized knowledge in one or more languages"⁴³. Related to translation, there appear a number of problems. As we know terminological equivalence is the key point in translation of specialized texts. But sometimes, the Albanian forest term does not convey the meaning of the English term or better say is not the appropriate equivalent, for example *prekje* for *atakim* (attack of trees from insects); *ruajtje* for *konservim* (Engl *conservation*); *tharje* for *staxhionim* (Engl *seasoning*), etc. The Albanianisation issue of terms is closely linked with translation and it gets importance even nowadays, because terminology is "the open door where foreign words enter languages". Albanianisation means not only purging the terminology from foreign terms, but also enriching it with terms of Albanian flavour. This is clearly reflected in different educational textbooks or manuals used by forest students and specialists, or in various works, in which are albanised a number of terms, such as *ekspozicion - kundrejt* (instead of *frech-exposition*); *seleksionim - përzgjedhje* (selection); *plurigerme - shumëfarësh* (plurigerms); *monogermë - njëfarësh* (monogerm); *stomë - gojëz* (stoma), etc. The albanianisation process is closely linked to the process of standardization. This requires an accurate translation and adaptation of terms. These terms should be standard terms, mainly based on Albanian language.

Key Words: translation, translator, albanianisation, term, terminology, standardization, equivalent, borrowing.

Introduction

The Albanian forestry terminology has gradually been developed, through years. It has importance on both the national and the international scale as it is a part of the national and international terminological systems. The core of this terminology is made up of specific terms coined and used by Albanian experts of forestry like *laspitje* (*ose heqje e lëvres*) / *delimbing*, *prerje rrëzuese* / *felling*, *trup sharre* / *log*, *prerje të njëpasnjëshme* / *shelterwood cutting*, *damkim* / *marking*, *prerje rrah* / *clearcutting*, etc.

⁴³ Cabre, Terminology Theory, Methods and Applications (Amsterdam/Philadelphia John Benjamins publishing company vol.1, 1999).

Wuster (1979) considered terminology “a tool that should be used as effectively as possible to eliminate ambiguity from scientific and technical communication” (Packer 42). We already know that there are different languages all over the world, so translation is a device used by humans to communicate and exchange ideas, thoughts, scientific information, etc. A good technical translation has to express not only the same content as the source text, but it also has to do so in the forms that a native reader of the target language would use.

Translation of forestry terms like any field of science sometime presents a high level of difficulty, in case a translator does not have a forest background or complete knowledge of the structure and make-up of the two languages concerned. Furthermore it becomes more difficult if he/she does not collaborate with an expert of the field in question. In addition, when no terminological dictionaries are available, a translator is advised to work out the nearest equivalent to the original forestry term or coin new terms that sound natural to the Albanian ear and express the same conceptual content as that of the foreign one. Consequently, they have to act as terminologists.

Another important issue is the process of albanianisation, as a lot of foreign terms have recently entered the forestry terminology. Not frequently but it happens, when communication among forestry specialists turns out not very effective because the participants (i.e. foresters and students) do not have any familiarity with the foreign terms used. On the other hand, the usage of these foreign terms when not necessary, leads to the violation of standardization. That's why albanianisation gets importance even in our days.

Translation

The problem of translating terminological texts seems very important. It is a time-consuming task. The importance of this problem is conditioned by the fact that translation of the terms into TL (target language) should be as close to the meaning of the original as possible. The translator is expected to be knowledgeable about the field he/she is going to translate. Most of research, papers, articles, textbooks related to forestry are in English. That's why English and terminology are seen as assets for specialists and students and as such their studying has become the vehicle of science and communication worldwide.

There are different ideas and thoughts about translation. Catford (1965) defines translation “as the replacement of the textual material in one language (SL) by equivalent textual material in another language” (Antar 1) (TL). Some consider translation as a science, art and skill which means that it is not an easy job. In other words it means to translate something even when there are no equivalents in the language of translation. Sue Ellen Wright has expressed that:

“few translators enjoy the luxury of relying on a terminologist, which means that they must be prepared to do their own terminology work” (Wright 69).

The translation of forestry terms requires a particular attention because Albanian forestry terminology is in the process of standardization. Before starting to translate, a translator needs a forestry background. In addition, he must become familiar with the terminology of this domain in order to preserve the information content of terms so that the terms used in the TL has the same effect as the terms in the SL. “It is fidelity to the original which counts, not the beauty or elegance of the target language” (Rek-Harrop 4).

Holmstrom (1957) stands at the point that in technical translation it is important to translate ideas and not words.

Translation Problems Encountered

Terminology work besides others, has an additional objective, not only to facilitate the communication among specialists but also the work of translators and interpreters. For this group of people, terminologies consisting of terms, without referring to their use in context, would be useless. Cabre (1999) is of the opinion that “terminology prepared for translators must contain contexts that provide information on how to use the term, and ideally, provide information about the concept, in order to provide the interpreter to use the correct form, to refer to a specific content” (Packer 42).

Terms may create difficulties for translators, because these words receive specialized meanings, in this case in forestry domain. Though translators already know their meanings in general language/lexicon, they may fall into confusion when they encounter these “words” (terms) in contexts completely with different meanings from those previously known (in general lexicon). Thus, translators, without a good background, or knowledge in forestry, would have more difficulty to perform or realize a good and accurate translation.

But to be a good translator means to be a good expert of Albanian language, (i.e. TL) and SL as well, because “words of a language do not have exact equivalents in another language” (Martinet 36).

The juxtaposition of Albanian language structures with those of other languages, (languages with established norms and processed long ago), have forced Albanian translators to try to coin new terms within the Albanian language, and in accordance with its ways of construction, but words or terms that can respond to the respective languages. In fact, “during the process of translations, there are juxtaposed not only the languages, but also cultures, civilizations of different human experiences” (Mansaku 23). As we know “translators are the first to feel the lack of terminology when they need to reformulate information in other languages” (Felber 2).

Thus, it can be said that while working with terminology, care should be taken concerning finding exact equivalents in Albanian, because if the replacement of foreign terms is not accurate, this constitutes a problem. It is a negative indicator because it doesn't show progress, or development of that terminology and it also affects the values of a national language.

Let's be more concrete and treat some cases:

a) In some cases, the equivalents found in Albanian are not accurate and convenient. e.g terms *branch* (123) and *limb* (585) in the English-Albanian Dictionary of Pavli Qesku have the same translation *degë*. If we refer to the *Concise Oxford Dictionary*, the term *limb* has the following meaning: "a large branch of a tree," which means that we are dealing with *degë* or exactly *degë kryesore* and *branch* "a thoroughly lignified lateral shoot of a tree," therefore it refers to *nëndegë* or *degë dytësore*. This is evident in various texts, as it appears in this sentence: "the trunk has limbs, which in turn branches and eventually subdivided into twigs " (Mine 7). In this case, one of the properties of terms, that of accuracy, is violated.

Whereas, in the Dictionary of Albanian Language (1980), there are cases when the Albanian term is not used correctly. The foreign terms *centralizim* / *centralization* and *decentralizim* / *decentralization*, instead of equivalents *qendërsim* and *shqendërsim*, are reflected as *përqëndrim* and *shpërqëndrim*. But "the two last terms are equivalents of the foreign terms *koncentrim* / *concentration* and *dekoncentrim* / *deconcentration*, which are different from the first two ones" (Titini 237).

b) In some other cases, the Albanian term is used to replace two foreign terms such as *trung*, which is used for *bole* and *trunk*. This derives from the improper differentiation of their content and lack of signs. These terms differ from each other since the former (*bole*) names what remains after the tree is cut and detached from the roots, branches (also sometimes used as a synonym of the term *log – trup sharre* and the latter names the tree trunk as a part of a tree when it is standing; or another case, taken from the Glossary of Forestry Terms (Kotro 33), the Albanian term *kurorë dendësi*, is used to refer to two terms in English *crown density* and *canopy density*. In English, these terms are quite distinct and used separately because the first term (*crown density*) indicates the density of the tree crown and the second refers to *forest density*.

c) Sometimes the Albanian forestry term does not convey the meaning or better say is not the appropriate equivalent, for example *hinge* for *diafragmë* or *menteshë*. *prekje* for *atakim* (attack of trees from insects); *ruajtje* for *konservim* (Engl. conservation); *tharje* for *staxhionim* (Engl seasoning), etc.

It should be mentioned that in such cases, borrowing a foreign term is more preferable or necessary than translating a term in the TL, until new equivalents are found or coined. This way ensures systematicity of terms on content and form plane. For example *ekosistem* / *ecosystem*, *fumigim* /

fumigation, lagunë / lagoon, kosto / cost, klorofil / chlorophyll, diametër / diameter, biosferë / biosphere, biocenoza / biocenosis, biodegradim / biodegradation, etc. are borrowings that have not been replaced or albanized. But borrowings without explanation but simply modified phonologically, derived from them, should be avoided.

d) Furthermore, in some translations, we encounter the use of foreign terms because of:

1. some forestry terms have an international extension and use, and their equivalents have not been found in Albanian yet, like *biocenoza / biocenosis, biomasë / biomass, biosferë / biosphere*, etc.

2. some other terms are expressed by two forms i.e. the foreign term coexists with the Albanian one, because at the time the forestry glossary was compiled, both the two terms were still in use. Eg *biota* (in English) has got two equivalents *biotë* and *gjallesë* in Albanian, or *biodiversity* with *biodiversitet* and *shumëllojshmëri*; *erosion* with *erozion* or *gërryerje*, etc.

Therefore, work for the development and improvement of the terminological or specialized vocabulary in the forestry domain as well as translation should continue in order to respond to the demands of time. Finally, efforts should be made to use English terms, where possible with explanations if no equivalents exist. English has served as a standardization model for any terminology. Thus, the introduction of English terms in the Albanian forestry terminological system provides systematicity in terms of form and content.

Borrowing

Borrowing is an issue closely linked to translation. In this paper, we will shed light on some examples of borrowings in forestry. In fact, the Albanian forestry terminology, today "is threatened" by some unnecessary borrowings. This is especially seen in university textbooks. The recent tendency to use foreign terms under the "guise of professionalisms or internationalisms" is unnecessary and harmful to the Albanian forestry terminology and what is more to the purity of the Albanian language. This tendency, i.e. the return to foreign terms even when they are albanized, has become evident especially during the last two decades. Let's give some examples extracted from some textbooks.

Instead of *rigjenerimi* it should be used *ripërtëritje*; *koniferet – halorët, dekompozim – shpërbërje*; *angjiospermet – farëveshurat*; *gjimnospermeve – farëzhveshurave*, etc. From the above, it should be pointed out that newly coined terms, at first may seem "suspicious" they cannot be easily accepted by users. But, when they are included not only in dictionaries, but also in textbooks, scientific articles, papers, etc, then they (as time goes by) will take place or get used in communication among specialists of forestry domain.

Borrowings are necessary until the Albanian equivalent is not found; otherwise they are unnecessary, especially when they are used without any restriction. Once a term is borrowed, sometime we can't predict or control its development, or the additional meaning it might take on. In this context, it is necessary to review this terminology periodically, against penetration and impacts of borrowings on this terminology. Borrowings affect terms' properties. What is more, borrowings can be treated as a "load" hanging over or overloading the Albanian forestry terminology. Still, it should be mentioned that sometimes borrowing an English term is more preferable than translation, because the latter can better convey the technical and scientific information.

Albanianisation

Albanianisation of forestry terminology is closely related to the state of the general lexicon, scientific vocabulary of forestry and other fields of knowledge related to forestry. Work on forestry terminology albanianisation has long been observed until today. This is clearly reflected in different educational textbooks or manuals used by forest students and specialists, or in various works, in which are albanised a number of terms, such as *ekspozicion – kundrejt* (instead of Frech *expostion*); *seleksionim – përzgjedhje* (*selection*); *plurigermë – shumëfarësh* (*plurigermes*); *monogermë – njëfarëshe* (*monogerm*); *stomë – gojëz* (*stoma*), etc.

Observations in different educational texts provide an overview of the actual situation of forestry terminological vocabulary. They show that this terminology is presented in a system. It is given in an organized way, creating hierarchical relationships like *pyll dushku gjetherënës/deciduous oak forest*, *specie drunore dytësore/secondary forest species*, *mosha e bimëve farëmbajtëse/age of seedbearing plants*, etc. These links are of research interests in terms of their conceptual volume, starting from the the widest to the narrowest, something that is characteristic of terms. Furthermore, they also reflect the efforts of forestry experts for albanianisation of forestry terms. But, professionals should be careful "not to fall into extremist purist actions, when, by the keenness to make everything Albanian" (Pllana 4). Albanianisation process is closely linked to the process of standardization This requires an accurate translation and adaptation of terms. These terms should be standard terms, mainly based on Albanian. It is the responsibility of the experts of this field in cooperation with language specialists.

Issues of Albanianisation

The albanianisation issue of the terms is a matter of great importance even nowadays, because terminology is "the open door where foreign words

enter languages” (Pasho 82) Also, the Albanian terminological system has shown a great assimilation ability to borrowed elements especially during the last two decades

Albanianisation has its early history of development. The greatest efforts made for albanianisation of forestry terms appeared prominently, starting from the Renaissance period (it is worth mentioning Kristoforidhi, Sami, etc, for their great contribution to this process) and of course, continuing until today.

Albanianisation means not only purging the terminology from foreign terms but also enriching it with terms of Albanian flavour or material. Replacing the foreign terms with Albanian ones should not lead to their coexistence, because it creates difficulties in detecting the content of the term and abstruses or obscures the univocal relationship concept. It also leads to a “match” between the foreign terms (a number of them are still in use in forestry terminology today) and albanized terms.

The load created by the coexistence of two terms for a concept (i.e. binaries) is unnecessary and harmful to terminology. This creates a misunderstanding not only among specialists of forestry but also of other technical domains, as well.

Observations in some textbooks show that on the one hand, the development of terms on the content plane, and on the other hand, their mixture on the form plane, have created today somewhat a nonstandard state in forestry terminology. This appears or is reflected in the use of binary terms, (where we can find the Albanian term beside the foreign one), something that overloads the terminological forestry system, but not only. The use of binary terms can cause problems in understanding the conceptual content of the concepts. Let us give some examples:

erozion-gërryerje (Engl. erosion)
denduri – shpeshtësi – frekuencë (frequency)
ndikim – influencë – impakt (influence, impact)
shtypje - trysni – presion (pressure)
ekuilibër – balancë – baraspeshë (balance, equilibrium)
aplikim – implementim – zbatim (application, implementation)
preciz – i saktë – ekzakt – i përpiktë (precise, exact, accurate)

Besides the above examples, we encounter other cases when the albanized term does not fully correspond to the conceptual content of the foreign term. For example as we mentioned above *atakim* (attack of trees from insects) is used for *prekje; ruajtje* for *konservim* (Engl. conservation); *tharje* for *staxhionim* (Engl. seasoning), etc. Adequate albanianisation of terms should be done not only from the point of view of the form plane but content as well.

Term is national but concept is international. So concept is primary and needs more attention.

Albanianisation work of forestry terminology is related to the state of non-terminological and terminological lexicon of other domains (which forestry has connections with), and forestry terminological lexicon, as well. The forestry domain gets some albanized terms ready from other domains, but most of forestry terminological lexicon is entirely related with specialists' work for the albanianisation of forestry terms. The Albanian word (or term) makes the concepts system in forestry not only understandable, but also more connected, and motivated. The lexicon of basic forestry fund has as a basis the Albanian word. Prof. E. Çabej (1975) has emphasized that one of the main tasks of the Albanian linguistics, besides the theoretical research, is and remains language enrichment with elements of personal sources and its purging from foreign words that have flowed and are still flowing from outside, until today, but international terms should not be replaced, i.e. terms that all major languages like French, English, German and Russian have.

The efforts made in our language to replace a part of foreign terms in the forestry vocabulary with Albanian ones, are reflected in different texts, starting with Xhuvani (1905) whose terminology gains a great importance if we consider its spread through texts. Here, we can mention some terms coined by him in the general lexicon like *përkufizoj* / *define*, *përkufizim/definition*, *prirje/tendency*, *i pranishëm/present* (adj), etc, which can be found in forestry texts, as well.

These efforts are also noticed in the dictionary Albanian-English and English-English (P. Qesku) as well as in the Dictionary of Basic Terms of Agriculture led by Prof. A. Duro (2006), for example: *absorbim* – *përthithje* (Engl. *absorption*); *aklimatizim* – *përklimëzim* (*acclimatation*); *gjimnospermet* – *farëzhveshurat* (*gimnosperms*); *koniferet* – *halorët* (*conifers*); *bimë karnivore* – *bimë mishngrënëse* (*carnivorous plant*); *perianth* – *rrethlule* (*perianth*); *monokulturor* – *njëkulturor* (*monocultural*); *membranë* – *cipë* (*membrane*); *ostiolë* – *gojëz* (*ostiole*); *seleksionim* – *përzgjedhje* (*selection*), etc.

The main role of albanianisation is to facilitate the understanding of terms and concepts in forestry, but without going into purity, because this would risk and deteriorate the normal functioning of scientific and technical information of concepts. So a question arises, what happens in forestry terminology?

a) some foreign terms have not been albanized and their equivalents have been found yet, but they have received the Albanian suffix – im, e.g. *eksport-im*, *import-im* i lëndës drusore, (*English: timber export or import*)

b) the albanian term can not replace the foreign term in all fields, as they differ in content. For example, the term *operacion* (*operation*) is replaced with the Albanian term *veprim* in finance, while in forestry it still continues to be

used because it means and involves *disa veprime* (some actions) like: *operacion i ngarkim-shkarkimit të lëndës drusore/operation of timber loading and unloading; operacion i prerjes, rrëzimit/operation of cutting, felling, etc.*

c) in some cases, the same Albanian term is used to replace two foreign terms. This happens when it is not made a good and proper distinction between the meanings/contents expressed by two terms like: *pastrime çliruese* replaces *salvage cuttings* and *release or liberation cuttings*. In fact, the content of these foreign terms is different and it can be clearly seen in their definitions. *Salvage operations* means “to remove the merchantable dead and damaged trees, leaving the uninjured trees to grow” while *release or liberation cuttings* refer to “cuttings done in young sapling trees which start under wolf trees which cause suppression and stagnation of growth of young trees. Removal of wolf trees can be done either by cutting or girdling. Release or liberation cuttings are also needed in young forest plantations where undesirable trees are overtopping the smaller planted trees seeking their place in the sun”.

In such cases, it is recommended to know better the content of the foreign terms in order to replace them with the exact Albanian terms. Only the adequate term can lead peoples’ thoughts to the accurate concept it represents.

Finally, the albanianisation process is subject to the specialists’ work and terminology linguists, as well. They can either coin terms of the Albanian flavor or raise common words of general vocabulary to the status of terms, in order to name or designate new concepts as well as to replace the foreign terms where possible. Quantitative addition of albanised terms leads to qualitative improvement of Albanian forestry vocabulary, because albanianisation in this field helps also “to further enhance the purity of the national literary language” (Pasho 62) Albanised terms should find a wide use among specialists, students, and they should be reflected in books, articles, magazines, etc, as well.

Conclusions and Recommendations

1. Good translation creates a linking bridge between SL and TL. Translators must be faithful to the original text.

2. The main role of albanianisation is to facilitate the understanding of terms and concepts in forestry. The use of foreign terms without any reason is dangerous in relation with the purity of the Albanian language. Albanianisation process should be closely viewed in relation with the content of terms.

3. Some non standardized and unprofessional translations related to forestry necessarily require not only the ongoing processing of Albanian forestry terminology, but also reviewing the existing terminological dictionaries related to this field. Let’s mention some examples extracted from the *Dictionary of Basic Terms of Agriculture* (2006): *shoqërim pyjor* – a forest community, it must be a forest association; *prodhime të dyta-accessory products*, it must be non-

wood products; *ripërtëritje* – restoring, instead of regeneration; *grumbull pyjor* – forest crop, instead of forest stand; *cungishte* – a sprout forest, instead of coppice; *parcelë pyjore* – forest compartment, instead of forest site; *gatër-gang* mill, instead of sawmill; or for the term *çlëvorim*, there are given two terms in English: *peeling* and *debarking*. In this case, only the latter should be used.

4. Using of binaries, borrowings when not necessary, leads to the violation of standardization.

5. Lack of proper forestry dictionaries, as well as terminological studies and works in the field of forestry terminology have led to the coexistence of foreign and Albanian terms in university textbooks, and sincerely, it should be accepted that hardly any text can be found without the presence of foreign terms. Perhaps it should be said that their use has turned into an “obsession.”

6. Furthermore, there is not a well organized work for the Albanian forestry terminology, and such a policy and planning (according to the principles of Vienna school) to direct this work. This work is done individually (in texts, papers, articles, translations, etc.), and it constitutes a drawback for this terminology. In addition, there is not an ongoing collaboration between specialists of the field in question and terminologists. A coordinated work lacks even among specialists for the periodical collection and updating of terms so that the terms can respond to the level of forests development, although this requires financial conditions. Recorded terms should be checked by a specialist body (perhaps a committee might be established) in cooperation with international organizations that deal with this work.

7. Cooperation with the international terminology facilitates the work of translators, creates cooperation at a global level, creates conditions for the exchange of information and finally updates the database.

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ÇËSHTJE TË PËRKTHIMIT DHE SHQIPËRIMIT NË FUSHËN E PYLLTARISË

Përkthimit të teksteve terminologjike është sa i rëndësishëm, aq edhe një proces që merr kohë. Përkthimi i termave në gjuhën e synuar duhet të jetë sa më afër kuptimit të origjinalit. Ekspertët e përdorin terminologjinë për të transferuar njohuri të specializuara në një ose më shumë gjuhë. Një problem lidhet me ekuivalencën terminologjike si pika kyçe në përkthimin e teksteve të specializuara. Shpesh termi pyjor në shqipe nuk mbart kuptimin e termit anglez, ose nuk është barasvlerësi i përshtatshëm, për shembull, *prekje* për *atakim* (*attack of trees from insects*); *ruajtje* për *konservim* (English: *conservation*), etj. Çështja e shqipërimet të termave është e lidhur ngushtë me përkthim dhe ajo merr rëndësi edhe në ditët e sotme, sepse terminologjia është "dera e hapur ku fjalët e huaja hyjnë në gjuhë". Shqipërim do të thotë jo vetëm spastrimi i terminologjisë nga termat e huaj, por edhe pasurimi i saj me terma të brumit shqip. Kjo pasqyrohet qartë në tekstet e ndryshme arsimore ose manuale të

përdorura nga studentët dhe specialistët e pylltarisë, apo në vepra të ndryshme, në të cilat janë shqipëruar një numër termash, të tilla si *ekspozicion - kundrejt* (në vend të *frech-expostion*); *seleksionim - përzgjedhje* (Engl. *selection*) etj. Procesi i shqipërimit është i lidhur ngushtë me procesin e standardizimit. Kjo kërkon një përkthim të saktë dhe përshtatje të termave. Këto terma duhet të jenë terma standarde, bazuar kryesisht në gjuhën shqipe.

Fjalë kyçe: përkthim, përkthyes, shqipërim, term, terminologji, standardizim, barasvlerës, huazim.

THE PHENOMENON OF AMBIGUITY IN ENGLISH LANGUAGE COMMUNICATION. AN ANALYSIS FROM THE PRAGMATIC POINT OF VIEW

UDK: 811.111'253

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Abstract: Ambiguity is a linguistic phenomenon. Ambiguity is defined as a phrase or expression having more than one meaning. Is ambiguity a grammatical mistake that should be avoided? Is ambiguity an obstacle to communication? Meanwhile can ambiguity enrich the text or highlight the dialogues?

As Empson cites, ambiguity is not a specific figurative device that may be chosen at will for decoration; "It is not a thing to be attempted. Rather, it is a characteristic of language which becomes heightened and significant in verse."

This paper analyzes the pragmatic characteristics of ambiguity in English speech acts. First, it introduces the definition and classification of ambiguity. Ambiguity can be divided into three types. There are phonic ambiguity, lexical ambiguity, and syntactic ambiguity. The paper studies the pragmatic features reflected in English communication, such as the Deixis, the Presupposition, the Implicature.

Actually, English is spoken in different settings and levels of intercommunication. As a result, speakers must know many pragmatic elements in order to avoid inaccuracies and misunderstandings during communication.

Pragmatics is the way we convey the meaning through the communication. The meaning includes verbal and non-verbal elements and it varies according to the context, to the relationship between utterers, also to many other social factors.

Key Words: ambiguity, disambiguation, pragmatic competence, Cooperative Principle, context, implicature.

One of the features, which distinguish humans from the rest, is the language. Kirby (2-3) states in his book that: "Biology tells us that all species are exquisitely adapted to their respective ecological niches. Nevertheless, there is something odd about humans. We participate in hugely complex and diverse types of social systems." He continues his idea by listing humans' scientific and technological progress, but he states that in order to understand ourselves, we must understand language. To understand language, we need to know where it came from, why it works the way it does, and how it has changed.

Pinker and Bloom are considered the catalyst that brought about the resurgence of interest in the evolution of language. They proposed in their paper that language has evolved as an innate specialization to code propositional information (such as who did what to whom, when, where and

why) for the purpose of social information – gathering and exchange within a humanly cognitive niche. (Pinker and Bloom 19-24)

In contrast to Pinker, Tomasello (21-22) suggested that there was no specific biological adaptation for linguistic communication. He argued that a broader kind of complex social cognition adapted thereby enabling human culture, and human symbolic communication. A crucial part of this adaptation was an evolved ability to recognize other individuals as intentional agents whose attention and behaviour could be shared and manipulated.

Definitions for the Phenomenon Ambiguity

A word, phrase or a sentence is ambiguous if it has more than one meaning. Words like *light*, *note*, *bear* etc, are lexically ambiguous. However, phrases can be ambiguous even when the words composing such phrase are not ambiguous. The sentence *The police shot the rioters with guns* is structurally ambiguous. As Bach stated, although people are sometimes said to be ambiguous in how they use language, ambiguity is, strictly speaking, a property of linguistic expressions (Bach 31).

Empson defined the term itself by stating that ambiguity itself can mean indecision as to what you mean an intention to mean several things, a probability that one or other or both of two things were meant, and the fact that a statement has several meanings (Empson 6-7).

Empson (256) expanded his definition by claiming that ambiguity includes any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language.

Types of Ambiguity

Lexical ambiguity is represented by cases when one word has more than one meaning. According to Steven Small, lexical ambiguity is of two types, syntactic and semantic. Syntactic lexical ambiguity refers to ambiguity of category, e.g. noun versus verb: work, fish etc. Semantic lexical ambiguity is of two types. Polisemy refers to words whose meanings are related. For example, the two uses of *fell* in *Chile's democracy fell to CIA backed generals* and *John fell and hurt himself* are similar in meaning, but not literally the same. Polysemy, as pointed out by Hirst (1984), often blends into metaphor. Homonymy refers to words whose various definitions are unrelated, as in the two uses of *ball* in *They danced till dawn at the ball* versus *This dog can be entertained all day with a ball*. (Small et al. 4-5)

Semantic and syntactic ambiguity are orthogonal, since a single word can have related meanings in different categories, or unrelated meaning in different categories or both (I saw the carpenter *sawing* with a rusty *saw*).

Structural ambiguity refers to sentences that have more than one phrase structure tree assignable to them. Winograd's famous example is *Put the block in the box on the table*, which can be assigned two structures depending on whether "in the box" modifies "block" or not.

Structural ambiguity occurs when a phrase or sentence has more than one underlying structure such as the phrase 'French history teacher', 'Visiting relatives can be boring'. In these ambiguous cases, each phrase can be represented in two different structures: [French history] teacher, French [history teacher]. In each case, there is an underlying syntax that clarifies it. The sentence *The chicken is ready to eat* can describe either a hungry chicken or a broiled chicken. In the sentence, *John loves his mother and so does Ron*, what can be implied? Does it say that John loves his mother and Ron loves his mother? Alternatively, does it say that John loves his mother and Ron loves John's mother? Let aside the use of the pronoun his. These can be explained as cases of implied anaphora. As Bach concludes, ambiguity is merely apparent and better described as semantic underdetermination (Bach 40-42).

Pragmatic Ambiguity

People are said to be ambiguous in how they use language. This can occur if, even though their words are not ambiguous, their words do not mean a unique determination. According to Recanati, a sentence is semantically ambiguous if it contains an ambiguous lexical item or if it has more than one possible underlying syntactic structure. In either case, the result is that in uttering such a sentence, one can say different things (Recanati 24).

However, the ambiguity of sentences containing a performative verb is of another type. For example, if one utters *Smoking is forbidden*, is it ambiguous? Adapting the Speech Act Theory, the sentence becomes a performative one *I hereby say that smoking is forbidden*. Is the sentence still considered ambiguous?

The above-mentioned sentence has one literal sense, and whoever utters this sentence says that smoking is forbidden; however, if it is uttered on a particular occasion may be taken in different ways:

- the speaker maybe observing simply that smoking is forbidden,
- or he may actually be forbidding someone to smoke.

Rather than a semantic ambiguity in a sentence type, it seems that a pragmatic ambiguity is affecting the utterance.

However, ambiguity is deliberate as in: *I'd like to see more of you*. It can be intended in two ways within the same context of utterance.

Kent Bach considers this case an oxymoron. When people use ambiguous language, generally its ambiguity is not intended. Meantime Grice expressed himself by saying that senses are not to be multiplied beyond necessity (Bach 48, Grice 116).

Grice refers to his Cooperative Principle on what is said and what is meant. An infringement of one of the four maxims brings out an implicature. In this framework, Grice states that ambiguity in a conversation can be disambiguated by the implied meaning of the speaker.

Something to be noticed is the opposing opinions expressed by different linguists regarding the pragmatic ambiguity. In order to understand better this term, it is important to clarify how Pragmatics as a science encompasses the term ambiguity. Crystal provides us with a broad definition, Pragmatics is the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication (Crystal 240).

This definition accommodates not only speech acts but also the social context of discourse in its many different manifestations (e.g. power and politeness, use of metaphor and irony, and so on). It also focuses on the user and the intended meaning but all within a social context. To use Leech's terms, it focuses on how writers and speakers, as social actors, both get things done with language and simultaneously attend to their interpersonal relationships with other participants (Leech 99).

In the following part of the paper, there have been confronted different definitions, opinions, explanations of various linguists. The aim of their work is not to oppose rather than to distinguish these two types of ambiguity.

Semantic Ambiguity versus Pragmatic Ambiguity

Sweetser distinguishes in her book by saying in polysemy, a morpheme has several related semantic values; in pragmatic ambiguity, a single semantics is pragmatically applied in different ways according to pragmatic context. It is interesting to observe that the three-way understanding of utterances as content, epistemic entity, and speech act is relevant to this pragmatic ambiguity structure, as well as to the polysemy structure of lexical items such as the modals (Sweetser 20-22).

Among the examples in her book Sweetser clarifies that in the case of pragmatic ambiguity, a form's basic semantic function is extended pragmatically to cover other referents or meanings; for example a phrase like *How are you* retains its original sense when used as an inquiry about wellbeing, but it is situationally interpreted as a greeting or opener for an encounter (Sweetser 21).

As it was mentioned in paragraphs above, a word or phrase is called ambiguous when it has two different meanings, or semantic values. Nevertheless, it is also possible for a linguistic form to have only one semantic value, but multiple functions, nonetheless. A salient example is the pragmatic ambiguity of negation. Horn (126-7) argues that *not* really means the same thing in “She’s not happy, she’s sad,” and “She’s not happy, she’s ecstatic.” The difference is that in the first case the negative semantics is understood as being applied to the content of the word *happy*, while in the second case it is applied to some understood assertability of the first clause. (The second example is understood as I would not say she was happy, but rather I would say she was ecstatic.) That is to say, the use rather than the sense of the negation is what varies.

Recanati (62-3) distinguishes semantic from pragmatic ambiguity from another perspective. He states that the ambiguity between the performative reading and descriptive reading is not semantic. A sentence is semantically ambiguous if it contains an ambiguous lexical item or if it has more than one possible underlying syntactic structure. In either case, the result is that in uttering such a sentence, one can say different things. When one says *John has quite frankly admitted everything*, one may be saying that in his/her frank opinion John admitted everything or John in a frank manner has admitted everything. Taken out of context, the meaning of this sentence is not always obvious.

On the other side, the ambiguity of sentences containing a performative verb is of another type. ‘It is cold outside’ has one literal sense, and whoever utters this sentence says that it is cold outside; but an act of uttering it on a particular occasion may be taken in different ways – the speaker maybe observing simply that it is cold outside, or he/she may actually be asking someone to close the windows. Rather than a semantic ambiguity in a sentence type, this is a pragmatic ambiguity affecting the utterance.

Ariel classified the two types of ambiguity being discussed, that is semantic and pragmatic, based on their dependence in the context. She says that the main differences proposed between semantic and pragmatic meanings are that pragmatic meanings are and semantic meanings are not context dependant, and that semantic meanings are and pragmatic meanings are not truth conditional. Semantic meanings have also been claimed to be primary, whereas pragmatic meanings are considered secondary (Ariel 24-26).

The first definitions on pragmatics date back to Morris and Carnap (1938). These definitions distinguished pragmatics from syntax and semantics. Semantics relates linguistic expressions to the world objects they refer to, while syntax clarifies the relation of these linguistic forms with one another. Pragmatics’ focus is the relation of linguistic expressions to the language users.

In this line of discussion, semantics identifies references in sentence meaning, while pragmatics identifies references within the context, that is to say in speaker meaning, focusing on speaker's intention as well. Pragmatics stands for reference to the user, later other contextual factors were included. Contextual factors to be included were the speaker and listener's identity, the time and place they engage in conversation, and their shared contextual knowledge.

As Ariel points out, semantic meaning is therefore abstract, pragmatic meaning is contextualized. She further explains that semantic meaning is perfectly compositional, since it is computed by combining the meanings of parts of linguistic expressions into wholes in a perfectly rule-governed manner. No consistent rules the addition of contextual aspects, however, so pragmatic meanings are not compositional (Ariel 24).

Katz and Lion proposed that any meanings we get from a sentence in a null context are semantic. Context-dependent meanings are pragmatic.

Sperber and Wilson (317) stated that the value of current pragmatic theory, as inspired by Grice's work, lies mainly in the fact that it relieves semantics of a number of problems for which it can provide a more general and explanatory treatment.

According to Brisard, semantics provides the instructions for space construction, while pragmatics elicits background knowledge necessary to channel interpretations in one direction or another. Hence, many of the linguistic structures we use to construct spaces are ambiguous, because semantics leaves open many specific routes of conceptualization that can only be disambiguated as discourse proceeds (Brisard et.al. 42-3).

Conclusions and Recommendations

Ambiguity cannot simply be regarded as a mistake of language use. The phenomenon of ambiguity seems to be interesting and a long-discussed one. Some consider it positively, meanwhile others regard it negatively. This negative attitude towards ambiguity derives from the fact that an ambiguous expression used in a sentence, results in an incorrect sentence form. English Language Tests are an example where ambiguity leads to erroneous choices.

From another perspective, ambiguity may not be regarded as a mistake. Ambiguity is part of everyday language, consequently is part of the real input. Therefore, students of English as a second language should be confronted with this real input. Their developed stage of grammatical competence will impede them from making grammar mistakes, but they shall not be able to act out originally.

Pragmatic ambiguity plays a crucial role in acquiring a proficient level in a foreign language. Communicative competence development is regarded as the

best approach to reach accuracy and proficiency in Second Language Acquisition. If the student is able to identify ambiguity or he/she is conscious of the ambiguity being used in certain communication, this should be regarded as progress; the student has reached a good level of English language, especially a communicative and not mechanical usage of language.

Pragmatic Ambiguity should not be regarded as a problem because the context disambiguates it. In the subtopics mentioned in the paper, the classification of the types of ambiguity orientates the problems being raised and the solutions to be followed. In cases of semantic ambiguity, the linguistic form is to be clarified within the sentence meaning. In cases of pragmatic ambiguity, it is the context meaning and the speaker's intention which clarify the ambiguity.

The existence of ambiguity is an advantage for the economical use of language. Most of the times, people do not say what they mean to say. They make use of some words to intend other words. If words have more than one meaning, this can be considered beneficial.

It is an advantage for genres of literature such as humor, satire, anecdotes etc. Since ambiguity is part of everyday language, it is much used in different genres of literature. It is a tool to create humor, irony satire etc.

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FENOMENI I AMBIGUITETIT GJATË KOMUNIKIMIT NË GJUHËN ANGLEZE. NJË ANALIZË NGA KËNDVËSHTRIMI PRAGMATIK

Ambiguiteti, ose dykuptimshmëria, është një fenomen gjuhësor. Ambiguiteti përcaktohet si një frazë apo shprehje e cila mbart më shumë se një kuptim. A është ambiguiteti një gabim gramatikor i cili duhet të evitohet? A është ambiguiteti një pengesë për komunikimin? Ndërkohë, a mundet ambiguiteti të pasurojë tekstin apo të përmirësojë dialogimet?

Siç citon Empson, ambiguiteti nuk është një mjet figurativ i cili mund të përdoret kurdoherë për zbukurim; “Nuk është diçka për t’u provuar. Për më tepër, është një tipar i gjuhës i cili lartësohet dhe merr kuptim në vargje.”

Ky punim analizon tiparet pragmatike të ambiguitetit në aktet e të folurit në gjuhën angleze. Si fillim, jepet përkufizimi dhe klasifikimi i ambiguitetit. Ambiguiteti ndahet në tre tipe: ambiguiteti fonetik, leksikor dhe sintaksor. Punimi studjon tiparet pragmatike të reflektuara gjatë komunikimit në gjuhën angleze, të tilla si: deiksisi, presupozicioni dhe ngërthimi bisedimor.

Ç’është e vërteta, anglishtja flitet në nivele dhe situata të ndryshme ndërkomunikimi. Për këtë arsye, folësit duhet të njohin elementet pragmatike në mënyrë që të shmangin pasaktësitë dhe keqkuptimet gjatë komunikimit.

Pragmatika është mënyra se si ne përçojmë kuptimin gjatë komunikimit. Kuptimi përfshin elemente verbale dhe joverbale dhe varion sipas kontekstit, sipas lidhjes që kanë folësit, si dhe sipas shumë faktorëve shoqëror.

Fjalë kyç: ambiguiteti, eliminimi i ambiguitetit, kompetenca pragmatike, principi i bashkëpunimit, ngërthim bisedimor.

THE USE OF PREMODIFYING NOUNS AND ADJECTIVES: SIMILARITIES AND DIFFERENCES

UDK: 811.163.4'367.622/.623

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Abstract: Even though premodifying adjectives are so often singled out as more frequent than premodifying nouns and even though the messages of phrases containing these two types of premodifiers express the linguistic diversity differently, there are certain meanings which can be achieved only by the use of premodifying adjectives or the use of premodifying nouns. The aim of the paper is to prove this through analyses of examples taken from the newspaper register. In the end, after our analytic and descriptive analyses, we conclude that in many examples the same meaning cannot be achieved if premodifying nouns and adjectives change places. Higher frequency of premodifying adjectives was also proved through our research and the main reason supporting this conclusion was that typical phrase meanings with adjectives as premodifiers were much easier to recognize and understand than typical phrase meanings with nouns as premodifiers.

Key Words: premodifying noun, premodifying adjective, semantic relations.

1. Introduction

Many analyses emphasise that premodifying adjectives are far more productive⁴⁴ than premodifying nouns. These results are usually explained by the fact that adjectives express wide range of semantic classes (Biber *et al.* 589). On the other hand, premodifying nouns also express wide range of semantic classes and even some contemporary analyses state that the use of premodifying nouns in American variety of English has become more present (Biber, Grieve and Iberri-Shea 187). That is why the question of similarities and differences between the phrases with premodifying nouns and phrases with premodifying adjectives imposes itself as relevant if we want to grasp the essence of meaning relationship between these premodifiers and phrase heads, which is the main aim of this paper. Sometimes, that meaning relationship is similar, if not the same, but sometimes premodifying adjectives cannot deliver the message which premodifying nouns can and then premodifying nouns stay

⁴⁴ The term productive will be used in the paper not with morphological productivity connotation in it but as the term that refers to frequency and numbers. Morphological productivity can be viewed from qualitative and quantitative point of view in linguistics. For more details about the term morphological productivity and differences between types of discussions see Baayen (1992), Baayen (1993), Bauer (1983), Plag (2003) and Bauer (2004).

as the only solution for the phrase and vice versa. Phrases with premodifying nouns can have sometimes more than one meaning by which they present linguistic diversity and semantic richness, no matter how difficult it can be in some cases to understand the meaning of such a phrase, but that is something that phrases with premodifying adjectives cannot express in many examples.

1.1. Corpus

The corpus we used in our research comprises a compilation of noun phrases with premodifying nouns and adjectives found in different newspaper articles published in *The Times*, *The Guardian* and *The New York Times*.⁴⁵ The compilation of newspaper articles contains 1 781 920 words although we analysed only the articles published within *News* section because this section deals with different topics: politics, culture, media, education, celebrities, sports, food, etc.⁴⁶ Different topics were of great significance for our analysis since we wanted to find as many different noun phrases as possible. Noun phrases with same premodifying nouns or adjectives and phrase heads were not included into our research since we were not interested in frequency of specific nouns and adjectives or phrase heads only different combinations because they led us to different semantic relations. We, of course, included phrases with same premodifying nouns and adjectives but different heads and vice versa trying to prove an opinion that the most suitable way for determining the meaning is putting the meaning of one lexeme against some other lexeme (Bilbija 55).

2. Premodifying Nouns and Possible Semantic Relations with Noun Phrase Head

Nouns are considered to be the biggest group of words within an open class group (Blaganja and Konte 41). Many definitions agree that nouns identify different things (Eckersley and Eckersley 19): people (*John*), objects (*radio*), places (*London*), professions (*doctor*), some virtues (*courage*) (Alexander 34) or animals (*dog*), substances (*fire*) or abstract notions (*fear*) (Huddleston and Pullum 83).

They are the second most productive premodifiers after adjectives in different texts especially in newspaper texts, but their meaning is not always explicit (Biber *et al.* 589). That is why it is said that noun phrases with

⁴⁵ We will use abbreviated forms for the mentioned newspapers in further text, i.e. *TT* for *The Times*, *TG* for *The Guardian* and *NYT* for *The New York Times*.

⁴⁶ We analysed articles published in online editions of the mentioned newspapers. The analysis was carried out for articles published between April and July, 2010.

premodifying nouns express 'a bewildering array of logical relations' (Biber *et al.* 590). These logical relations served as an inspiration for our research but we had to modify them (Жарковић 327-336) because we found that the list presented by Biber *et al.* (590-591) was giving needlessly repetitive semantic relations.⁴⁷ Our list presents possible semantic relations that can be expressed between noun phrase heads and premodifying nouns:

- *content* (a phrase head consists of or deals with a premodifying noun)
- *purpose* (a phrase head is for the purpose of premodifying noun)
- *objective type 1* (a premodifying noun is the object of the process presented by a phrase head)
- *objective type 2* (a phrase head is the object of the process presented by a premodifying noun)
- *subjective type 1* (a premodifying noun is the subject of the process presented by a phrase head)
- *subjective type 2* (a phrase head is the subject of the process presented by a premodifying noun)
- *location type 1* (a phrase head is found or takes place at the location given by a premodifying noun)
- *location type 2* (a premodifying noun is found at the location given by a phrase head)
- *time* (a phrase head is found at the time given by a premodifying noun)
- *institution* (a phrase head identifies an institution for a premodifying noun)
- *specialization* (a premodifying noun identifies an area of specialization for the person or occupation given by a phrase head; a phrase head is animate)
- *identity* (a phrase head has the same referent as a premodifying noun but classifies it in terms of different attributes)
- *partitive*: (a phrase head identifies parts of a premodifying noun)

We already mentioned that phrases with noun premodifiers can have more than one meaning, but also the meaning that cannot be fitted neatly into any of the presented semantic relations. Those noun phrases get their meaning after being paraphrased according to the context (Biber *et al.* 591).

⁴⁷ For more details about the change of original list and more elaborate reasons for it see Жарковић (2012)

3. Premodifying Adjectives and Possible Semantic Relations with Noun Phrase Heads

The most frequent definition of adjectives is that they typically denote different properties (age, size, shape, weight, colour, merit/quality, etc.) of objects, people, places, etc. (Huddleston and Pullum 112). According to Quirk *et al.* there are four features commonly considered to be characteristic of adjectives (402-403):

- they can freely occur in attributive function
- they can freely occur in predicative function
- they can be premodified by the intensifier *very*
- they can take comparative and superlative forms.

However, we cannot say that all words classified as adjectives possess all these four features. For example, the features where adjectives can be premodified with *very* and take comparative and superlative forms are of no significance when distinguishing adjectives from adverbs. Not just that they are not distinguishing adjectives from adverbs they also cannot be found in all adjectives and that is why the first two features are considered to be the most important ones (Greenbaum and Quirk 129). This paper will be analysing adjectives in attributive function, i.e. premodifying adjectives and possible semantic relations with the noun phrase heads.

The list of all possible semantic relations between premodifying adjectives and phrase heads was inspired by Biber *et al.*'s list of semantic relations for premodifying nouns (589-590). The main reason why we decided to change and modify this list so that it suits our analytic and descriptive needs is that the list is very concise and allows transparent analysis by showing the semantic relation between the premodifier and the head but also the phrase meaning (Жарковић 55-56). The following list shows how different phrase meanings with premodifying adjectives can be expressed:

- *quality* (a premodifying adjective describes the quality/merit of a phrase head)
- *purpose* (a premodifying adjective describes the purpose for a phrase head)
- *objective type* (a phrase head is the object while a premodifying adjective describes that object in some process)
- *subjective type 1* (a premodifying adjective presents by its descriptive features who can be the subject in the process presented by a phrase head)

- *subjective type 2* (a phrase head is the subject while a premodifying adjective determines in what kind of process the subject participates)
- *location type 1* (a premodifying adjective describes the origin or gives location for a phrase head)
- *location type 2* (a phrase head is the location while a premodifying adjective describes what can be found at that specific location)
- *time* (a premodifying adjective determines time-related properties like age, chronology, frequency, etc. for a phrase head)
- *institution* (a premodifying adjective describes or identifies what sort of institution a phrase head is)
- *specialization* (a premodifying adjective describes an area of specialization or occupation for a person presented by a phrase head)
- *quantity* (a premodifying adjective describes properties such as size, shape, weight or range of a phrase head)
- *colour* (a premodifying adjective presents the colour of a phrase head)

4. Data Analysis

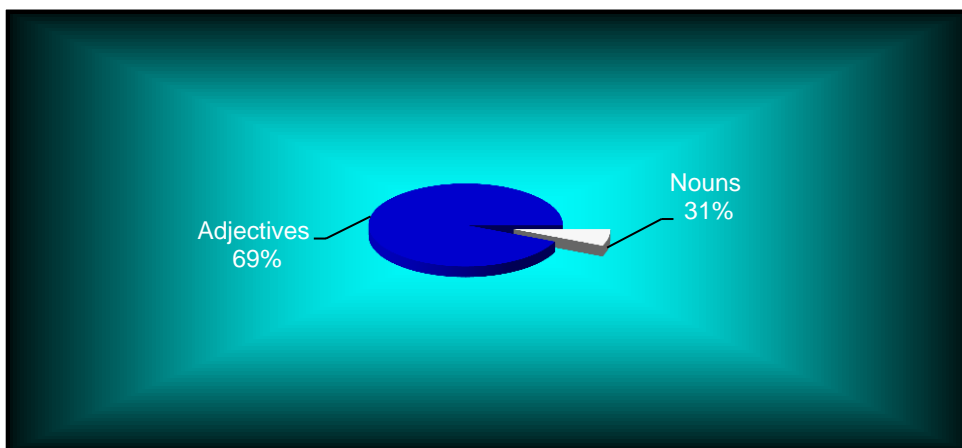


Chart-pie 1. Productivity of premodifying nouns and adjectives

Premodifying nouns and adjectives are considered to be the most productive types of premodifiers of a noun phrase and that is why some analyses try to answer the question which type is more productive. Our research shows by this chart that premodifying adjectives are far more productive than premodifying nouns. We found 14 208 examples of which 13 279 examples of premodifying adjectives and 929 examples of premodifying nouns. The question that stays for us to answer is why we got these results and we will try to answer it through further analyses.

4.1. Premodifying Nouns and Noun Phrase Meanings

Our analysis of premodifying nouns starts with semantic relations only achieved and premodifying noun specific: *content*, *identity*, *objective type 1* and *partitive*. The essence of these meaning relationships is that a noun phrase head states the composition or dealings of a noun premodifier (*content*) (1, 2) (trees producing apricot, a charge dealing with murder), or a phrase head has the same referent as a premodifier but classifies it in terms of different attributes (*identity*) (3, 4) (a soldier is a child as well as a bomb is a parcel), or a premodifier becomes an object of the process presented by a phrase head (*objective type 1*) (5, 6) (they hold tickets, someone creates jobs) and, finally, a phrase head identifies parts of a premodifier (*partitive*) (7) (staff of the team)⁴⁸:

- (1) of almond or *apricot trees*, women could go outside as they (NYT 20/6⁴⁹)
- (2) had a compelling argument that a *murder charge* should have (NYT 3/6)
- (3) *Child soldiers* are deployed across the globe (NYT 13/6)
- (4) A *parcel bomb* disguised as a gift exploded last night inside (TG 25/6)
- (5) will be sealed off today to all apart from *ticket holders* and (TT 12/6)
- (6) to allow manufacturing to resume, and with that, *job creation* (NYT 21/6)
- (7) all apart from ticket holders and *team staff* as part of the (TT 12/6)

Semantic relations in which premodifying nouns play the main role in establishing the essence of meaning relationship and at the same time relations that are achieved by premodifying adjectives also are: *subjective type 1*, *time*, *location type 1* and *specialization*. Premodifying nouns can, within these semantic relations, present subjects of the process presented by phrase heads (*subjective type 1*) (8, 9), give some time-specific interval within which the meaning of phrase heads can be expressed (*time*) (10) (control during wartime period), determine location or origin for phrase heads (*location type 1*) (11, 12) or identify an area of specialization for the person or occupation given by a phrase head (*specialization*) (13, 14):

- (8) The cuts and *tax increases*, including average budget reductions (NYT 22/6)

⁴⁸ We will state a few examples for every semantic relation, for the detailed presentation of all found examples would require space we do not have here.

⁴⁹ The used dates will present dates when the newspaper article containing stated example was published online.

- (9) economic crisis hit China and resulted in *factory shutdowns* (NYT 20/6)
- (10) was not slated to give up *wartime control* of South Korean (NYT 26/6)
- (11) the White House denied it had attempted to do a *backroom deal* (TG 4/6)
- (12) The *cockpit recording* shows that Russian (NYT 1/6)
- (13) But *administration insiders* acknowledge that there have been (NYT 24/6)
- (14) Al-Qaida suspected in raid to free detainees in Aden, that left seven *government agents* and four civilians dead. (TG 20/6)

The meaning of noun phrases does not always depend on noun premodifiers, but on phrase heads too and semantic relations of *subjective type 2*, *objective type 2*, *location type 2* *institution* and *purpose* prove that. Precisely, they can present subjects or objects of the processes presented by noun premodifiers (*subjective type 2* and *objective type 2* (15) students who receive scholarships and students whose education was funded by scholarships) or determine location for premodifying nouns (*location type 2*) (16) (a tent where protest takes place), identify an institution for premodifying nouns (*institution*) (17, 18) or phrase heads can be the purpose of premodifying nouns (*purpose*) (19, 20) (room for delivery, hearing for extradition):

- (15) Last year, the school accepted 126 *scholarship students* out of (NYT 30/6)
- (16) Gilad's father, plans to establish a *protest tent* outside the home of (TG 27/6)
- (17) The *oil company* is contracted to explore (TG 14/6)
- (18) an effort by governments, the *diamond industry* (NYT 21/6)
- (19) and the *delivery room* is little more than a pair of (NYT 14/6)
- (20) Mr. Coke is willing to forgo an *extradition hearing* and face trial in (NYT 22/6)

The fact that noun phrases with noun premodifiers can have more than one meaning can be illustrated with the following examples from our corpus:

- (21) *Television advertising* in South Africa is expected to be up a very (TG 22/6)
- (22) did not contest a *prosecution request* that he remain in custody (TT 19/5)
- (23) many of the rich will not feel the pain of the *austerity measures* (TT 15/5)

- (24) The *drugs shop* will mean farmers can buy medicines for their (TG 2/6)

In the phrase *television advertising*, noun premodifier determines location for the phrase head which means that this phrase has the meaning of *location type 1*, i.e. we know where advertising is taking place. The second, additional meaning of this phrase is *purpose* because the phrase can refer also to advertising designed only for the purpose of television broadcasting. We find the meaning of *composition* and *purpose* in phrases *prosecution request* and *austerity measures* because request can deal or be about prosecution (*composition*) or issued because the purpose of request is prosecution of some kind (*purpose*) as well as measures which can be about austerity (*composition*) or because of it (*purpose*). *Drugs shop* phrase has also two meanings – *purpose* and *institution* since shop sells drugs (*purpose*), but it can identify institution for the noun premodifier (*institution*).

Sometimes, noun phrases with premodifying nouns cannot fit neatly into any of the given semantic categories. Then, if we want to understand the meaning relationship we must take context into consideration and get the meaning by paraphrasing it. These phrases are usually the best examples of semantic complexity imposed by noun premodifiers. Some typical examples are:

- (25) Panahi had said he would not end his *hunger strike* until he was allowed to have access to his lawyer (TG 25/5) (*strike which involves hunger*)
 (26) lead figures of warriors and a bronze mask of Acheloos, a *river deity* (TG 11/4) (*deity that protects the river*)
 (27) So on Monday he piled fresh-picked corn onto the back of a *donkey cart* (NYT 21/6) (*cart pulled by a donkey*)

The difference that can occur when premodifying nouns change places with premodifying adjectives is best illustrated by two following examples:

- (28) *England fans* could learn patience and optimism from the people (TG 22/6)
 (29) The *France squad* returned to training this morning, a day after (TG 21/6)

Even though there are derived and very frequent adjectives English and French, the questions we ask here is why are they not used and would their use change anything in the given phrases meaning? If adjectives had been used, the phrases would have had the meaning of *location type 1*. We would be able to say where the fans (28) or squad (29) are from, i.e. premodifying adjectives

would present the origin for given phrase heads. The two phrases we presented, however, with premodifying nouns have entirely different meanings. We find the meaning of *specialization* for *England fans* because we have fans who are supporting England (a premodifying noun identifies an area of specialization for a person given by a phrase head) whereas the meaning of *institution* is presented by the phrase *France squad* where the phrase head identifies institution for the noun premodifier.

4.2. Premodifying Adjectives and Noun Phrase Meanings

Premodifying adjectives are very productive in newspaper register, mostly because they are not just used to provide descriptive details for noun phrase referents but also to clearly identify those referents (Biber *et al.* 514).

The most productive meaning relationships in our corpus are those only premodifying adjective specific: *quality* and *quantity* where premodifying adjectives describe the value or merit for phrase heads (30, 31) (*quality*) or size, weight or range/scope of phrase heads (*quantity*) (32,33). The meaning relationship of *color*, where premodifying adjectives describe the colour of phrase heads, is also one of the meanings only achieved by the use of premodifying adjectives, but it was not very productive one in our corpus (34):

- (30) only an incremental process of small steps and *benign gestures* (TG 11/4)
- (31) the *creepy genius* who has the devilishly inspired idea of rigging (TG 30/5)
- (32) atrocity in South Africa thanks to the *quick thinking* of his mother (TG 17/4)
- (33) Those are *huge sums* for a country whose (NYT 21/6)
- (34) But the *blue paint* on the walls is fairly fresh, and the (NYT 14/6)

The analyses of phrase meanings with premodifying adjectives are not very different from the analyses of phrase meanings with noun premodifiers because we also have here phrase meanings where premodifiers play the most significant role in establishing the phrase meaning essence. Such meanings are: *purpose*, *subjective type 1*, *location type 1*, *time*, *institution* and *specialization*. The essence of these phrase meanings is that adjective premodifiers describe the purpose for phrase heads (*purpose*) (35) (the purpose of the action is that is disciplinary), present by their descriptive features who can be the subject in the process presented by phrase heads (*subjective type 1*) (36), describe the origin or give location for phrase heads (*location type 1*) (37), determine time-related properties for phrase heads (*time*) (38), describe or identify what sort of

institution phrase heads are (*institution*)⁵⁰ and describe an area of specialization or occupation for people presented by phrase heads (*specialization*) (39):

- (35) to take *disciplinary action* but that time will come very soon (TG 21/6)
- (36) *Parental permission* is required. (NYT 26/6)
- (37) Darker-skinned women have become more prominent in *Brazilian society*, challenging the notions of *Brazilian beauty* and success (NYT 7/6)
- (38) In a *last-minute switch*, the Kansas students were shifted (NYT 26/6)
- (39) But precisely how this suburban father and *financial analyst* came to join a terrorist network in the mountains of Waziristan (NYT 22/6)

The meaning relationships where phrase heads play the most significant role in establishing the essence of phrase meaning are *objective type*, *subjective type 2* and *location type 2*. In these meaning relationships, phrase heads are the objects while premodifying adjectives describe those objects in some process (*objective type*) (40) or subjects while premodifying adjectives determine in what kind of processes the subjects participate (*subjective type 2*) (41) or they are the location while premodifying adjectives describe what can be found at that specific location (*location type 2*) (42):

- (40) which is not known as a *Church-oriented newspaper*, had already (TT 25/5)
- (41) Perhaps the most *eye-catching charge* is the allegation that he tried (TT 4/6)
- (42) he controlled *diamond-rich regions*, timber concessions (NYT 30/5)

The phrase *diamond-rich regions* has also one more additional meaning and that is *quality* because the adjective premodifier gives us information about the value of the phrase head, i.e. *regions*. Phrase polysemy with premodifying adjectives is not a regular occurrence but we still find a number of examples. This number is much lesser than the one with premodifying nouns in our corpus, but still it cannot be disregarded:

- (43) Osborne said *supervisory powers* should never have been removed (TG 16/6)

⁵⁰ We did not find any examples for this meaning relationship in our corpus, but we decide to include it since it is possible relation and maybe of use for some future research.

- (44) for new homes that will only be sold to *locally-born buyers* or long-term residents (TG 4.7)
 (45) highlighting *widespread anger* in the country towards (TG 28/6)

The meanings of *supervisory powers* phrase are *purpose* and *subjective type 1* because the purpose of the powers is that they are supervisory and at the same time adjective premodifier gives us the information who can be the subject who can have these powers. On the other hand, *locally-born buyers* has the meanings of *objective type* and *location type 1* because buyers are the objects of the process that is described by premodifying adjective and that is how the second meaning relationship is established since the adjective premodifier is presenting the origin for buyers. Quantity characteristics are presented by the phrase *widespread anger* because we learn about the size of the anger (*quantity*), but this phrase has one more additional meaning and that is *subjective type 2* since anger is the subject whose main descriptive characteristic is to spread wide.

While the number of examples of phrases with noun premodifiers whose meanings could not fit neatly into any of the proposed semantic categories was not enormous but also not the one to be disregarded, the number of phrases with adjective premodifiers was not even close to that since we found only few examples:

- (46) less military spending and improved *cross-border relations* (TG 8/6)

The meaning of this phrase can be explained by the following construction “to cross border,” i.e. a verb and a noun within this adjective form a relationship that a verb and an object form within a sentence.⁵¹ Since the meaning of this phrase does not fit into any of the given semantic categories we obtain it by paraphrasing it and the meaning would be “relations concentrated on cross-border issues.”

It was very interesting for our research to analyse phrases in which we could use a noun premodifier instead of an adjective premodifier when the noun was already the root or a part of an adjective compound. These kinds of examples illustrate in the best way the similarities and differences of the use of premodifying nouns and adjectives. Our research finds lesser examples where the meaning relationship stays the same when premodifying nouns and adjectives change places. Some of the found phrases where meanings stay the same are:

⁵¹ More about possible relationships within compound adjectives, see Adams (1973: 92-103).

- (47) other militants are trying to exploit the *political deadlock* to (NYT 3/7)
- (48) by *industrial dynasties* such as the Agnellis and the Morattis (TG 4/7)
- (49) But *drug-related violence* is up as well, a trend Mr. Calderón (NYT 17/5)

We could by presenting the meaning of *objective type 2* for the phrase *politics deadlock* say “*deadlock caused by politics*”. The similar thing can be said for the phrase *political deadlock* whose meaning is *objective type* since the essence of the meaning relationship is the same because the adjective premodifier is presenting by its descriptive features thematic area in which our phrase head (*deadlock*) is the main object. If we present location or origin of a phrase head by a premodifier then we have the meaning of *location type 1* which is the case with our phrases *industrial dynasties* and *drug-related violence*. The use of noun premodifier industry or drug instead of adjective industrial or drug-related would not change this meaning relationship because we would have the phrases with the following meanings: “dynasties in some specific industry” and “violence provoked by drug-related issues”, which is still *location type 1*.

More productive group is the one where phrase meanings are entirely different if premodifying nouns and adjectives change places. The following examples illustrate this in the best way:

- (50) acquire the *financial security* to marry, start families, or buy (TT 22/6)
- (51) Chrysohoidis vowed the “*cowardly murderers* will be brought (TG 25/6)
- (52) It's a *disgraceful scandal*. It would be disastrous for the climate (TG 8/6)

Premodifying adjective in our example *financial security* describes the value of the phrase head and we get an example with the meaning of *quality*. If adjective financial changes places with premodifying noun finance we get an example of an entirely different meaning where the phrase head deals with the premodifying noun and the meaning relationship we get is of *content*. Noun phrases with premodifying nouns, as we already mentioned, have sometimes more than one meaning and the two following examples are the best illustrations of that. Phrases with premodifying adjectives *cowardly murderers* and *disgraceful scandal* have the meaning of *quality* because we learn about the

value of the phrase heads from the used adjective premodifiers. If cowardly changes places with premodifying noun coward (*coward murderers*) we have an example with two meanings – *subjective type 2* and *identity* because murders can be the subjects who killed some coward or the murderers are also cowards. The change of disgraceful with disgrace shows phrase polysemy at its best because the noun phrase *disgrace scandal* forms five semantic relations: *content* (*scandal dealing with disgrace*), *identity* (*scandal which is a disgrace*), *objective type 2* (*scandal was provoked by disgrace*), *subjective type 1* (*disgrace caused a scandal*) and *subjective type 2* (*scandal caused disgrace*).

5. Conclusion

Premodifying nouns and adjectives are efficient mechanisms for bringing additional pieces of information into the phrase structure and they sometimes do it differently. Thirteen different semantic relations are possible and expressed by the use of noun premodifiers while adjective premodifiers form twelve.⁵² The number of noun phrases with noun premodifiers whose meanings could not fit into any of the given semantic relations was not enormous, but also not the one to be disregarded while the same number of noun phrases with adjective premodifiers was much lesser than that. This can be explained by the fact that nouns usually have the referents in the nature for what they denote so we need sometimes to paraphrase the meaning relationship that these referents form within noun phrases. Premodifying adjectives, on the other hand, no matter how much their meaning can be sometimes figurative or picturesque, clearly fit into one of the purposed semantic relations without much paraphrasing. That is precisely the reason why some semantic relations can only be expressed by the use of premodifying nouns or premodifying adjectives.

The meaning relationships of *content*, *identity*, *objective type 1* and *partitive* cannot be expressed by the use of adjective premodifiers only noun premodifiers. The essence of these meaning relationships is that a phrase head consists of or deals with a premodifier (*content*), has the same referent as a premodifier but classifies it in terms of different attributes (*identity*), identifies parts of a premodifier (*partitive*) or a premodifier is the object of the process presented by a phrase head (*objective type 1*). Sometimes a premodifying adjective can by its descriptive features form some thematic area where the meaning of *content* can be found but not the same meaning of *content* as with premodifying nouns. The reason why this happens is simple because premodifying adjectives, even when they form some thematic areas, transform

⁵² If we, of course, include all possible semantic relations, even the ones we did not find examples for.

the meaning of *content* into quality, value or merit for the phrase head. A premodifying adjective can by its descriptive features present who can be the subject but not the object and therefore adjective premodifiers form only the meaning of *objective type* in which the phrase head is presented as the object while adjective premodifiers describe the process in which the object is in. On the other hand, semantic relation of *quality*, *quantity* and *colour* can only be expressed by the use of premodifying adjectives. Apart from these only noun and adjective specific semantic relations, there are still a number of mutual semantic relations which are possible and expressed if premodifying nouns and adjectives change places, for example *purpose*, *subjective type 1*, *subjective type 2*, *location type 1*, *location type 2*, etc. These semantic relations prove that the meaning relationship can stay the same within noun phrases if noun and adjective premodifiers change places.

The basic difference between these two types of premodifiers was evident when we decided to change places of adjective premodifiers with noun premodifiers which were the roots or just parts of adjective compounds that were already used in the phrases. The group in which examples with different types of premodifiers also had different meanings was much more productive. Noun phrases with noun premodifiers showed what phrase polysemy was all about since not just that they were able to form different meaning relationships but to form many different meaning relationships which once more proved specificity of their use. Since phrase polysemy is not very present with adjective premodifiers and if present it is not impossible to recognize and understand it, it is understandable why adjective premodifiers are so productive. Noun phrase meanings are more evident and transparent with them, especially adjective specific ones while with premodifying nouns the danger of polysemy constantly lingers. The advantage of noun premodifier use is that it is space-saving and semantically rich which was proved by the phrase *disgrace scandal*, capable of establishing five different meaning relationships. This characteristic is at the same time something characteristic of English in general.

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Ključne riječi: atributivna imenica, atributivni pridjev, semantički odnosi.

ENGLISH DISCOURSE MARKERS AS COHESIVE SENTENCE AND DISCOURSE FILLERS

UDK: 811.111'42

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Abstract: This paper is made on the basis of a corpus of spoken modern English in conversation used in Semantics and Grammar lectures that I had with my students at the undergraduate and postgraduate levels. Different linguistic interpretations are made on linguistic and interpersonal contexts.

In the first part of the paper the speaker's attitude toward what he/she is saying is analyzed, as well as the very important function of discourse fillers in various registers. In the second part of the paper the reader is familiarized with the key functions of sentence and discourse markers.

In the third part the frame functions of these cohesive devices in spoken English are explained in detail. All of these are listed and illustrated with sentences and semantic and syntactic structures.

Key words: English discourse markers, discourse and sentence fillers, functions, semantic structures, syntactic structures.

1. Introduction

Discourse markers make a conversation livelier, personal and involved. Without them, conversation can be stagnant and awkward. People tend to take pauses during dialogue, typically after a refusal, compliment or a request. If this naturally occurring delay in speech is met with complete silence, the conversation becomes socially awkward. The addition of discourse markers keeps the conversation flowing.⁵³

Syntactically, most discourse markers are detached from the rest of the sentence they appear in. Semantically, some discourse markers seem to convey meaning, while others seem to have a pragmatic function only.⁵⁴ Discourse fillers belong to categories of conjunctions, adverbs, prepositional phrases and idioms. They are mostly used as adverbs and adverbial clauses, and less as conjunctions, whether subordinating or coordinating.

⁵³ Cf. <http://www.wisegeek.com/what-is-a-discourse-marker.htm>

⁵⁴ Cf. Coll, Urgelles Miriam. "Anyway – A Formal Approach to the Syntax and Semantics of Discourse Markers". A submitted PhD thesis available online at: <http://www.essex.ac.uk/linguistics/external/clmt/papers/theses/urgellescoll09.pdf>. accessed June 2013.

Discourse markers have various functions, the most important being their textual and interactive functions.

2. The Acquisition and Use of Discourse Fillers

English language is rich with discourse fillers as linguistic elements. They don't have a fixed semantic meaning, but multiple meanings which are recognized in a particular discourse among speakers. Some are more used in formal sense; others in informal and formal conversations, i.e. some are more used in spoken than in written, textual language.

The list of discourse markers is extensive, and it is not easily formed and presented, having their various functions in mind. The most common name used for these linguistic elements is *discourse markers*. The number of names used is large: comment clause, connective, continuer, discourse-deictic item, discourse operator, discourse particle, discourse shift-maker, discourse word, filler, gambit, initiator, interjection, marker, marker of pragmatic structure, parenthetical phrase, (void) pragmatic connective, pragmatic expression, pragmatic particle, pragmatic marker, reaction signal (Brinton 1996: 29).

The use and importance of discourse fillers is best noticed by listening and reading various speeches, announcements, statements, presentations, as well as various formal and informal interviews. Discourse fillers are a subtle aspect of language use, and they go through multiple transformations from extensive practical, that is conversational and reading work.

The use of discourse fillers depends on the level of the speaker's competence and managing in language, as well as the same kind of the discourse filler. They are key helpers in the extension of sentences, and in keeping the continuation of concepts.

The acquisition of English contrastive discourse markers is extremely important in order to accomplish *cohesion* and *coherence* in spoken and written discourse. A research has been done within a group of students of college seniors; and it showed that the acquisition level is high and that the English discourse fillers are relatively commonly used. Students most often use the same discourse fillers in English language as they do in their mother tongue. Qualitative and quantitative methods have shown that the acquisition of English discourse fillers positively affects: a) *studying English language outside educational institutions*, b) *studying other foreign languages*, and c) *reading literature and electronic media in English language*.

The analysis of the collected results has shown that the acquisition of discourse fillers is the key to *discourse competence* and *coherence* in spoken and written language of students.

3. Function of Discourse Fillers

Discourse fillers are words or expressions which help in structuring spoken information and written text. They point to several things: 1) they can introduce or clarify a subject. – *What are we talking about?* 2) they can show thematic discontinuity and changes. – *Where are we?* 3) they can show the kind of communication. – *What are we doing?* 4) they can show someone's attitude toward the topic. – *How do I feel about this?* 5) they can show someone's attitude to reader or hearer. – *What about you?*

Discourse fillers show *the difference* (nevertheless, in spite of something, however, besides, nonetheless), *balance contrasting* (on the one hand, on the other hand, in a way, while, whereas), and they have a *persuasive function* (after all, look, listen) and *express oppositeness* (on the contrary, on the opposite).

These functions are shown in the examples below:

- The Greeks and Romans had no symbol for zero. *Nevertheless/Nonetheless*, they made remarkable progress in mathematics.
- Arranged marriages are common in many Middle Eastern countries. In the West, *on the other hand*, they are unusual.
- Some people think Wales is in England. *On the contrary*, they are different countries.
- The weather here is pretty depressing. *Mind you*, it's beautiful in spring.
- I like mountains, *whereas/while* my mother prefers the seaside.
- Why shouldn't she buy a car if she wants to? *After all*, it is her money.

By examining the *textual* and *interactive* functions of discourse fillers, that is spoken and written language, it is seen that the choice of linguistic elements, which we today call discourse fillers, is far more diversified.

The fillers' function is not marginal. As an argument for this statement, the fact that their original meaning is, after all, noticeable can be mentioned.

The purpose of discourse fillers is to denote *coherence*, i.e. to connect a certain topic to another part of discourse or the following continuation. The coherence is seen in: 1) *linking the topic with the whole text or discourse*, 2) *diverting*, 3) *shifting the thought or discourse*, and 4) *resuming the discontinued topic*.

4. Fundamental Functions of Discourse Markers

Müller (2005:8) points out that most researchers agree that the use of discourse markers facilitates the hearer's task of understanding the speaker's utterances. Aijmer (1996:210) says that "they function as cues or guides to the hearer's interpretation." Therefore, discourse markers have many functions, but the ones that are considered as fundamental are *the discourse function* and *the interpersonal function*.

The "*textual or discourse function*" refers to the signal relations between prior, present and subsequent discourse, marking off one text unit from another or linking discourse units further apart (Aijmer 210).

The *interpersonal function* helps in expressing speaker or writer's stance. For example, by using collective nouns, which can be defined as words used to define a group of objects, or they refer to a group of countable nouns, one may give the reader more details about the issue. Prepositions can refer to the position or placement of the subject.⁵⁵

The functional view presupposes that language is an instrument used by individuals in order to attain certain goals which can be traced back to the complex pattern of social interactions. Therefore, in the functional view, speakers use the linguistic expressions in such a way as to communicate messages that would manage to change the hearer's mentally or emotionally convictions or feelings, thus modifying their knowledge.⁵⁶

Schiffrin describes the contribution of discourse markers to coherence as follows: "discourse markers provide contextual coordinates for utterances: they index an utterance to the local contexts in which utterances are produced and in which they are to be interpreted." She also explains that the interpretation process of the hearer is guided by the use of markers because "markers select a meaning relation from whatever potential meanings are provided through the content of talk, and display that relation" (1987: 326).

Schiffrin states that cohesion depends upon a process of semantic inference that departs from words and sentences and reaches text and discourse level (1987: 13). According to many authors, discourse markers can function both as cohesive devices and, given the fact that they have a pragmatic meaning, they can also ensure text and discourse coherence.

A set of main functions has been discovered, and they are mentioned in a list from the general functions to the particular ones:

⁵⁵ Cf. Ismail, M. Hind. "Discourse Markers in Political Speeches: Forms and Functions". *Journal of College Education for Women* 23.4: 1260-1278. Baghdad University 2012. Available online at: <http://www.iasj.net/iasj?func=fulltext&aid=74411>. Accessed June 2014.

⁵⁶ Cf. *Ibid*.

- 1) Discourse markers take part in the cohesion and coherence relations in discourse involving speaker choice. Therefore, to construct meaning and accommodate the desired pragmatic meaning, the speaker must select the most appropriate sign.
- 2) Discourse markers help to constrain discursive and contextual relevance of the discourse.
- 3) The interpretation process of the hearer is guided through discourse markers toward a desired meaning. This function involves the correct inferential path that has to be taken concerning the correct understanding of a message.
- 4) Discourse markers also have an interactive or expressive function that covers politeness, turn-taking, signaling emotional involvement of the speakers.
- 5) Discourse markers have a deictic or indexical function which refers to their ability to show the relationship that is to be established by the hearer between prior and ensuing discourse.
- 6) Discourse markers are functional elements of discourse management used in *initiating discourse* (e.g. now, so, indeed), *marking a boundary or a shift, focusing attention* (e.g. look, listen), *reformulating* (in other words, actually), *resuming* (e.g. to sum up)
- 7) Discourse markers are used in responses to signal hearer's attention and involvement. Markers such as *okay, right, all right* are used to fulfill this function.

5. Syntactic and Semantic Aspects of Discourse Fillers Analysis

Considered from *the syntactic aspect*, fillers are independent. By removing them, the correctness of the sentence in which they are in is not affected, that is the sentence remains syntactically unchanged. In the previously stated sentences, it is noted that the position of the fillers is changeable. It is that changeability that points to their syntactic independence. From the syntactic point of view, fillers belong to the categories of conjunctions, adverbs, prepositional phrases, and idioms. They are mostly used in adverbs and adverbial clauses, and the remainder belongs to conjunctions, subordinating or coordinating. Conjunctions are grammatically viewed as *simple* (and, but, so), *compound* (nevertheless, although, unless), and as *group of words* (as soon as, in order to, as though) (Carter and McCarthy 2006: 249).

Considered from *the semantic aspect*, discourse fillers are multifunctional, flexible, and independent and have the capability to be separated by commas, depending on the position in the sentence. Discourse fillers have multiple meanings which are recognized in a certain discourse

among speakers. In English language, fillers do not change the truthfulness of the sentence. The meaning remains the same with or without them.

Discourse fillers represent a lexical category formed from *words* (well, right), *phrases* (at the end of the day), or *clauses* (to be precise) (*Ibid.*). Also, fillers are marked by sociolinguistic characteristics, i.e. their use is connected to different social layers and linguistic registers. They are known to be more linked to spoken than to written expressing language (Erman 2001: 1339). Discourse fillers analysis raises many questions, from their function and meaning to their name and use.

Discourse fillers, as lexical markers, reflect interaction among the participants of the conversation, meaning of the different styles of expression, they point to the use which is connected to cultural grounds and social layers.

FILLER MEANINGS	EXAMPLES
addition, continuation, extension, similarity	moreover, and, for, first of all, second, third; <i>conjunctive adverbs</i> (furthermore, therefore, after all, in addition, additionally, next, also, finally, thus, incidentally, nonetheless, as a result, indeed, hence, on the contrary, besides, in fact, on the other hand, consequently, in other words, otherwise, as soon as, until, as far as, no matter how, supposing that, in case that, even though, wherever, since, why, once, similarly)
contrasting people, objects, concepts, condition, addition correlative (reciprocal) conjunctions	on the contrary, notwithstanding, nonetheless, however, still and all, yet, (howbeit, <i>archaic</i>) conj → although conn → however correlatives (either...or; both...and; neither...nor; not only...but also; whether...or)
introducing unexpected differences, concession or recognition	anyway, regardless, in spite of, despite of, regardless of the fact
saying why is something happening (what is it about)	because, since, insofar as, for the reason that, due to the fact that
speaking about the result of something (resulting filler)	therefore, so, consequently, in consequence, as a result, hence, because of this, thus
expressing conditionality	if, whether, provided that, in the event of, as long as, assuming that
emphasizing something that is considered more important	indeed, as a matter of fact,

operational fillers – in order to keep the conversation flowing	Look, listen
engaged fillers – which enhance the positive side of the other speakers	You know, you see, I mean, well
fillers in the function of the adapter	kind of, sort of

Conversational particles or linking words, i.e. *connectors* can be found at the beginning of the sentence, at the beginning of a subordinate clause, between subordinate and main clause.

In the table above, discourse fillers are chosen from the frames of syntactic categories, that is adverbs, conjunctions, adverbial expressions, clauses, sentences. In the list below are given examples of those linguistic elements and expressions, which have the function of discourse fillers in an adequate linguistic medium.

1. *First of all*, let me welcome everybody to our annual conference.
2. *Although* he was a doctor, he abandoned his medical career.
3. Mary sold her condominium, *for* she wanted a house.
4. My vocation was short *but* enjoyable.
5. *As regards* the concept of time, the poem is remarkable.
6. *On the other hand*, you will never know if you can do it till you try.
7. *As far as* your transfer request is concerned, we will be discussing it at the next meeting.
8. I like mountains, *while* my wife prefers the seaside.
9. Russia relies on its grain harvest to feed its population. *Similarly*, India and China are dependent on rice.
10. Their father died when they were little. *Despite* that, they had a happy childhood.
11. He kept shivering, *although* it was a warm day.
12. *As soon as* it boils, turn down the heat.
13. His problems with his parents are extremely frustrating. *Moreover*, there seems to be no easy solution to them.

The conclusion that the discourse fillers origin from different syntactic categories, but that their function comes down to discourse, or lexical denotation or an expression that has stylistic, that is pragmatic and not decorative character is imposed.

6. Syntactic-Semantic Analysis of Illustrational Examples

1) *Although* – conjunction

- 1.1) *Subordinating* – despite the fact, regardless of the fact, even though

e.g. *Although* she was ill, she worked hard.

2) *Notwithstanding* – preposition; conjunction, adverb

- 2.1) preposition: *in spite of, without being opposed to, prevented by*
e.g. *Notwithstanding* a brilliant defense, he was found guilty.

- 2.2) conjunction: *in spite of the fact that, although*

e.g. It was the same material, *notwithstanding* the texture seemed different.

- 2.3) adverb: *anyway, yet*

e.g. We were invited *notwithstanding*.

3) *Alternatively* – adverb: *as a replacement, substitute or alternative, instead of*

- 3.1) preposition – *instead of, in place of or as an alternative to*
Alternatively, you could be a clinician with experience leading medical education in a related healthcare environment.

4) *Contrariwise* – adjective: *the opposite direction or way, with the order reversed, on the other way around, on the contrary, to the contrary, quite to the contrary, perversely, on the other hand, in a contrary manner, contrary to expectations, vice versa*

e.g. Excessive pressure on the eyeball will produce a sensation of light. *Contrariwise*, over intense stimulation of the appropriate kind will evoke pain.

e.g. He did not stay home, *on the contrary*, he went out with his friends.

5) *Conversely* – adverb: *opposite or contrary in direction, action, sequence*

e.g. Hebrew culture is based on a single book, the Word of God. Greek culture, by contrast, is based on a thousand books, all of them by human authors. The god of the Hebrews sternly rejected graven idols. Consequently, the Hebrew tradition is iconoclastic – it scorns all attempts to materialize the divine. The Greek gods, *conversely*, admired the material world.

6) *Despite* – preposition; *in spite of, despite the fact that*

Despite / in spite of + noun + contrasting clause

Despite / in spite of + the fact that + clause + contrasting clause

e.g. *Despite* the sunshine, the snow has not yet melted.

e.g. *Despite the fact that* the sun has been shining all day, the snow has not yet melted.

- 7) *However* – conjunctive adverb: *nevertheless, yet, on the other hand, in spite of*

7.1) conjunctive adverb

e.g. The engineers claimed that the bridge was safe; *however*, they were still not prepared to risk crossing.

e.g. *However*, there was no need to repeat the data entry.

7.2) The switch in a sentence

e.g. It is, *however*, extremely difficult to identify all the relevant variables.

7.3) *in whatever manner, by whatever means or to whatever extent*

e.g. *However* the data were analyzed, the results remained consistent.

- 8) *Nonetheless* – connective adverb; *however, nevertheless* as markers/fillers of formal use

e.g. Sorry it was a bad learning experience for you, but it was one, *nonetheless*.

- 9) *Rather* – adverb

Subject + *would rather* ('d rather) + base form of the verb

e.g. Peter'd rather spend time on the beach.

e.g. We nuke prepared dishes *rather* than growing our own food and machine-wash ready-made clothes *rather* than sewing and scrubbing.

- 10) *Still* – conjunctive adverb; conjunction: *still more, still and all, at this or that time, as previously, even then, yet*

e.g. Do you *still* work for the BBC?

- 11) *Yet* – adverb, conjunction

e.g. Have you finished your work *yet*?

e.g. They haven't met him *yet*.

- 12) *Whereas* – conjunction: *while on the contrary*

e.g. "Anger is always concerned with individuals... *whereas* hatred is directed also against classes: we all hate any thief and any informer. Moreover, anger can be cured by time; but hatred cannot. The one aims at giving pain to its object, the other at doing him harm; the angry man wants his victim to feel; the hater does not mind whether they feel or not." (Aristotle)

Conclusion

Discourse fillers are linguistic elements which make a fluent, continued and cognitively fulfilled conversation, recognition of the thread of thoughts and sentence coherence possible.

Their function is to either start a conversation or to point out the thread of information, but also to emphasize similarities or make contrasts.

Syntactically, they can remain in a sentence, but don't necessarily have to. Semantically, their meaning is contextually bound, but their proportional meaning is neither fixed nor compulsory. However, coherence is a striking characteristic of fillers, because discourse or text gains a fulfillment of meaning in a semantic relation, i.e. the connection of thoughts or sentences which are expressed.

Discourse fillers signal a sequential relationship between the current basic message and the previous discourse. They can occupy different positions in discourse. They are not only connecting, but they are also crucial tools for achieving the communicational act in the text. Because of the crucial communicative role of discourse fillers, they are important elements in text production and perception, because meaning is more than words and much of the information transmitted in conversation is actually conveyed through prosodic and proxemic features.⁵⁷

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ENGLESKI DISKURSNI MARKERI KAO KOHEZIVNI REČENIČNI I DISKURSNI FILERI

Rad je napisan na osnovu korpusa modernog razgovornog engleskog koji se koristio na predavanjima semantike i gramatike, koje sam držala studentima osnovnih i postdiplomskih studija. Različita lingvistička tumačenja su napravljena u lingvističkim i interpersonalnim kontekstima.

U prvom dijelu rada analiziran je govornikov stav prema onome što on/ona kaže, kao i veoma važna funkcija diskursnih filera u raznim registrima. U drugom dijelu, čitalac se upoznaje sa ključnim funkcijama rečenice i diskursnih markera. U trećem dijelu su detaljno objašnjene okvirne funkcije takvih koheziivnih sredstava. Sve to je praćeno i ilustrovano rečenicama kao i semantičkim i sintaksičkim strukturama.

Ključne riječi: engleski diskursni markeri, diskursni i rečenični fileri, funkcije, semantičke strukture, sintaksičke strukture.

THE ANALYSIS OF GRAMMATICAL AND SEMANTIC RELATIONS IN TERMINOLOGICAL WORD COMBINATIONS IN A SPECIALIZED TEXT IN ENGLISH AND ALBANIAN

UDK: 811.111'36/.37:811.18'36/.37

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Abstract: While the investigation of the grammatical relations in terminological word combinations (mainly *compound nominal forms*) is an easy linguistic process where the terminologist, based on the constituent elements, can determine the most common patterns which act as a main-building block in a specialized text, the examination of semantic relations is not well-researched and presents a challenge regarding the types of conceptual and semantic relations used. To this end, the terminologist has to look beyond the most common *generic-specific* and *part-whole relations* to examine the wider range of semantic relations which are domain-specific and which display the most generic categories of concepts, because specialized word combinations, unlike common words and phrases, tend to repeat themselves throughout a domain-specific text, and they tend to conform to a common set of *templates*. The best way of taking stock of these specialized knowledge units is by studying their behaviour in a given text through the method of *extraction*, in which case each word combination extracted will be analyzed and grouped based on its most common forms of grammatical and semantic relations. This examination is quite significant in terms of creating new terminological units to name new concepts and from the practical point of compiling terminological dictionaries for any given domain of science and knowledge.

Key words: terminology, terminological dictionary, word combination, grammatical and semantic relations, templates

Introduction

Generally speaking, terminology is diverse by nature and focuses on the specific and specialized words belonging to a specialist domain such as *agriculture, mechanics, economics, forestry, judiciary* etc. It has become a reality now to turn to narrower fields of knowledge and science, since the wealth of terms is amazingly just as immense. There is no question that such narrow fields are as yet unexplored and not examined fully. By dealing with such broad fields the terminologists have traversed on safer ground where the abundance of terms was taken for granted and conclusions to be drawn were safe and not open to interpretation. The case in point is the field of *agro-mechanics* which, to all outward appearances, is a blend of *agriculture and mechanics*, where terms designating *agricultural machinery* and *farm implements* along with *related*

processes they perform on the soil and the plants (*crops*) that grow in it come to the fore. It has already been established that terminology has its own applied purposes. It is found in a wide variety of materials ranging from an expert text in the field to specialist documentation, field-related legislation, learned journals and glossaries, vocabularies to the technical dictionaries. These terms deriving from a narrow field (agro-mechanics) do not find themselves represented by specific terminological dictionaries in their own right. Instead they are partially integrated into an *agricultural* dictionary, though their numbers are limited, in which case only the generic term is provided with other related terms belonging to a certain class, say types of *ploughs* (Alb. *plugje*), *harrows* (Alb. *lesa*), *discs* (Alb. *disqe*) etc., being widely neglected.

Distinction between Words and Terms

Despite being a narrow field of study agro-mechanics terminology deals with the naming of concepts and their realization in linguistic forms. A term in its linguistic representation stands for a specific concept. Terminology in the field of agro-mechanics must make sure to name a specific concept in the field (Cabr , 1990). A term is a unit with similar linguistic characteristics used in a special domain. *Shears* is used in 1) *scissors of large size* (usually used with pair of and 2) *any of various other cutting implements or machines having two blades that resemble or suggest those of scissors*. Both the word and the term are units characterized by having a phonetic form, a simple and complex morphological structure, grammatical features and meaning that describes the class to which a specific object belongs. Terms and words differ with respect to their users and the situations in which they are used. Words are spoken by all speakers of the language. But users of the terms are the specialists, the experts, the professionals. In short, the use of terms is limited to a professional circle. Terms are normally used to talk about specialized topics. Words appear in all kinds of discourse, even oral discourse, while terms appear in technical and scientific discourse. It should be pointed out that the vast majority of words pertaining to the lexicon of general language have multiple meanings. Each linguistic form is associated with several meanings .e.g., *fork* (f :k) -1) a small usually metal implement consisting of two, three, or four long thin prongs on the end of a handle, used for lifting food to the mouth (Alb. *pirun*) 2) an agricultural tool consisting of a handle and three or four metal prongs, used for lifting, digging, etc (Alb. *sfurk bari ose plehu*); 3) a pronged part of any machine, device, etc (Alb. *sfurk i makines*) 4) of a road, river, etc (Alb. *deg zim peme*); 5) chiefly (US) the main tributary of a river (Alb. *deg zim lumi*); 6) chess a position in which two pieces are forked (Alb. *pozicion n  shah*). The above terms in 2, 3, 4, 5, 6 appear to be unambiguous have only one meaning and only one designation corresponding to one form and one field.

Types of Terms Depending on Their Structure/Form

It should be pointed out that terms appear in various forms adopting different lexical (semantic) and grammatical structures. In most cases we observe some clear-cut forms that are easily detected and analyzed on the basis of some previous conceived models. Terms in the field of agro-mechanics occur as single words such as *plough* (Alb. *plug*), *crusher* (Alb. *disk*), *chopper* (Alb. *copëtuese*), *shedder* (Alb. *grirëse*) as a compound (two-word combinations) like *shredding apparatus* (Alb. *apararat grirës*), *seed box* (Alb. *arkë e farës*), *liquid tank* (*cisternë lëngu*), and multi-word terms such as *three section spiked-toothed harrow* (Alb. *lesë me kunja me tri seksione*) etc.

In many cases Albanian uses linking elements (*prepositions*) to form multiword structures such as *disk me buzë rrethore* (Eng. *ringed disk*); *çikrik me dhëmbë* (Eng. *toothed winch*) etc. The above can be viewed as multi-word terminological units and are entered into any given specialized dictionary. Multi-word terminological units are a sequence of words (terms) that co-occur frequently or whose semantics are not directly derived from the meaning of each of its parts (Ramisch 2009). In the case of multi-word terms as in *universal cleaning and grading machine* (Alb. *makinë pastruese dhe klasifikuese universale*) each component serves as a single-word term. Although its separate constituent terms can be defined in their own right, the multi-word term designates one concept that represents the whole, that is, the sum of its constituent parts. In the above example we have a *type of machine* that is *universal*, which *performs two functions* which are carried out by two *built-in parts: cleaning and grading parts*. The *cleaning machine* and the *grading machine* should be treated as independent concepts from the *universal cleaning and grading machine*. It is important to allow multi-word terms time enough to establish themselves in the field so that specialists know the defined meaning that it expresses.

In other cases there is a difference in the choice of terms from one language to another. This is a very important point to observe when it comes to translation. The choice of either a single-word term, or a multiword term depends on the language-specific adjustment rules (lexical and grammatical) relevant to that language. In one language where two-word terms like '*a concave frame*' exist, a one-term equivalent is provided in another language as in the corresponding '*kundërrafës*' etc. In the case of two-word terms in English and Albanian note should be taken of the pattern *head + determining modifier* . The above pattern is more specific to Albanian as in *makinë prerëse* (Eng. *shredding machine*), where *makinë* (Eng. *machine*) is the concept modified and *prerëse* (Eng. *shredding*) is the determining modifier. In English the determining modifier usually precedes the concept modified. In the following the concept modified (*head*) is underlined.

<i>English</i>	<i>Albanian</i>
Trailed <i>cultivator</i>	<i>kultivator</i> i varur
Collecting <i>rake</i>	<i>krehër</i> mbledhës
Cob-cutting <i>apparatus</i>	<i>aparat</i> kallikëputës
Seed grading <i>apparatus</i>	<i>aparat</i> farëzgjedhës

Difficulties in interpretation occur when the concept is determined by more than one modifier as in the following examples:

<i>English</i>	<i>Albanian</i>
<i>Disk-type shredding apparatus</i>	<i>aparat</i> grirës me disk
<i>wheat tunnel-type drying chamber</i>	<i>Dhomë</i> tharëse gruri me kanale

In such cases which involve difficulties in interpretation or ambiguity it is possible to indicate the closer relations between two or more items by using hyphens. Hyphenation offers help in explicating the relations between parts of the term.

Relations between Terms and Concepts

Terms are not isolated entities existing outside a concept. Instead terms should be viewed more as elements of a specialized system (Shumeli 2013). Along these lines, terms exist in a certain linguistic setting pertaining to a specific field of specialization. The *conceptual field of agro-mechanics* is made up of various concepts which make up its domain/field. The sets of concepts of agro-mechanics is made up of concepts referring to machineries used in the field of agriculture. A concept to a terminologist should be described in terms of its characteristics. Based on Picht and Draskau (1981) the following characteristics might be attributable to the concept *scythe* (Alb. *kosë*): (a) wooden shaft, (b) metal blade, (c) 170 cm high (shaft-*bisht*) and 60-90 cm (curved blade-*presë e lakuar*). Characteristics can be classified according to the type of relation that exists between the characteristic and the concept it describes. On the hand, relations are characteristics that provide information about the other concepts to which the concept is related: for example the concept *scythe* (Alb. *kosë*) could be described in terms of the relations *PARTS*: metal blade fixed to the shaft (*presa metalike e kapur në bishtin e kosës*), *OUTPUT*: grass (Alb. *bar*). Another important characteristics in terminology is that of *FUNCTION* (referred to as *purpose*). Hence the concept of *scythe* is describable in terms of the characteristics *FUNCTION*: to mow grass or reap crops (Alb. *kosit barin ose korr bimët e arave*).

Types of Relations in the Terminology of Agro-Mechanics

According to Wright and Budin (1997) '*it is useful to classify relations into two broad types: hierarchical and non-hierarchical*'. For the intents of this study it would be interesting to focus on the hierarchical relations, which are primarily based on *super-ordination* and *subordination between two concepts*. Two types of hierarchical relations are important for the terminology of agro-mechanics. A *generic-specific* relation between two concepts involving a generic concept as the *superordinate*, and a specific concept as the *subordinate* (e.g., Tractor-drawn machine (Alb. *makinë për traktor*): reaper (*korëse*)- harrow (*lesë*) -disc (*disk*); hand tools (Alb. *vegël dore*): sickle (*drapër*)- pick (Alb. *kazmë*)- pitchfork (Alb. *sfurk*) etc). Further to this, a specific concept may in turn be viewed as a *generic concept* to *another specific* (e.g., Reaper (Alb. *korëse*) - *self-rake reaper* (*korëse me rashqel*), *korëse_lidhëse* (*korëse-lidhëse*). Another important relation that needs to be addressed is the *part-whole relation* between two concepts as the super-ordinate and a partitive concept as the subordinate (e.g., plough: coulter (*thikë plugu*), mouldboard (*vesh plugu*); height regulator (*rregullator lartësie*) etc.

Interpretation of Relations in Two-Word Terminological Units (Compounds)

First, it would be relevant to this discussion to analyze the so-called terminological compounds (Alb. *kompozitat*) in both languages. In most cases we encounter a diversity of compounds that can be associated with a single *nucleus*:

Riveted connection: lidhje me preçina (connections between the tractor and the machine)

Bolted connection: lidhje me bulon

Nailed connection: lidhje me gozhdë

Screwed connection: lidhje me vidhë

Dowelled connection: lidhje me kunj

In the above examples the word '*connection*' serves as the nucleus on the basis of which are built dozens of other related word combinations. According to the nature of the nucleus it is possible to distinguish between different types of compounds that designate *object*, *properties*, *processes* or *operations*:

(a) *object*:

English	Albanian
grain grader	klasifikues gruri

maize husker	misër zhveshëse
corn sheller	misër shirëse
<i>(b) properties:</i>	
<i>English</i>	<i>Albanian</i>
wooden shaft	bish druri
wooden plough	plug druri
wooden frame	trup duri
<i>(c) processes/operations</i>	
<i>English</i>	<i>Albanian</i>
furrow opening	hapja e hullive
crop spraying	spërkatja e bimëve të arave

Moreover, on the basis of the *determinant* we distinguish several cases which should be divided into the following categories:

- (a) Determinant might specify the regular use of the nucleus/head.
cutting edge (Alb. *teh prerës*), *hay-lifting fork* (Alb. *sfurk për lëvizje bari*)
- (b) The determinant may specify the object of the verbal noun
straw trimming: (Alb. *prerja e kashtës*), *seed bed smoothing*: (alb. *nivelimi i shtratit të farës*) (Alb. *farishte*)
- (c) Compound adjectives serve to describe the process of production as
in *air-blowing* (Alb. *për tharje me ajër*); *seed grading* (Alb. *për seleksionim fare*) etc.

Dervishi (1981) states that relations exist between two or more elements of terminological word combinations. Between the elements/members of the word combinations (terminological units) exist certain relations which are divided into two broad groups: *Copulative compounds* and *determinative compounds*.

Copulative compounds (*kompozita këpujore*) encompass a coordinative relation between the two constituents so that both concepts are predicated equally of the same referent (Olsen, 2001). A *shaker-chopper-blower* (Alb. *shkulëse-coptuese-pastruese me ajër*), therefore, refers to something which is a *shaker*, a *chopper* and a *blower*. Representation of a coordinative relationship among the three concepts (X Y Z), is attributed simultaneously to one individual, *a piece of machinery built to perform three functions all at the same time*.

On the other hand, the *determinative compounds* (*kompozita përcaktore*) are characterized by a subordinate relation in which the first constituent modifies the second constituent which functions morpho-syntactically and also semantically as the head of the construction: A *manure*

spreader (Alb. *shpërndarëse plehu*) denotes a special kind of spreader, namely one *for a spreading manure or fertilizer*.

It would be interesting to explore the types of relations which exist in the Albanian terminological units built on the pattern *Noun + preposition + Noun*. They come in two large groups: The first group comprises the connection preposition *për* (Eng. *for*), whereas the second groups comprises the preposition *me* (Eng. *with*).

The first group: The second member indicates the *purpose of the object*, which is represented by the head-word, which in turn is linked with the second member through the preposition *për*, as in the examples: *shat për panxhar* (Eng. *beet hoe*); *pompë për lëng plehu* (Eng. *manure liquid pump*). From the above it should be pointed out that English terminological units dispose of the preposition *for*. Instead in such instances the modifying word precedes the head-word in the word combinations.

The second group: The second member serves as a constituent part of the whole (object), which is expressed by the head-word as in the examples., *plug me dhëmb* (Eng. *toothed plough*); *spërkatëse me dorë* (Eng. *hand-powered sprayer*) etc. In light of the above examples it is worth pointing out that the same observation as in the first group applies in here. English disposes of the preposition ‘*with*’ where the modifying word precedes the head-word.

To conclude, relations observed in some of the terminological units typical of agro-mechanics are widely-varying (as indicated above). This paper was a modest attempt to capture some of these relations. There is a lot more relations to explore if one is to look at the classification of terminological units based on the structure of the subordinate members (*modifying word*). Hence, the need to pursue further studies of the kind that would be able to accommodate the above relations is still there.

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NJË ANALIZË E MARRËDHËNIEVE GRAMATIKORE DHE SEMANTIKE NË TOGFJALËSHAT TERMINOLOGJIKË NË NJË TEKST TË SPECIALIZUAR NË ANGLISHT DHE SHQIP

Duhet pranuar se shqyrtimi i marrëdhënieve gramatikore në togfjalëshat terminologjikë është një proces i lehtë gjuhësor ku përcaktohen modelet më të përhapura në një tekst të specializuar. Ky studim paraqet një sfidë në lidhje me llojet dhe tipat e ndryshëm të marrëdhënieve *konceptuale* dhe *semantike* të përdorura. Për këtë qëllim, terminologu duhet të shikojë përtej marrëdhënieve të zakonshme, si ato *gjenerike - specifike* dhe ato *të pjesshme dhe të plota* për të sjell në pah një gamë më të gjerë të marrëdhënieve semantike. Në këta togfjalësha shfaqen kategoritë më të përgjithshme të koncepteve të ndryshme. Togfjalëshat terminologjikë, ndryshe nga fjalët dhe shprehjet e zakonshme, shprehin tendencën e përsëritjes së formave të tyre në një tekst të specifikuar të fushave teknike. Ato gjithashtu shprehin një tendencë përputhjeje me një grup togfjalëshash më të zakonshëm. Mënyra më e mirë për të inventarizuar njësitë e specializuara është përmes analizës së sjelljes së tyre në një tekst të dhënë duke përdorur metodën e *ekstraktimit*. Përmes kësaj metode çdo togfjalësh do të analizohet duke analizuar marrëdhëniet gramatikore dhe semantike. Ky studim është mjaft i rëndësishëm si në aspektin e krijimit të njësive të reja terminologjike që do të shërbejnë për të emërtuar koncepte të reja, ashtu edhe nga këndvështrimi praktik në lëmin e hartimit të fjalorëve terminologjikë për çdo fushë të caktuar të shkencës dhe të dijes .

Fjalë kyçe: terminologji, fjalor terminologjik, togfjalësh, marrëdhënie gramatikore dhe semantike, njësi të gatshme

***Studije književnosti i kulture /
Literary and Cultural Studies***

„DVA TELA KRALJA “ REDUKOVANA NA OBIČNO „NIŠTA“: SLUČAJ ŠEKSPIROVOG RIČARDA II⁵⁸

UDK: 821.111.09 Šekspir V.

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Apstrakt. U studiji *Dva tela kralja* (1957) Kantorovic govori o konceptu božanske moći vladara koja se crpe iz njenih svetovnih izvora, pri čemu se ističe da kralj poseduje dva tela: prirodno, koje je smrtno i prolazno, i političko, koje sadrži njegovo titularno kraljevsko i državno dostojanstvo, te je besmrtno i vanvremensko. Nakon primene ovog koncepta na analizu tragične sudbine Šekspirovog Ričarda II, u radu se ističe ideja gubitka ličnog identiteta glavnog junaka drame kroz njegovu redukciju na obično „ništa“, koja se tumači kao „retorička obmana prvog reda“ (Gordić Petković 2012). Pored ovih uvida, u teorijskom okviru rada zastupljene su ideje savremenih književnih kritičara poput Igltona, Legata, Montrouza i Holdernesa.

Ključne reči: dva tela kralja, ništa, retorička obmana, novoistoričari, prezentisti

Pojašnjenje koncepta „dva tela kralja“

Istoričar Kantorovic, u studiji *Dva tela kralja* (1957), čiji se naslov zapravo odnosi na formalna pravna akta koje su tjudorski pravници primenjivali, govori o konceptu božanske moći vladara koja se crpe iz njenih svetovnih izvora. Ova akta su podrazumevala da kralj poseduje dva tela: prirodno telo, koje je smrtno i prolazno, i političko telo, koje sadrži njegovo titularno kraljevsko i državno dostojanstvo, te je besmrtno i vanvremensko. Kada prirodno telo postepeno fizički nestane, tvrdi Kantorovic, „dolazi do odvajanja između dva tela, pri čemu se političko telo razdvaja od svoje prirodne verzije: Kralj je mrtav, neka živi Kralj“ (Kantorowicz 7, 13). Iz ove perspektive, sličnost između koncepta besmrtnog političkog tela kralja i tela Hristovog, istaknutog pojedinca koji se dobrovoljno žrtvovao kako bi iskupio grehe celog ljudskog roda i time mu zagarantovao sveopštu dobrobit, sama se nameće: u domenu sekularne politike, titula kralja simbolično ilustruje dobročinitelja koji je spreman na ličnu žrtvu, poput Hristove u duhovnom domenu, zarad ostvarivanja nacionalne blagodeti. Stoga, fizička smrt kraljevog prirodnog tela, kao i Hristova smrt na raspeću, ne treba da se

⁵⁸ Ovaj prilog predstavlja odlomak iz neobjavljene doktorske teze autorke, „Sukob političkog i ličnog u Šekspirovim istorijskim dramama“, odbranjene decembra 2013. godine na Filozofskom fakultetu u Novom Sadu, pod mentorstvom prof. dr. Vladislave Gordić Petković.

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oplakuje, već da se slavi, jer ne predstavlja okončanje, nego, simboličan, novi početak na putu budućeg nacionalnog prosperiteta.

Po Kantorovicu, fizička smrt jednog vladara (smrt njegovog „prirodnog tela“), zapravo ne predstavlja krah monarhističke vladavine, već samo njen nastavak kroz fizičku figuru kraljevog nasljednika, jer se koncept besmrtnog „političkog tela“ kralja neprestano prenosi s jednog na drugog vladara. Međutim, imajući u vidu obrazloženje ovog koncepta, treba takođe istaći da je pravno utemeljenje koncepta kraljeva dva tela primenljivo ne samo na ideju veličanja institucije monarhije, već donekle i na opravdavanje ideje pružanja opozicije suverenu. Kako je tok engleske istorije pokazao, tokom četrdesetih godina XVII veka, došlo je do podizanja vojne pobune protiv monarha, čije je opravdanje, paradoksalno, predstavljala činjenica da se oružani puč istovremeno sprovodi u njegovu lično ime. Engleski Parlament je 1642. godine doneo akt u kome je odluka da se svrgne tadašnji kralj, Čarls I Stjuart, obrazložena kao čin „koji na sebi nosi kraljev pečat, iako se Njegovo Kraljevsko Visočanstvo... lično suprotstavlja toj odluci ili teži da je ukine“ (Kantorowicz 21). Drugim rečima, kraljevo prirodno (smrtno) telo svakako je intuitivno protiv ovakve odluke Parlamenta, jer ona pretpostavlja njegovu smrtnu presudu. Međutim, fizička smrt vladara treba da se shvati kao lična žrtva koja će omogućiti dalji nacionalni prosperitet, te će tako simbolično ojačati i koncept besmrtnog političkog tela kralja. Međutim, iako je Parlament prividno glorifikovao koncept besmrtnog političkog tela kralja, u praksi se pokazalo da je ovo obrazloženje upravo suprotno logici monarhijske besmrtnosti. Naime, ova odluka Parlamenta se pokazala presudnom u optužbi i osudi kralja Čarlsa I za veleizdaju države, a kraljevo pogubljenje je dovelo do stvaranja Kromvelove republike (1649-1660), što je prvi i jedini primer promene monarhističkog u republikansko državno uređenje u engleskoj istoriji.

U Šekspirovim istorijskim dramama, dualističkoj prirodi monarha često se pripisuju tragične dimenzije, tako što se naglašava nesklad između kralja kao oličenja monarhijske tradicije i kralja kao običnog čoveka, koja se ironično manifestuje kroz nesklad između uzvišenosti i dostojanstvenosti vladarske pozicije i svesti o sopstvenoj smrtnosti i političkoj zamenljivosti. Kantorovicev koncept dva tela kralja dobro ilustruje glavnu temu *Ričarda II*: sukob između lične i političke sfere vladara. U slučaju Ričarda II, iako se kralj odriče krune, vizuelnog simbola monarhijske vlasti, što je iskrena potvrda ljudske nemoći monarha da preuzme na sebe sve moralne odgovornosti koje politička pozicija vladara podrazumeva i nameće, on ipak zadržava nadmoć nad uzurpatorom Bolingbrom na psihološkom planu i na taj način zadržava centralnu poziciju u drami, koja se ogleda u tome što mu Šekspir posvećuje sve velike, kontemplativne monologe, dok kod Bolingbruka to nije slučaj.

U učestalim Ričardovim monolozima dominira metafora krune koja prelazi iz ruku jednog u ruke drugog vladara, pri čemu obojica smatraju da imaju pravo da je poseduju. Po rečima Aleksandra Legata, dominantna tema ove isto-

rijske drame nije sukob između starog i novog vladara, Ričarda i Bolingbruka, već dilema „kome se od njih dvojice prikloniti?“ Sama figura kralja nije od velikog značaja, jer je razdvojena na dva komplementarna dela, koja se svojim različitim vrlinama i manama međusobno dopunjuju. Ideja komplementarnosti Ričarda i Bolinbruka kasnije se uočava u drami kroz metafore „dva vedra što se pune naimzence“ (IV, i, 184)⁶⁰, „tasova na terazijama“ (III, iv, 84), kao i u čestim opisima samog kralja Ričarda koji sebe poredi sa sjajem sunca, dok Bolingbruka vidi kao tminu koja se ustremila da taj sjaj zagasi (III, ii, 36-39). Nažalost, ova dilema može da se razreši samo kroz gnusni zločin ubistva, tvrdi Legat, te u drami dominiraju scene u kojima Ričard anticipira vlastitu smrt, tj. pogubljenje od strane Bolingbruka (v. Legatt 74-76).

Ričardova anticipacija smrti ima za cilj da naglasi Šekspirov stav o prolaznosti ovozemaljske vlasti i moći, te da opiše monarha kao običnog čoveka, čiju sudbinu, bez obzira na uzvišenost kraljevske funkcije, konačno neće moći da izbegne. Međutim, Kantorovic je u ovakvom Ričardovom ponašanju uočio i probuđenu svest kralja o izdaji principa besmrtnosti monarha, kao rezultat sopstvene osione i pogrešno vođene politike. Narušavanje jedinstva između kraljeva dva tela, privatne i javne sfere, vodi ka narušavanju kraljevog ličnog identiteta, koji, poput krune, ima hereditaran karakter:

Ričard postaje izdajica sopstvenog besmrtnog političkog tela i koncepta kraljevske vlasti koja je do tada postojala [...] kraljevo prirodno telo postaje izdajnik kraljevog političkog tela [...] kao da je optužnica kojom Ričard sebe optužuje za izdaju anticipirala optužnicu za veleizdaju od strane *Kralja protiv Kralja* iz 1649. godine. (Kantorowicz 22)⁶¹

Ideja kraljeve izdaje svoje političke funkcije, ili političkog tela, kako tvrdi Kantorovic (Kantorowicz 22), možda najviše dolazi do izražaja u već pomenutoj komplementarnosti između Ričarda II i Bolingbruka. Ova ideja je po mišljenju velikog broja istoričara elizabetinskog perioda, Šekspirova namerna aluzija na vladarske strategije Ričarda II i Elizabete I. Paralele između vladavine kralja Ričarda II i kraljice Elizabete I, naročito u pogledu njenog politički ambicioznog mišljenika erla od Esekse, koji se otvoreno suprotstavljao kraljičinoj volji, te je 1601.

⁶⁰ Svi citati iz Šekspirovog *Ričarda II* preuzeti su iz prevoda Živojina Simića i Sime Pandurovića (Beograd: Kultura, 1963).

⁶¹ "Richard is a traitor to his own immortal body politic and to kingship such as it had been to his day [...] the king body natural becomes a traitor to the king body politic [...] It is as though Richard's self-indictment of treason anticipated the charge of 1649, the charge of high treason committed by the *King* against the *King*" (Kantorowicz 22).

godine predvodio i pobunu protiv kraljice, doduše veoma ekspeditivno i politički efikasno osujećenu, bile su lako uočljive za Šekspirovog savremenika.⁶²

Međutim, za razliku od Šekspirovog Ričarda II koji svesno izdaje političku funkciju, tj. političko telo (Kantorowicz 22), kraljica Elizabeta I to sebi nikada nije dozvolila. Ona je Šekspirov opis svrgavanja s vlasti i pogubljenja Ričarda II shvatala kao lično upozorenje, te je javno izražavala negodovanje zbog moguće političke pobune koju je izvođenje ove Šekspirove drame moglo da podstakne (Bečanović Nikolić 248). Stoga je i razumljivo što je Šekspir izostavio scenu pogubljenja kralja Ričarda II u izdanju ove istorijske drame iz 1597. godine, za kraljičina života. Prvi put se ova scena pojavljuje tek u izdanju iz 1608. godine, kada pitanje ko će naslediti kraljicu Elizabetu I na engleskom tronu više nije bilo aktuelno. Činjenica da je postojala stroga cenzura u elizabetinskom periodu, koja je podrazumevala zabranu kako scenskog izvođenja, tako i brisanje politički opasnih implikacija iz Šekspirovih drama, daje na značaju autorovoj ideji o potencijalnom pokušaju promene i subverzije tadašnjeg državnog uređenja.⁶³

⁶² Kada je reč o pobuni protiv kraljice Elizabete I koju je spremao njen tadašnji miljenik erl od Esekse i njenoj povezanosti sa nastajanjem Šekspirovog *Ričarda II*, treba istaći činjenicu da postoje oprečna, kako istorijska, tako i kulturološka, mišljenja. U prilog svom političkom tumačenju *Ričarda II*, Lili Kembel potpuno isključuje mogućnost da u drami postoji aluzija na Esekse, jer je najverovatnije napisana 1595. godine, dakle pre nego što je Esekse bio na vrhuncu moći (1599-1601) i pre njegove pobune. Kembelova tu navodi podatak da jedina istorijska aluzija može da bude na škotskog kralja Džejmse, kao na nekoga ko bi sebe video u Bolinbrukovoj ulozi. Glavna problematika ove Šekspirove istorijske drame, tvrdi Kembelova, nalazi se u kompleksnom pitanju da li kralju koji greši sudi samo Bog, ili i ljudi. Dok se u anonimnoj drami s početka devedestih godina XVI veka, *Ričard II: ili Tomas od Vudstoka*, Ričardu svete stričevi za smrt jednog od njih, Šekspirov Džon od Gonta odbija da pomogne svojoj snahi, jer se, po njegovom mišljenju, kraljeve greške rešavaju između Boga i kralja. Osnovno pitanje koje Kembelova ovde postavlja nije da li kralj sme da bude svrgnut s vlasti i pogubljen ukoliko za to postoji dobar razlog, već da li uopšte kralj sme da bude pogubljen i pod kakvim okolnostima (Campbell 130).

⁶³ U studiji *Cenzura štampe u elizabetinskoj Engleskoj* (1997) Klegova ističe da se koncept cenzure u Engleskoj u XVI veku u priličnoj meri razlikovao od savremenog shvatanja cenzure koji podrazumeva narušavanje osnovnih sloboda izražavanja i autonomije autora. Klegova pritom dodaje da je cenzura u elizabetinskoj Engleskoj bila nasumična i da se primenjivala u iznimnim slučajevima podrivanja autoriteta kraljice Elizabete I, a samim tim i državnog integriteta, nacionalne bezbednosti i „slova zakona“ (Clegg 197). Retki slučajevi cenzure, smatra Klegova, predstavljali su reakciju na „određene lokalne događaje i ličnosti“ (Clegg xiv), te se nikako ne mogu interpretirati kao početna faza u razvoju „modernih tehnika cenzure“ (Clegg xiv). Za razliku od Sindije Kleg, Ričard Daton smatra da je u elizabetinskoj Engleskoj postojala izrazito moćna mreža kontrole autorskih i umetničkih tekstova koja se sistematično primenjivala striktnom implementacijom državnih zakona. Tako na primer, tokom XVI veka, engleske putujuće glumačke družine doživljavale su veliku popularnost; međutim, budući da su stalno bile u pokretu, igrajući predstave od grada do grada, zvanična odgovornost za selekciju pozorišnog repertoara konstantno se izbegavala. Drugim rečima, putujući glumac je predstavljao opasnost po društvo, jer niko od zvaničnika nije mogao nadgledati njegov rad (Dutton 2). Zato je 1572. godine, ističe Daton, donet poseban zakon po kome je svaka putujuća pozorišna trupa morala imati svog pokrovitelja, koji je glumcima bio garant prilikom dobijanja licence za rad, a sam je snosio direktnu odgovornost

Književni kritičar Montrouz, iz novoistoričarske perspektive, ističe da to što su mnogi savremeni književni kritičari elizabetinskog perioda u sceni pogubljenja Ričarda II uočili relevantne veze sa političkom atmosferom Engleske na početku XVII veka, može da se tumači na više načina. Pre svega, Šekspirova drama može da se čita kao politički tekst koji poziva na pobunu protiv ustaljenog državnog uređenja (pri čemu je autorova namera bila da podrži pobunjenike Bolingbruka i Esekse) ili kao politički konzervativan tekst (pri čemu je autorova namera bila da podrži vladare Ričarda II i Elizabetu I). Potom, Šekspirovi dramski likovi mogu se istovremeno identifikovati sa potpuno politički suprotstavljenim istorijskim ličnostima (iz ove perspektive, Elizabeta I može da se identifikuje i sa Ričardom II i sa Bolingbrukom). Konačno, bilo kakav vid javne demonstracije pogubljenja monarha istovremeno može da pokrene lavinu raznih političkih događaja, naročito ako se ima u vidu podatak da je elizabetinska publika bila naviknuta da konceptualizuje trenutno akutna politička dešavanja kroz poznate dramske zaplete (v. Montrose 52-56).

Interesovanja novoistoričara poput Montrouza za to kako su renesansna izvođenja Šekspirovih istorijskih drama uticala na stvarni istorijski kontekst mogu da se čitaju i kao svedočanstva o savremenom političkom trenutku, stanovište je predstavnika jednog od trenutno najaktuelnijih kritičkih pravaca u oblasti šekspirologije, prezentizma (Grady, Hawkes 2007). Istorijski kralj Ričard II bio je neuspešan kao monarh, ali njegova tragična Šekspirova dramska verzija (a na sceni, verzija režisera predstave ili glumca koji tumači lik ovog kralja) može da doživi veliki uspeh kao zanimljiva i poučna priča o svrgavanju s vlasti i pogubljenju jednog monarha, kome sleduje posthumna rehabilitacija, pri čemu umetnička verzija događaja postaje superiornija, ili bar značajno popularnija, u odnosu na istorijsku.

„Ništa“: retorička obmana prvog reda

Ideja vodilja u poslednjem Ričardovom monologu predstavlja svest da je sve što nosi obris ovozemaljskog iluzija: nijedna uloga, niti uzvišena ni dostojanstvena, niti unižena ni snishodljiva, nije dugotrajna, i nijedna od njih ne pruža dugotrajno zadovoljstvo. Jedino što je izvesno jeste da konačno spokojstvo mo-

monarhu za rad izabrane pozorišne trupe (Dutton 2). Iako je konačnu odluku u vezi cenzure određenih komada donosio sam monarh, njegova volja se sprovodila kako kroz državna, tako i kroz crkvena tela. Svaka tema koja je mogla da prouzrokuje potencijalne nemire u društvu – poput religioznih kontroverzi ili kritike vladajućeg političkog režima – skidana je sa pozorišnog repertoara. Zbog toga su umetnici pribegavali indirektnoj kritici najčešće kroz satiru i alegoriju, a neretko su važna politička pitanja iz elizabetinske Engleske po analogiji aludirala na slične situacije i događaje iz daleke prošlosti, kako bi se autor, dosledan svojoj umetničkoj viziji, donekle zaštitio od mogućih posledica cenzure (Dutton 7). Konačno, sve potencijalno opasne drame bile su zvanično prerađivane pre nego što bi se omogućilo njihovo prikazivanje elizabetinskoj publici.

že da se nađe u zaboravu, u potpunoj redukciji čoveka na obično „ništa“ (V, V, 38).

Reč „ništa“, smatra Vladislava GordiĆ Petković predstavlja:

retoričku obmanu prvog reda: da sve bude složenije, „ništa“ ne sugerise samo odsustvo, već i – prazninu koja žudi da se ispuni značenjem. Šekspirovi negativni junaci uspeavaju da tu prazninu ispune prividom značenja zahvaljujući tome što su njihove žrtve ili lakoverne, ili nesigurne u sebe. (GordiĆ Petković 2012: 120)⁶⁴

U slučaju Ričarda II, predavanje krune Bolinbruku može da se protumači kao konačni gubitak ličnog identiteta glavnog junaka drame: ostaje samo nesigurnost i nespokojstvo u vezi sa onim što Ričard bez krune kao statusnog simbola treba da predstavlja. Retorički odličan Ričardov monolog o prolaznosti ovozemaljske slave i moći iz III čina (iii, 147-159) predstavlja dobru ilustraciju Ričardove krize identiteta koja će uslediti nakon što se odrekne krune. Ovaj monolog odiše idejom jaza između onoga što je kralj bio nekad i onoga što je kralj sada primoran da bude, tj. razlike između veličanstvenosti nekadašnjeg kraljevog sjaja i pompe i sadašnjeg pada u zaborav i vizije sopstvene malenkosti, u čiju se počast neće podići spomenik, već će od njega ostati samo neznani grob, koga će njegovi dotadašnji podanici utabati, a da nisu ni svesni preko čijeg groba često prelaze. Ova slika koju kralj zamišlja predstavlja još jedno u beskonačnom nizu poniženja, koje, očigledno, ni kraljeva fizička smrt, ili, kako je Kantorovic formulisao, „nestanak kraljevog prirodnog tela“ (Kantorowicz 22), neće zaustaviti.

Još jedna ilustracija Ričardovog gubitka identiteta uočljiva je u sceni kraljevog svrgavanja s vlasti. Ričard traži od svojih doskorašnjih podanika ogledalo, koje će mu pokazati da li se nešto promenilo na njemu u trenutku kada je lišen svog veličanstva. Međutim, kada ugleda vlastiti odraz u „laskavom ogledalu“ (IV, i, 278), on ga razbija u paramparčad, a ovaj gest može da se protumači na dva načina – kao korak koji ga vodi ka konačnoj ličnoj samospoznaji ili kao još jedna potvrda ranije kritikovanog kraljevskog narcizma i sujete. Bez obzira na to kojoj se od ove dve interpretacije priklonili, u kraljevoj sceni sa ogledalom ističe

⁶⁴ Vladislava GordiĆ Petković svoju tezu o retoričkoj obmani prvog reda koja se ogleda u Šekspirovoj upotrebi reči „ništa“ obrazlaže na primeru tragedija *Kralj Lir* i *Hamlet*: „Kordelijino „ništa“ neminovno će se pretvoriti u metaforu opasne nestabilnosti retoričkog znaka [...] ono predstavlja manevar ženskog jezika, jedino utočište za pravu ljubav, ali i opasno oružje muške borbe za dominaciju...Disproporcija između reči i značenja čini Kordelijin odnos prema ocu neobično sličnim odnosu Hamleta i Ofelije. Lir i Ofelija će ishitreno poverovati da je odsustvo ljubavnog govora znak odsustva ljubavi: bez reči, ljubav se svodi na „ništa“, i to na ono koje sugerise odsustvo i nepostojanje“ (GordiĆ Petković 2012, 122). Na primeru Šekspirovog Ričarda II, reč „ništa“ prvenstveno sugerise odsustvo i nepostojanje ličnog integriteta kralja, koji je zamenjen konceptom javne funkcije monarha, te konačno, kada dođe do prekida u izvršavanju ove javne funkcije, glavni junak preživljava krizu potpunog gubitka identiteta.

se ideja da gubitak krune zapravo predstavlja gubitak identiteta, a Ričard, konačno svestan značaja situacije u koju je sam sebe doveo, želi da vidi da li je taj gubitak identiteta vidljiv i u njegovoj fizičkoj pojavi. Međutim, „laskavo ogledalo“ (IV, i, 278) Ričardu ne pokazuje da se bilo šta bitno promenilo u konturama lica, a zapravo ništa više nije kako je bilo ranije, što je značajan uvid koji ga dovodi do momenta emotivne kulminacije čiji je konačni rezultat razbijanje ogledala. Nakon ovog izliva kraljevih emocija postaje jasno da je čin razbijanja ogledala zapravo poslednji gest njegove nemoći, konačno priznanje da je nadmudren i poražen od politički veštijeg pobunjenika Bolingbruka, koje treba da mu posluži kao još jedno upozorenje o prolaznosti svetovne moći.

Konačno, Ričard postaje svestan činjenice da kraljevi ne vladaju po božanskom pravu, već svojom veštinom, napornim radom i odgovarajućim odnosom prema onima koji učestvuju u upravljanju državom. Holdernes je mišljenja da ovaj Ričardov monolog sadrži konačni Šekspirov komentar o samotnoj priči jednog kralja:

Solipsistična fantazija imperijalističke imaginacije je najzad pokorila svet jedino kako je mogla: poništavajući ga, zauzimajući vakuum samoće u kojoj neobuzdani ego može da izvodi svoju neinhibiranu igru. (Holderness 40)

Kraj ovoj „neinhibiranoj igri“, kako je naziva Holdernes (Holderness 40), postaje očigledan u činu na koji je Ričard primoran – da skine krunu i preda je svom protivniku Bolinbruku – čime, kao što je već napomenuto, dotadašnji kralj gubi lični identitet i postaje obično „ništa“ (V, v, 38).

U liku Ričarda II, Šekspir po prvi put u svojim istorijskim dramama detaljno ispituje i osuđuje tragične posledice kraljevog svesnog izbora lične izolacije. Ričard III je još jedan Šekspirov tragičan lik koji donosi odluku da se izoluje od svih rodbinski familijarnih i državnički rodoljubivih veza, i da svoju politiku sam sprovodi, što je strategija za koju se odlučuje i Ričard II u prvom delu drame. Međutim, kako tvrdi Robert Pirs, u odnosu na Ričarda III, Ričard II je „amater koji glumi ulogu profesionalnog zločinca“ (Pierce 161). On ne može da se nosi sa posledicama vlastitog ličnog izbora koje će uslediti kasnije – prezrenjem svojih podanika, usamljenošću i nedostatkom bilo kakvog smislenog ljudskog kontakta – te će težiti da sve navedene koncepte verbalizuje, što je ujedno i objašnjenje za veliki broj monologa u drami.⁶⁵

⁶⁵ Povodom interpretacije *Ričarda II* često je bilo reči i o destabilizaciji polnih razlika i polnih uloga. Ričard II se zbog svojih suza, emocija, sklonosti ceremoniji i priči umesto delanju, po mišljenju mnogih predstavnika feminističke kritike, često tumačio kao feminizovan muškarac, naspram kojeg je postavljen muževni i ambiciozni političar i ratnik Henri Bolingbruk, što je karakteristika koja se može uočiti i u prethodno citiranom monologu. Tako kao primer ove konstatacije, Rakinova navodi da je u pozorišnoj postavci *Ričarda II*, koju je 1995. godine režirala Debora

Kantorovicev koncept „dva tela kralja“ se stoga može primeniti i u domenu Šekspirovog jezika u *Ričardu II*. Uočljiva je razlika između sofisticiranog, na trenutke oholog i arogantnog, kraljevog obraćanja podanicima na početku drame, i očajnog, usamljeničkog i nadasve tragičnog Ričardovog izražavanja nakon svrgavanja s vlasti. Šekspir je vešto verbalizovao prelaz iz Ričardove političke (besmrtne) u prirodnu (prolaznu) fazu.

Kada govori o odlikama Šekspirovog jezika, Vladislava Gordić Petković (Gordić Petković 2012: 118-129 i Gordić Petković 2007: 65-73) ističe da dva, na prvi pogled, nespojiva svojstva – artifičijelnost i ekonomičnost – najbolje oslikavaju tu kompleksnost izražavanja koja pokreće mehanizme delovanja sveta u formi verbalne zagonetke, te da njegov način izražavanja postavlja neodgovoriva pitanja i nerešive probleme. U daljem razmatranju složenosti Šekspirovog jezika, Vladislava Gordić Petković objašnjava koncept retoričke obmane, usredsređujući se pre svega na Igltonov koncept „jezičke inflacije“:

Teri Iglton tvrdi da Šekspirove drame obogaćuju društveni poredak nesvakidašnjom rečitošću, ali da su poredak sveta i poredak reči u stalnom potencijalnom sukobu (Eagleton 11). Uređenu političku državu uslovljava stabilnost jezika, ali Šekspirova vera u društvenu stabilnost dovedena je u opasnost istim onim jezikom koji je formuliše (Eagleton 11). Retorička obmana rađa se iz spoznaje da se svet i reč ne poklapaju, da nema ekvivalencije; niti jezički znak otelovljuje pojam, niti reč uspeva da reprodukuje realni svet, te, zbog nemogućnosti da bude fizički adekvatan, jezik stalno traga za idealnim izrazom između dve krajnosti – malorekosti i jezičke inflacije. Obe su ove krajnosti jednako opasne po poredak (Gordić Petković 2012: 119, v. Gordić Petković 2007: 65-73).

Imajući u vidu Šekspirov koncept sukoba koji se u *Ričardu II* više ogleda u lingvističkom, verbalnom domenu, nego u fizičkom domenu bojnog polja, Teri Iglton govori o konceptu „jezičke inflacije“, koja ističe nemogućnost nametanja Ričardovih verbalizovanih želja svetu koji je u potpunosti nepopustljiv i bezosećajan prema izraženim stavovima jednog monarha (v. Eagleton 9). Iglton dalje zaključuje da Ričard II čak i sopstveno svrgavanje s prestola preživljava tako što ga doživljava kao ličnu tragediju, a sa smrću se suočava putem kratke meta-fizičke pesme s tematikom smrti:

Takvo pretenciozno mitologizovanje je sasvim u skladu s njegovim bezobzirnim političkim oportunizmom. Kad se simbolizam odvoji od političke

Varner, Ričarda igrala žena, glumica Fiona Šo, i zaključuje da Šekspirov Ričard, pored Bolingbruka, iako Šekspir nije doslovno razvio polnu opoziciju između njih, izgleda kao žena spram muškarca (v. Rackin 141-142, preuzeto iz Bečanović Nikolić 386).

realnosti da bi sam sebi postao cilj, on tu realnost ostavlja bez značenjske vrednosti, kao puki sirovi materijal koji treba značenjski iskoristiti. Nije čudno što je Ričard, kao toliki moderni političari, istovremeno hladnokrvan i sentimentaln (Eagleton 10).

Konačno, važno je ponovo napomenuti da se inicijalna pompeznost kraljevog izražavanja pretvara u uniženu pomirenost sa tragikom sopstvene sudbine, koja naročito dolazi do izražaja u Ričardovom poslednjem monologu u drami, jer kralj ipak postaje svestan vlastite odgovornosti za poraz u igri sticanja i očuvanja političke nadmoći, te se ova ideja manifestuje i kroz gubitak sofisticirane ceremonijalnosti kraljevog govora (po Kantorovicu, to je momenat u drami kada političko telo kralja konačno biva zamenjeno njegovom prirodnom verzijom, 22). Prethodni zaključak Igltanu služi kao potvrda ideje da jezik predstavlja najdublji unutrašnji oblik realnosti: „Mit i metafora bi trebalo da su u službi društva, a ne njegovi gospodari; oni nisu ni čist suplement, nisu puki zanemarljivi ornamenti, jer istoriju kojoj daju spoljašnji izraz oni oblikuju i iznutra“ (Eagleton 12).⁶⁶

Zaključak

Poput *Kralja Džona*, *Ričard II* predstavlja Šekspirovu studiju o politički slabom i neefikasnom monarhu, čija se vladarska neažurnost ogleda i na ličnom planu. Za razliku od Ričarda III, kome svest o sopstvenoj izolaciji od ostalih likova pruža neopisivo zadovoljstvo, te se idejom vlastite nadmoći naslađuje gotovo do kraja drame, kralj Džon i Ričard II ne mogu da se nose sa tragičnim posledicama ličnog izbora svesne izdvojenosti od ostalih dramskih likova. Ovo je naročito uočljivo, kako smo pokazali u radu, u redukciji rafinirane uzvišenosti kralja na

⁶⁶ Problematiku gubitka srednjovekovnih vrednosti u vezi sa poretком stvari u svemiru, kao i sa prirodom predstavljanja u jeziku, više nego bilo koja druga drama pokreće *Ričard II*, smatra Zorica Bečanović Nikolić:

„Brojni autori su ponavljali opoziciju između tradicionalnih vrednosti i moderne real-politike, između ceremonije i rituala, s jedne strane, i istorije, s druge. Što se jezika tiče, u *Ričardu II* su nalazili 'sлом jednog ontološkog jezika...u kojem reči imaju božansko neotuđivo pravo na svoje referente', 'pad jezika', 'proces jezičkog razlaganja' svojstven nastupajućem sedamnaestom veku. Povodom *Ričarda II* vođene su i rasprave o tome da li se u toj drami sukobljavaju srednjovekovna koncepcija kraljevske vladavine i nova, renesansna. No problem susreta/sukoba medievalnog i modernog nije jedini antinomičan odnos u ovoj drami. Nep ih nabroja nekoliko: jezik/čin, simbol/funkcija, javna dužnost/privatne veze, kognitivna struktura/ performativna snaga...Ričard barata rečima, a Henri dela. No, njihovi se činovi, u kontekstu istorijske strukture čiji su deo, pojavljuju kao deo događajnog sklopa što prevazilazi svako individualno pozitivno razumevanje. Problem je, dakle, zaključuje Nep, i za čitaoce istorije i za njene činioce, u tome što figure misli u jeziku – končeta i metafore, koji uvek izmiču čistoj ideji i razgrađuju je – donose samo negativno znanje, koje dolazi nakon činjenice“ (Bečanović Nikolić 249, 250; v. Nepp 182-201).

obično „ništa“, tj. u redukciji „političkog“ na „prirodno“ telo monarha, koje dalje uzrokuje konačnu spoznaju tragičnog gubitka ličnog identiteta.

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“THE KING’S TWO BODIES” REDUCED TO “NOTHING”: THE CASE OF SHAKESPEARE’S RICHARD II

In his study *The King’s Two Bodies* (1957), Kantorowicz explains the concept of the ruler’s divine power that spreads from its secular sources, whereby the dominant idea is that of the king’s two bodies: natural (mortal and transitory) and political (immortal and timeless). After applying this concept to the analysis of the tragic destiny of Shakespeare’s Richard II, the paper also deals with the idea of this king’s personal identity loss, its reduction to mere “nothing”, interpreted as an example of Shakespeare’s rhetorical deceptions (Gordić Petković 2012). Apart from these critical insights, the ideas of contemporary literary critics (Eagleton, Legatt, Montrose and Holderness) are also included in the theoretical framework of the paper.

Key Words: king’s two bodies, nothing, rhetorical deception, new historicists, presentists

KRIKA NA DJELU: AMERIČKI ZOIL (II)

UDK: 821.111(73).09Po E. A.

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Apstrakt: Cilj ovog rada jeste da ispita i prokomentariše kritičku misao Edgara Alana Poa. Po je formulisao svoje književno–teorijske stavove u velikoj mjeri zahvaljujući radu u časopisima što potvrđuje podatak da je sve svoje eseje kao i kritike na račun britanskih i američkih pisaca, „Marginalije“, „Pinakidiju“, „Literat grad Njujorka“ i niz drugih djela objavio upravo u periodici. Po je insistirao na nezavisnoj kritici koja se rukovodi isključivo najčistijim pravilima umjetnosti. Kao književni kritičar „čovjek sa bojevom sjekiricom“ odlučno je zahtijevao kompetentnost i dostojanstvo profesije, zalagao se za objektivnu kritiku književnih djela koja će se zasnivati na serioznosti, posvećenosti i neutralnom stavu kritičara te se s pravom može nazvati prvim američkim profesionalnim kritičarem.

Ključne riječi: časopisi, kritičar, kritika, plagijat

Poova opsesija imitacijom i književnom krađom evidentna je u brojnim kritičkim osvrtima. U kritici Metjuzove *Vakonde* (*Graham's Magazine*, februar 1842) autoru se pripisuje „teška“ književna krađa, a djelo se naziva tričarijom bez ikakve vrijednosti. Po je u drugom stihu identifikovao pozajmicu od Longfelouove „Himne noći“, a navodeći još jedan uspio stih („Green dells that into silence stretch away“). Po izjavljuje da on uopšte nije vlasništvo Kornilijasa Metjuza već da je ukraden te zaključuje da je pomenuti autor očito pogriješio zanimanje i da njegov izraz gotovo ne zasluđuje da se nazove tim uzvišenim imenom pjesme. „Trebalo bi da smo ushićeni da nastavimo – ali kako? Da aplaudiramo – ali čemu?“⁶⁷ (Poe 833). Komentarišući *Pjesme* Vilijama V. Lorda (*Broadway Journal*, 24. maj 1845) Po je pronašao primjere najvećeg plagijata na račun Baretove, Tenisona, Kitsa, Longfeloua i Louela, ali i svog opusa. Po je „identifikovao“ Lordove pozajmice iz njegovih pjesama „Lenora“, „Al Araf“, „Ukleta palata“ i „Gavran“ da bi potom skromno zaključio: „Ludost je tragati za ovim krađama. Kada je riječ o našoj svojini g. Lordu iskreno odobravamo bilo kakvu korist koju može od nje ostvariti. Ali, drugi možda neće biti tako blagonakloni“⁶⁸ (Poe 806). Mjesec dana ranije, u časopisu *Aristedean* Po otvoreno optužuje Longfeloua za plagijat, upoređujući, između ostalog, svoju „Ukletu palatu“ i Longfelouov „Izmučeni grad“, a potom ističući da Longfeloua „Ponoćna misa za godi-

⁶⁷ “We should be delighted to proceed – but how? to applaud – but what?”

⁶⁸ “It is folly to pursue these thefts. As to any property of our own, Mr. Lord is very cordially welcome to whatever use he can make of it. But others may not be so pacifically disposed”.

nu koja odlazi“ predstavlja ništa drugo do mješavinu Kordelijine smrti u „Kralju Liru“ i Tenisonove pjesme „Smrt stare godine“ te zaključuje sljedeće „[n]e volimo da budemo pakosni; ali kada se novčanik jednog gospodina nađe u džepu drugog gospodina, kako li je tamo dospio?“⁶⁹ (769). Kritiku Longfelouovih djela završava teškim i krajnje satiričnim riječima:

Ima i drugih plagijata g. LONGFELOUA koje bismo lako mogli iznijeti na vidjelo, ali rekli smo dovoljno. [...] Započevši život književnika počeo je, pod utiskom njegovog smirenog stila, da imitira BRAJANTA. Kako je bdio nad stranicama knjiga španskih, a potom i velikih pisaca sjevera, njegova imitacija dobila je novi pravac. Ubrzo, da bi uštedio trud, počeo je da krade na sitno, malo ovdje, malo tamo – malo slame da napravi cigle, nešto da smekša svoju zbitu glinu. Smatrajući da nije otkriven, krao je sa više pouzdanja dok krađa nije postala navika i druga priroda. Sumnjamo sada da bi mogao da piše ne potpomažući se tuđim idejama i stilom. Zaista, kad bi kojim slučajem iznjedrio originalnu ideju, bio bi toliko zapanjen koliko i svijet oko njega, i išao bi unaokolo kokodačući i 'pravio bi zbrku' poput zakržljale kokoši koja je nekim čudnovatim hirom prirode snijela istog dana drugo jaje.⁷⁰ (Poe 777)

Nakon ovoga definitivno nas ne može čuditi fenomen zvani „rat sa Longfelouom“. U „Uređivačkoj zbirci“ napisanoj za *Broadway Journal* 20. septembra 1845. Po je sasvim opravdano reagovao na očigledan plagijat Džozefa P. Webster na račun pjesme „Ben Bolt“ Tomasa Dana Ingliša. Neki stihovi su doslovce preuzeti, drugi donekle modifikovani što je navelo Poa da kaže sljedeće:

Sada, u ime vještine autora protestujemo protiv besramne krađe kao što je ova. Stvar prerasta u neugodnost. Čim čovjek od pera stvori nešto što je od posebnog značaja neki čovjek bez mozga – neki g. Džozef

⁶⁹“We do not like to be ill-natured; but when one gentleman’s purse is found in another gentleman’s pocket, how did it come there?”

⁷⁰ “There are other plagiarisms of Mr. LONGFELLOW which we might easily expose; but we have said enough. [...] Commencing his literary life he began, struck with his quiet style, to imitate BRYANT. As he pored over the pages of the Spanish, and then of the great Northern writers, his imitation took a new direction. Soon, to save labor he began to filch a little here and a little there – some straw to make his bricks, something to temper his own heavy clay. Finding he was not detected, he stole with more confidence, until stealing became habit, and so second nature. At this time we doubt whether he could write without helping himself to the ideas and style of the other people. Indeed, if he were by chance to perpetrate an original idea, he would be as much astonished as the world around; and would go about cackling and ‘making fuss in general’, like a little bantam hen, who by a strange freak of nature, had laid a second egg on the same day”.

P. Webster – to uzima te ga protura kao svoje ili ga sramno sakati u pokušaju da ga dotjera ili možda čini i jedno i drugo.⁷¹ (Poe 1075-1076)

U Poovim kritikama često pronalazimo vrlo detaljne komentare uspjelog stiha, ali i mana pjesnikove versifikatorske vještine. Komentarišući Brajantovu didaktičnu pjesmu „Doba“ koju čini trideset pet spenserovskih strofa Po, između ostalog, navodi da završnih pet stihova pjesme nijesu dovoljno efektni te da

Stihu “When o’er the buds of youth the death-wind blows” kao prepreka u njegovoj glatkoći javlja se posljednje *th* u *youth*, posebno u *death* gdje *w* slijedi. Riječ *tears* ne može se lako izgovoriti nakon posljednjih konsonanata *st* u *bitterest*, a posljednji konsonanti *rs* na sličan način iskazuju neophodan napor da bi se izgovorila riječ *stream* kojom započinje sljedeći stih.⁷² (Poe 413)

Ne samo što je Vilijama V. Lorda optužio za književnu krađu Po ga je i anatemisao kao potpunog neznalicu pjesničkog zanata. On o versifikaciji ne zna baš ništa, i u cijeloj Americi, tvrdi Po, nema bijednijeg i prezira vrijednog versifikatora od Lorda, čiji najveći grijeh jeste neadekvatno korišćenje engleskog jezika i krajnje neznanje osnovnih gramatičkih pravila. Uz izvinjenje publici što ih zamara pregledom Lordove zbirke poezije Po autoru pomenute knjige poručuje: „[O]d bilo kakvih daljih primjeraka Vaše gluposti, dobri Bože spasi nas!“⁷³ (Poe 808). Komentarišući Louelove *Pjesme* (*Graham’s Magazine*, mart 1844) u prilično pozitivnoj kritici „Legende o Britaniji“ Po neizostavno pronalazi izvjesne zamjerke. Na prvom mjestu ne dopada mu se didaktična nota pjesme jer, kako primjećuje, nakon nekoliko riječi naracije dolazi čitava stranica prepuna moralisanja, a i sama priča bi mogla biti jedinstvenija i znatno više u saglasju sa istinskim pjesničkim osjećajem. U kritici Metjuzove *Vakonde* Po primjećuje:

Ponekada on uvodi aleksandrinac na kraju strofe i ovdje nemamo prava da se svađamo sa njim. Nije *uobičajen* u ovom metru; ali *može* se time

⁷¹“Now, in the name of the craft of authors we protest against such imprudent thieving as this. The thing is growing to a nuisance. No sooner does a literary man produce anything worthy of especial note, than some lack-brained fellow – some Mr. Joseph P. Webster – takes it up, and either passes it off as his own, or mangles it shamefully in an attempt at emendation – or perhaps both”.

⁷² “The line ‘When o’er the buds of youth the death-wind blows’ is impeded in its flow by the final *th* in *youth*, and especially in *death* where *w* follows. The word *tears* cannot readily be pronounced after the final *st* in *bitterest*; and its own final consonants, *rs*, in like manner render an effort necessary in utterance of *stream* which commences the next line”.

⁷³ “from any further specimens of your stupidity, good Lord deliver us!”

Ovdje primjećujemo igru riječi – Lord, prezime pomenutog pisca i engl. *Lord* – Gospod.

služiti ako mu se dopada. Staviti aleksandrinac u sredinu ili na početak jedne od ovih strofa je zabavno, da ništa drugo ne kažemo.⁷⁴ (Poe 831)

U jednoj od ranih kritika (januar 1836, *Southern Literary Messenger*) Po je zapisao sljedeće na račun pjesme „Zinzendorf“ gđe Sigurni:

Pjesma Zinzendorf sastoji se od petsto osamdeset stihova. Na jednostavan način pripovijeda o pustolovinama Božijeg čovjeka. Mnogi djelovi pjesme su izuzetno plemeniti i izražavaju najiskreniji duh muze. [...] Neke manje greške mogu se otkriti i u Zinzendorfu. Ne dopada nam se pjesnikinjina upotreba starih načina izražavanja. [...] Versifikacija Zinzendorfa je posebno dobra – uvijek fina – povremeno energična. Možemo ukazati samo na jedan manjkav stih u pjesmi, a do nedostatka je došlo iz pokušaja da se *enthusiasm* sažme u riječ od tri sloga.⁷⁵ (Poe 878-880).

Za Poa „Bezgrešno dijete“ Elizabet Ouks Smit (*Godey's Lady's Book*, decembar 1845) jedna je od najoriginalnijih američkih pjesama, prvenstveno dužih pjesama, koja se odlikuje novinom koncepcije, gracioznošću i čistotom stila. Pomenuta pjesma je prilično duga za Poov ukus, čini je više od dvije stotine strofa najčešće od osam stihova,

jampski tetrametar smjenjuje trimetar – drugačije rečeno, stihovi od četiri jamba smjenjuju stihove sa tri. Odstupanja od ovoga reda su rijetka. Plan pjesme je sproveden sa puno nedostataka. Koncepcija je mnogo bolja od sprovođenja ideje u djelo⁷⁶ (Poe 907).

Vrlo je česta situacija da dajući kritički pregled određenog djela, i očito pronašavši njegove mane, Po pored originalne verzije daje i svoju verziju odlomka koji komentariše. Recimo, u kritici Kuperovog djela *Vajandote* (*Graham's Magazine*, novembar 1843) i pored prilično pozitivne ocjene gdje tvrdi da Kuper

⁷⁴ “Sometimes he introduces an Alexandrine at the close of a stanza; and here we have no right to quarrel with him. It is not *usual* in this metre; but still he may do it if he pleases. To put an Alexandrine in the middle, at the beginning of one of these stanzas is droll, to say no more”.

⁷⁵ “The poem of Zinzendorff includes five hundred and eighty lines. It relates, in a simple manner, some adventures of that man of God. Many passages are very noble, and breathe the truest spirit of the Muse. [...] Some faults of a minor kind we may also discover in Zinzendorff. We dislike the use made by the poetess of antique modes of expression. [...] The versification of Zinzendorff is particularly good – always sweet – occasionally energetic. We are enabled to point out only one defective line in the poem, and in this the defect has arisen from an attempt to contract *enthusiasm* into a word of three syllables”.

⁷⁶ “iambic tetrameter, alternating with trimeter – in other words, lines of four iambuses alternate with lines of three. The variations from this order are rare. The design of the poem is very imperfectly made out. The conception is much better than the execution”.

kao pisac nikada nije „pokleknuo“ kada je kao temu djela uzeo šume ili more, neizostavno je pronašao i mane. U pomenutoj knjizi Kuper je zbog brzine ili nepažnje vrlo „neprecizan“. Po komentariše odlomak prve stranice Predgovora djela, a potom nudi svoju verziju pomenutog odlomka.

„Obiluje legendama“, bolje je rješenje od „puna legendi“ jer je jasno da ako je istorija *puna* legendi onda bi bile samo legende, ne bi bilo istorije. Riječ „od“ takođe se javlja u prvoj rečenici sa neugodnom frekventnošću. Riječ „one“ kojom počinje druga rečenica, gramatički se odnosi na imenicu „prizori“ koja neposredno prethodi, ali koja je zapravo upotrebljena za „legende“. Prijev „specifičan“ je nejasno i potpuno neadekvatno upotrebljen.⁷⁷ (Poe 488-489)

U komentaru „Bezgrešnog djeteta“ Elizabet Ouks Smit Po preporučuje kako bi trebalo da zvuči poslednji katren navedene strofe u kojoj se pojavljuje grešni ljubavnik Alfred, koji svoju Evu pronalazi uspavanu u šumi. Katren Elizabet Ouks Smit zvuči ovako:

And breathed that atmosphere of love,
Around her path that grew;
That evil from her steps repelled
The good unto her drew.

Po tvrdi da bi se pomenuti stihovi lakše razumjeli i shvatili da su napisani i označeni interpunkcijom kako on predlaže:

And breathed that atmophere of love
Around her path that grew –
That evil from her steps repelled –
That good unto her drew (Poe 908-909).

Jedna od glavnih Poovih zamjerki na račun mnogih pisaca bila je neadekvatno vladanje engleskim jezikom. Ovu manu prepoznao je i u Takerovom *Džordžu Balkoumu*, a kao jedan od ilustrativnih primjera navodi rečenicu „Vraćajući se na večeru, bilješka je uručena starom gospodinu koju je on pročitao i dao

⁷⁷ “‘Abounds with legends’ would be better than ‘is filled with legends’; for it is clear that if the history were *filled* with legends, it would be all legend and no history. The word ‘of’, too, occurs, in the first sentence, with an unpleasant frequency. The ‘*those*’ commencing the second sentence, grammatically refers to the noun ‘scenes’, immediately preceeding, but is intended for ‘legends’. The adjective ‘*distinctive*’ is vaguely and altogether improperly employed”.

Balkoumu.' Ovdje je bilješka ta koja se vraća na večeru. 'Pošto se vratio na večeru' ili nešto slično, rečenicu bi učinilo manje dvosmislenom"⁷⁸ (Poe 977).

Nijesu rijetke situacije kada je Po, navodeći mane nekog djela previše oštro kritikovao i pisca i plod njegovog stvaralaštva. U vrlo ironičnom osvrtu na Vilijama Iliri Čeninga (*Graham's Magazine*, avgust 1843) ističe da govoreći o njemu radije koristi neodređeni član *a* nego određeni *the* jer je on

samo *sin* velikog preminulog esejiste. [...] Može se reći u njegovu korist da niko nikada nije čuo za njega. Kao neka poštena žena uvijek je uspijevao da se sačuva da ne bude tema tračeva. Njegova knjiga sadrži otprilike šezdeset tri stvari koje on zove pjesmama. [...] One obiluju svakojakim greškama od kojih je najvažnija ta što su uopšte štampane. (459)

Ubrzo nakon ironičnog komentara pjesama Po nastavlja još oštrijim riječima:

G. Čening se mora objesiti, to je istina. On mora biti obješen *in terrorem* – i za ovo nema pomoći pod kapom nebeskom, ali tako ćemo mu učiniti svakojaku pravdu i primijetiti sve vrste doličnosti, biti posebno pažljivi prema njegovim osjećanjima i objesiti ga pažljivo i graciozno svilenom žicom, onako kako su Španci bježali svoje velmože plave krvi, plemiće *sangre azula*⁷⁹ (459-460)

Poova kritika na račun Čeninga zanimljiva je i zbog toga što se ovdje dotiče dva velikana engleske književnosti Tenisona i Karlajla. Naime, Po tvrdi da je Čening podlegao virusu koji su mu prenijela ova dva čuvena pisca, a potom elaborira svoj stav ističući da je Tenison čovjek najrjeđih i najbogatijih pjesničkih pokretačkih snaga kome se divi, ali čija je greška stalno zapadanje u neobičnost. Po Pou Čening je upravo ovu Tenisonovu manu uzeo za onu osobinu na koju se ugledao i još više razvio, na sopstvenu štetu. „G. Tenison je samo neobičan; on nikada nije mračan kako su neki pretpostavili – osim, zaista, neobrazovanim kojima se ne obraća. G. Karlajl, s druge strane, je samo mračan; on je rijetko neo-

⁷⁸“Returning to dinner, a note was handed to the old gentleman, which he read and gave to Balcombe.’ Here it is the note which returns to dinner. ‘Upon his return to dinner’, or something of that kind, would have rendered the sentence less equivocal”.

⁷⁹“only the *son* of the greatest essayist deceased. [...] It may be said in his favor that nobody ever heard of him. Like an honest woman, he has always succeeded in keeping himself from being made the subject of gossip. His book contains about sixty-three things, which he calls poems. [...] They are full kinds of mistakes, of which the most important is that of their having been printed at all. [...] Mr. Channing must be hung, that’s true. He must be hung *in terrorem* – and for this there is no help under the sun, but then we shall do him all manner of justice, and observe every species of decorum, and be especially careful of his feelings, and hang him gingerly and gracefully, with a silken cord, as the Spaniards hang their grandees of the blue blood, their nobles of the *sangre azula*”.

bičan, kako su neki zamišljali.“ Svoj sud o Karlajlu upotpunjava na nesvakidašnji način tvrdeći „da je on glupan – i ovo je, ukratko, naše lično mišljenje o g. Karlajlu koje sada uzimamo za slobodu da objelodanimo“⁸⁰ (460-461).

Nijesu ovo jedini primjeri oštire kritike „čovjeka sa bojevom sjekiricom“. Za Rufusa Douza (*Graham's Magazine*, oktobar 1842), u vrlo nepovoljnom i ironičnom prikazu njegovih pjesama, rekao je da nema čovjeka u Americi koji je toliko precijenjen od onoga koji je predmet njegove kritike, a Douzovu pjesmu „Džeraldin“ nazvao je običnom hrpom beznačajnosti i tričarija. Komentarišući knjigu *Norman Leslie* Teodora S. Feja (*Southern Literary Messenger*, decembar 1835). Po ističe da je autorov stil takav da nije dostojan ni jednog đaćeta, da u pomenutom djelu nema jedne jedine stranice na kojoj se ne mogu uočiti dvije tri velike greške uz taman toliko grijehova protiv zdravog razuma. Ocjeni djela je dodao da zaplet predstavlja monstruožnu mješavinu apsurdna i neprimjerenosti, da su likovi bezlični, odnosno kod autora nije prepoznat nikakav napor da se ostvari individualizacija likova, sve same dame i gospoda u ulogama polubogova i poluboginja, a glavni protagonista je „veliki gizdelin i velika budala“⁸¹ (Poe 546). Dodaćemo da se Po prosto ne može načuditi kako je moguće da je Henri B. Herst (*Broadway Journal*, 12. jul 1845), autor bezvrijedne pjesme „Mamut“, ujedno i autor „Izabel“, jedne od najljepših američkih balada. Roman *Pol Ulrik* Morisa Matsona (*Southern Literary Messenger*, februar 1836) za Poa je previše imbecilan da bi mu se posvetila duža kritika. U pitanju je lakoumno i isprazno djelo u kome nema nijednog originalnog događaja ili ideje već su odjeci *Žil Bla*, *Pelama* i *Ane od Girštajna* u Poovim očima i više nego očigledni. *Pol Ulrik* je

prezira vrijedan u svakom pogledu. Takva su djela koja svakog dana diskredituju našu nacionalnu književnost. [...] G. Matsonu lično imamo samo riječ da kažemo prije nego što bacimo njegovu knjigu u vatru. Preinačite je, dobri gospodine, za obdanište i nazovite je *Život i iznenađujuće pustolovine Musavka O'Prljavog*.⁸² (Poe 860)

Juna 1841. u *Graham's Magazine* Po je dao krajnje satiričan osvrt na Sebu Smit, odnosno na Džeka Dauninga i djelo *Poahatan; metrička romansa* koje je ostavilo tako upečatljiv utisak na Poa da nije mogao da ne prokomentariše odli-

⁸⁰ “Mr. Tennyson is quaint only; he is never as some have supposed him, obscure – except, indeed, to the uneducated, whom he does, not address. Mr. Carlyle, on the other hand, is obscure only; he is seldom, as some have imagined him, quaint. [...] he is an ass – and this, so be brief, is our private opinion of Mr. Carlyle, which we now take the liberty of making public”.

⁸¹ “a great coxcomb and a great fool”.

⁸² “despicable in every respect. Such are the works which bring daily discredit upon our national literature. [...] To Mr. Mattson himself we have only one word to say before throwing his book into the fire. Dress it up, good sir, for the nursery, and call it the ‘Life and Surprising Adventures of Dingy O’Dirty’”.

čan povez knjige, izvrsno štampanje bez ijedne tipografske greške, a potom i tako apsurdno, jednolično djelo koje nikada ranije nije prezentovano javnosti. Tvrdeći da je izuzetno teško pisati o ovako lošim stihovima Po zaključuje da autor nikada nije počinio veću grešku u životu od ove što je umislio da je pjesnik pa makar u „devedeset devetom stepenu“, a djelo ne vrijedi ni polovine stranice hartije na kojoj je štampano. Marta 1843. u istom časopisu Po je svom kritičkom sudu prepustio Tomasa Vorda. I ovdje imamo krajnje oštar i satiričan osvrt kako na pisca tako na njegovo pjesničko stvaralaštvo. Uz konstataciju da glupostima nema kraja u ovoj zbirci postavlja pitanje – ko naziva g. Vorda pjesnikom, a onda nudi odgovor: „On je drugorazredni ili trećerazredni ili možda devedeset devetorazredni stihoklepac“⁸³ (Poe 1003).

Marta 1849. Po je za *Southern Literary Messenger* objavio kritiku Louelove *Bajke za kritičare* u kojoj ističe da je pomenuto djelo labave strukture, slabo osmišljeno i na isti način ostvareno. Iako se s vremena na vrijeme ukaže neki uspio detalj Po ipak ne može da se otme utisku da je autor uspjele pjesme „Legenda o Britaniji“ u *Bajci za kritičare* napravio posve „neuglađen izraz“, dok je pisca djela proglasio fanatikom po pitanju ropstva, jednim od najortodoksnijih fanatika abolicionista, riječju fanatikom radi fanatizma. Po mu zamjera to što osim njega u ovo djelo nije uvrstio nijednog drugog pisca s juga i time doprinio nipodaštavanju „južnjačke književnosti“. Djelo koje je tako grubo i nespretno „izgrađeno“ potpuni je promašaj i njegovim objavljivanjem Louel je pao makar u pola u očima književne javnosti, smatra Po. Ovakve i slične izjave idu u prilog činjenici da je Po težio da bude objektivan i realan u svojim sudovima, katkad je pretjerivao u oštini iznesenih stavova, nekada je njegova ironija isuviše gruba, pa čak i neprimjerena. Uz nastojanje da književnu kritiku uzdigne na što veći, profesionalni nivo, primjećujemo da iz Poa, „čovjeka sa bojevom sjekiricom“, makar na trenutke izviruje subjektivno. U svakom slučaju mnogi su se iz sasvim opravdanih razloga bojali zamaha njegovog tomahoka.

Oktobra 1845. objavio je Po u časopisu *Aristidean* kritički prikaz svojih *Priča* (1845). Prikaz započinje kritikom imitiranja koje je svojstveno brojnim američkim i britanskim piscima koji „koračaju utabanom stazom jer je dobro ugažena. Oni slijede kao učenici umjesto da su učitelji“⁸⁴ (Poe 868). Takvi pisci zaziru od bilo kakve novine i smatraju da je originalnost neshvatljiva, napraviti nešto posve novo bilo bi isto kao počiniti šest, pa čak i sedam smrtnih grijehova, kaže Po. Kao suprotnost navedenom on publici predočava objektivno i bez lažne skromnosti svojih ruku djelo, *Priče*, čija književna vrijednost je prepoznata sa obje strane Atlantika. Uopšteno gledajući, Poa „baš briga za britansku kritiku“⁸⁵

⁸³ “He is a second-rate, or a third-rate, or perhaps a ninety-ninth-rate poetaster”.

⁸⁴ “tread on a beaten track because it is well trodden. They follow as disciples, instead of being teachers”.

⁸⁵ “do not care a fig for British criticism”.

(868) mada hvale je vrijedan kritički osvrt kritičara koga vodi jak osjećaj pravednosti i profesionalnosti.

„Nema ničeg novog pod kapom nebeskom“, rekao je SOLOMON. U vrijeme kada je kraljevao i imao više žena poslovice se možda mogla primijeniti – sada je to samo mrtva izreka. Stvaralačka moć uma je beskonačna.⁸⁶ (Poe 869)

Namjera autora „Zlatne bube“, priče koja je osvojila nagradu, očigledno je bila da napiše popularnu priču pa je stoga i odabrao novac, odnosno pronalaženje novca kao najpopularniju tezu koju je uključio u savršen zaplet priče. Ovdje Po ponavlja svoju definiciju savršenog zapleta koja podrazumijeva da se ništa ne može premjestiti ili ukloniti, a da se ne uništi cjelina, a potom pojašnjava da buba nema nikakve realne veze sa temom priče i da je njena funkcija da doprinese mistifikaciji.

Njena svrha je da navede čitaoca na ideju natprirodne sile i da ga drži u tom stanju tajnovitosti do posljednjeg momenta. Duhovitost priče ne može biti nadmašena. Možda je u pitanju *najdomišljatija* priča g. Poa, ali kada su u pitanju neki uzvišeniji kvaliteti – izuzetan izum – sam izum – ne može se uopšte porediti sa „Izdajničkim srcem“ – a posebno ne sa „Ligejom“, najneobičnijom pričom te vrste koju je napisao.⁸⁷ (Poe 869).

U „Crnoj mački“, ističe Po, rasplet predstavlja savršen prizor, „Mesmeričko otkrovenje“ otkriva viđenje bestjelesnosti duha, „Neki postupci iz života jednog pisca u modi“ definiše kao ekstravagancu i nikako drugačije, za „Pad kuće Ušera“, koju umjetnički prevazilazi samo „Ligeja“, kaže da se odlikuje izvanrednim i impresivnim raspletom. Pou godi činjenica da ovu priču vole mnogi ljudi od pera, dok se masi, zbog novine kombinacija uobičajenih događaja i jedinstva interesa, dopadaju „Zlatna buba“ i „Ubistva u ulici Morg“. U priči „U dubinama Malstrema“ ističe odvažnost teme, jasnu i uspjelu deskripciju, „Monos i Unu“ definiše kao post-mortem sanjarenje u kojem je autorova namjera bila novina efekta koja je ostvarena tonom razgovora. „Čovjek gomile“, iako fantastična i posebna priča, ipak se u Poovim očima ne može staviti u istu ravan sa prethodno pomenutim pričama. „Ubistva u ulici Morg“, „Misterija Mari Rože“ i „Ukradeno

⁸⁶ “‘There is nothing new under the sun’, said SOLOMON. In the days of his many-wived majesty the proverb might apply – it is a dead saying now. The creative power of the mind is boundless”.

⁸⁷ “its purpose is to seduce into idea of supernatural machinery, and keeping him so mystified until the last moment. The ingenuity of the story cannot be surpassed. Perhaps it is the most *ingenious* story Mr. Poe has written; but in the higher attributes – a great invention – an invention proper – it is not at all comparable to the ‘Tell-tale Heart’ – and more especially to ‘Ligeia’, the most extraordinary, of its kind, of his productions”.

pismo“ su „induktivne priče raciosinacije“, priče koje odlikuje „duboka i pronicljiva analiza“⁸⁸ (Poe 872). U prve dvije priče autor je na početku zamislio djelo koje je počinilo neko stvorenje ili kako da najefektnije navede na pogrešan put istragu da bi potom uslijedila analiza istrage. „Misterija Mari Rože“, tvrdi Po, ima lokalni interes, nezavistan od bilo kojeg drugog, a posebno onog koji se odnosi na ubistvo Njujorčanke Meri Rodžers. „Ubistva u ulici Morg“ čine potpuno imaginarni događaji, a priča je napisana u „suprotnom pravcu“ od uobičajenoga, dakle s kraja. „Ukradeno pismo“, u kojem je „od ničega stvorio mnogo“, jeste priča koju odlikuje izuzetno promišljanje mada ne spada u red Poovih najomiljenijih. Po je izjavio da je u pitanju ostvarenje koje mu se manje dopada od drugih iste vrste jer ga, između ostalog, ne odlikuje trajna zanimljivost ostalih priča. Po ističe da je najvažniji cilj u ovim djelima bila originalnost ideje, odnosno kombinovanja ideja, jer smatra da je zločin pisati, ako već nema nešto novo o čemu bi pripovijedao ili na nov način pisao o poznatim stvarima.

Godinu dana kasnije u „Literatima grada Njujorka“, i to u dijelu posvećenom Ričardu Adamsu Loku, Po piše o svom interesovanju za mjesec, istraživanja mjeseca i novinske članke koji su se u to vrijeme pojavljivali na tržištu. Svoju veliku želju da se bavi „lunarnim krajolicima“ izrazio je na upečatljiv način:

Ova tema uzbudila je moju uobrazilju i čeznuo sam da joj dam maha oslikavajući moja sanjarenja o mjesečevim krajolicima – ukratko, čeznuo sam da napišem priču koja bi otjelovila ove snove.⁸⁹ (Poe 1215)

„Hans Pfal“ je objavljen nekoliko nedjelja prije Lokove „Mjesečeve priče“. I u jednom i u drugom slučaju u pitanju su takozvane priče o obmanama i prevarama s tim što u Lokovom djelu prepoznamo šaljiv ton, a u Poovom „krajnju zbilju“, obje priče se bave poljem astronomije i mjesecom, i u jednoj i u drugoj informacija se vezuje za stranu zemlju, u oba slučaja uvjerljivost se ostvaruje naučnim detaljima. I pored ovoga, Po je ukazao na niz manjkavosti Lokove priče, prvenstveno sa naučnog aspekta, ali i da je u ovom djelu prepoznao neke detalje koje je on namjeravao da razvije u „Hansu Pfalu“. Komentarišući svog junaka ističe da je glavni razlog zbog kojeg ga je „poslao“ na mjesec prije svega opis krajolika.

Prvi dio „Hansa Pfala“ koji zauzima osamnaest strana „Messenger-a“, obuhvata jedino prikaz prelaska između dvije orbite i nekoliko riječi o opštim zapažanjima koji se tiču najočitijih osobenosti satelita; drugi dio najvjerovatnije se nikada neće pojaviti. Nijesam smatrao preporučljivim

⁸⁸ „inductive tales of ratiocination [...] of profound and searching analysis“.

⁸⁹ „The theme excited my fancy, and I longed to give free rein to it depicting my day-dreams about the scenery of the Moon – in short, I longed to write a story embodying these dreams“.

da mog putnika vratim na majku zemlju. Ostaje tamo gdje sam ga napustio, i još uvijek je, vjerujem, „čovjek na mjesecu“.⁹⁰ (Poe 1220-1221).

Poštovaocima Poovog kanona poznata je konstanta profesionalnog odnosa prema pozivu i poštovanje visokih književnih standarda. Po je još u „Poglavlju prijedloga“ (*The Opal*, 1845) zapisao da „teorija vjerovatnoće, ili kako je matematičari zovu, račun vjerovatnoće, ima ovo izuzetno svojstvo, da je njena istina, uopšteno uzeta, u direktnoj propociji sa njenom zabludom u posebnom slučaju“⁹¹ (Poe 1293). Nas još više zanima njegov stav iznesen na istom mjestu, a koji kaže da pero nikada ne treba da dodirne hartiju ako pisac nema na umu makar dobro osmišljenu i razrađenu svrhu onoga što je naumio da napiše.

U fikciji, *rasplet*, u svim ostalim sastavima određeni *efekat* definitivno treba da bude razmotren i određen prije nego što se napiše prva riječ; i *nijedna* riječ nakon toga ne treba da bude napisana koja ne teži, ili koja ne formira dio rečenice koji teži razvoju *raspleta* ili jačanja efekta.⁹² (Poe 1293)

U „Marginalijama“ iz aprila 1846. (*Democratic Review*) komentarišući Novalisovu sentenciju „Umjetnik pripada svom djelu, a ne djelo umjetniku“ Po izražava potpuno neslaganje. Ako se pomenuti stav shvati da je umjetnik rob svog djela onda on ne može podržati takvu ideju. On je stava da u rukama pravog umjetnika njegovo djelo je glina od koje, zahvaljujući svojoj vještini, može načiniti što poželji. „Glina je zapravo umjetnikov rob. Ona mu pripada. Njegov genij sigurno je izražen veoma jasno u zavisnosti od izbora gline“⁹³ (Poe 1392). U „Marginalijama“ za jun 1849. (*Southern Literary Messenger*) Po objašnjava izraz „muzička sfera“ koja se po njegovom mišljenju često nepotrebno dovodi u vezu sa Platonovim *μουσική* što ne uključuje samo sklad melodije i vremena već i

⁹⁰ “The first half of ‘Hans Phaal’, occupying about eighteen pages of ‘The Messenger’, embraced merely a journal of the passage between the two orbs and a few words of general observation on the most obvious features of the satellite; the second part will most probably never appear. I did not think it advisable even to bring my voyager back to his parent earth. He remains where I left him, and is still, I believe, ‘the man in the moon’”.

⁹¹ “The theory of chance, or, as the mathematicians term it, the Calculus of Probabilities’, has this remarkable peculiarity, that its truth in general is in direct proportion with its fallacy in particular”.

⁹² “In fiction, the *dénouement* – in all other composition the intended *effect* should be definitely considered and arranged, before writing the first word; and *no* word should be then written which does not tend, or form, a part of a sentence which tends, to the development of the *dénouement*, or to the strengthening of the effect”.

⁹³ “The clay is, in fact, the slave of the artist. It belongs to him. His genius, to be sure, is manifested, very distinctively, in the *choice* of the clay”.

proporciju. Smatrajući muziku kao najbolje obrazovanje duše Platon je, smatra Po, zapravo ukazivao na kultivisanje ukusa nasuprot Čistog razuma.

Pod „muzikom sfera“ podrazumijevaju se slaganja – prilagođavanja – riječju, proporcije – razvijene u astronomskim zakonima. On *nije* imao aluziju na muziku onako kako *mi* razumijemo taj termin. Riječ „mozaik“ koju izvodimo iz μουσική odnosi se, na sličan način, na proporciju ili sklad *boja* posmatrano – ili što bi trebalo da bude posmatrano – u onom dijelu Umjetnosti koji je tako označen.⁹⁴ (Poe 1457-1458)

Za Poa element prave muzike je neodređenost („Marginalije“, *Democratic Review*, decembar 1844). Ako se muzici pridoda pretjerana odlučnost ili određeni ton, odmah se lišava „svog nezemaljskog, idealnog, pravog i suštinskog karaktera“. Na takav način „raspršujete njenu raskoš snatrenja. Rastapate atmosferu mističnog koja je nosi. Oduzimate joj dah bajkovitog“⁹⁵ (Poe 1331).

Pet godina kasnije, u „Marginalijama“ za aprilsko izdanje časopisa *Southern Literary Messenger*, Po se bavi pisanjem pjesme (song) gdje je na umu imao kraću pjesmu (poem) koja neizostavno mora biti prilagođena muzici što je čini jedinstvenom i izdvaja od „obične“ književnosti, istovremeno joj davajući neodređenost. Potom, ovaj, već pomenuti stav o muzici, dopunjava na sljedeći način:

Osjećaji izvodljivi dedukcijom iz koncepcije slatkog zvuka jednostavno su van domašaja analize – iako se mogu odnositi, vjerovatno u svom posljednjem rezultatu, na puko matematičko prepoznavanje *jednakosti* koje se čini da je *korijen sveukupne Ljepote*. Naše impresije sklada i melodije zajedno se lakše analiziraju; ali, jedno je sigurno – *sentimentalno* zadovoljstvo koje se dobija iz muzike je gotovo u srazmjeri sa sopstvenom neodređenošću.⁹⁶ (Poe 1435)

⁹⁴ “By the ‘music of the spheres’ is meant the agreements – the adaptations – in a word, the proportions – developed in the astronomical laws. He had *no* allusions to music in *our* understanding of the term. The word ‘Mosaic’, which we derive from μουσική, refers, in like manner, to the proportion, or harmony of *color*, observed – or which should be observed – in the department of Art so entitled”.

⁹⁵ “ethereal, its ideal, its intrinsic and its essential character. You dispel its luxury of dream. You dissolve the atmosphere of the mystic upon which it floats. You exhaust it of its breath of faery”.

⁹⁶ The sentiments deducible from its conception of sweet sound simply, are out of the reach of analysis – although referable possibly, in their last result, to that merely mathematical recognition, of *equality* which seems to be *the root of all Beauty*. Our impressions of harmony and melody in conjunction, are more readily analyzed; but one thing is certain – that the *sentimental* pleasure derivable from music, is nearly in the ratio of its indefiniteness”.

Pomenuti kritički osvrti potvrđuju Poovu izrazitu želju za uspostavljanjem književne kritike kao zanimanja kojeg će krasiti vrhunska profesionalnost, ozbiljnost i posvećenost. Boreći se protiv prakse konformizma i pripadnosti određenom kružoku Po se trudio da udari temelje drugačijem novinarstvu i književnoj kritici. S vremena na vrijeme umio je da pretjera u svojim stavovima, pa čak i da svoje argumente dovede do granice dobrog ukusa, pogotovo kada je riječ o podsmjehu na račun literarnih neistomišljenika. Ponekada je previše blago ocjenjivao djela svojih, ponajviše ženskih, prijatelja poput gđe Ozgud, Elizabet Ouks Smit i Estel Ane Luis. Pretjerivao je Po i po pitanju plagijata. Nije bio rijedak slučaj da optuži nekoga za imitaciju bez materijalnog dokaza. Međutim, bez obzira na pojedine propuste, mora se priznati da je Poova vizija bila da se dostigne ideal poštene, nezavisne i odvažne kritike koja će svoj osnov imati ne u lokalnim ili nacionalnim već u internacionalnim standardima. Čini se da je Po, koliko su mu to realno dozvoljavale prilike u Americi prve polovine devetnaestog stoljeća, u velikoj mjeri i ostvario kroz svoje kritičke teorije koje je iznio u kritičkim osvrtima i člancima objavljenim u brojnim časopisima. I po ovoj praksi Po se izdvojio iz savremenog literarnog miljea.

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CRITICISM IN PRACTICE: AMERICAN ZOILUS (II)

The aim of this paper is to examine and comment on Edgar Allan Poe's critical thought. Poe formulated his literary theory in large extent owing to his work in magazines which is confirmed by the fact that all of his essays, criticism on British and American writers, "Marginalia", "Pinakidia", "The Literati of New York City" as well as a number of other writings were published in periodicals. Poe insisted on independent criticism guided by the purest artistic rules. As a literary critic "the tomahawk man" demanded determinedly competence and dignity of the profession, made an effort toward objective criticism of literary works which would be grounded on seriousness, commitment and critics' neutral attitude which means that he can be rightfully called the first American professional critic.

Key Words: magazines, critic, criticism, plagiarism.

REVISITING THE ROOTS OF THE GOTHIC GENRE (1764-1820)

UDK: 821.111(73).09-31"1764/1820"

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Abstract: The paper gives an overview of the theoretical background of the Gothic genre: the definitions of the emerging genre and its reactionary/transgressive nature in relation to the Age of Reason and its neoclassical ideals. It is also focused on the most delineating features of the genre which have, by degrees, become the stereotypical Gothic features: the half-ruined castle, the tyrannical male, the distressed female in flight, the supernatural, horror/terror etc. The second part of the paper traces the genesis of the genre through the works of the most representative writers of the original, Anglo-Saxon Gothic (1764-1820) and dwells on the Gothic works of Horace Walpole, Clara Reeve, Ann Radcliffe, Matthew Gregory Lewis and Charles Maturin – the works which have served as a matrix, both structurally and thematically, for the generations of future Gothic writers till the present day. An overview of the roots of the Gothic genre, which are Anglo-Saxon, should help the reader arrive at an insightful perspective on the emergence of the Gothic as a literary genre in the sociohistorical milieu of the second half of the eighteenth and early nineteenth centuries.

Key words: the Gothic novel, genre, castle, family, male/female, patriarchy, dark, horror/terror.

The Theoretical Perspective on the Origins of the Gothic Genre

Ever since the publication of Horace Walpole's *The Castle of Otranto: A Gothic Story* (1864), the Gothic genre has figured on the literary scene as a powerful medium of defiance of, opposition to and non-compliance with the domineering philosophical framework of one's time, literary critics' uniform standards as well as aesthetic/ethic rules grounded on 'cold common sense' and devoid of any imaginative outlets into the dark, the irrational, the unknown etc. In his letter to Madame Deffand, Walpole openly expressed some of the guiding principles of his writing: dissenting from the stereotypical, the prescribed and the predetermined norms, he burst the doors of the Gothic world open for the literary minds who did not want to remain crippled/imprisoned in the shadow of 'cold common sense'. Conversely, Walpole paved the way for the writers who were no more slaves to rationality but could unbridle and unleash the irrational, the imaginative, the dark, the forbidden, the mysterious, the tabooed etc. He claimed:

I have not written the book for the present age, which will endure nothing but *cold common sense* [...] I have given reigns to my imagination till I became on fire with those visions and feelings which it excited. I have composed it in defiance of rules, of critics and of philosophers. (Walpole 2003: 333)

Therefore, the Gothic was primarily reactionary and oppositional to the Enlightenment ideals of rationality-based and imagination-free ordered universe, which “can be seen as one symptom of a widespread shift away from neoclassical ideals of order and reason, toward romantic belief in emotion and imagination” (Hume 282). However, though the Gothic and the Romantic shared the same dissatisfaction with the neoclassical ideals, their paths diverged:

The Gothic writers, though possessed by the same discontent with the everyday world, have no faith in the ability of man to transcend or transform it imaginatively...The Gothic literary endeavour is not that of the transcendent romantic imagination; rather, in Coleridge’s terms, Gothic writers are working with fancy, which is bound to the ‘fixities and definites’ of the rational world. (Hume 289)

For example, unlike the literary genres of its time (the realistic novel and the novel of manners) which prided on an excess of reason in the representation of the external/physical world, the Gothic writing turned inwards; in fact, it looked towards the dark recesses of the human mind within the Gothic narrative and distorted the orderly flow of words of neoclassicism into the haphazard narrative pattern in an emerging Gothic genre. The new genre prioritized the internal/internalized and the deep, dark recesses of the human mind, which in turn gave rise to the dark, the irrational, the supernatural, the morbid, and the ghostly. Therefore, the new, evolving genre largely pointed to the importance of the recognition of those unacknowledged aspects of the human psyche (the dark, the irrational, the morbid etc.) with a view to hoped-for understanding.

Another distinctive feature of the still emerging genre was its backward-oriented glance i.e. back into the past for its medieval setting. And the close of the eighteenth century, which advocated the dazzling development of the Gothic genre in the works of Ann Radcliffe and Matthew Lewis, was a steadfastly backward-oriented genre:

this literary form, far from adopting as its subject matter temporal settings that are contemporary to it, invariably presents itself as a mode of historiographic inquiry. Though its initial cultural provenance in Britain spans, roughly, the years between 1764 and 1820, early Gothic

writing characteristically adopts as its setting medieval and Renaissance epochs, often situating itself upon what Robert Miles has referred to as the “Gothic cusp,” the pivotal point of intersection between the medieval and enlightened worlds. (Townshend 1)

Thus, the Gothic novel in Europe was emerging as a genre whose shaping/structuring principle was largely grounded in the past (the medieval and the Renaissance) and in some geographically far-off territories (Italy, Sicily, and Spain). In the age in which reason did not suffice the writers naturally resorted to some geographically and temporally distanced setting: “The Gothic novel, or in an alternative term, Gothic romance, is a type of prose fiction which was inaugurated by Horace Walpole’s *The Castle of Otranto: A Gothic Story* (1764) – the subtitle denotes its setting in the Middle Ages” (Abrams and Harpman 137). And the intertwining between the medieval and the enlightened is viewed in the way the medieval (the dark, the shadowy, the irrational) proves complementary to the enlightened (the rational) – “its darkness”, in Fred Botting’s words, “allows the reason and virtue of the present a brighter reflection” (Botting 2000: 15). Similarly, Catherine Spooner claims that “Gothic is conventionally a backward-looking genre. Whether set in a barbarous former age, or haunted by that age’s remnants and vestiges, the past weighs heavy on Gothic narratives” (Spooner IX).

Alongside the importance of the intricate spatio-temporal dimension in the Gothic, what figures centre-stage is the labyrinthine Gothic castle – with its flying staircase, secret dungeons, trapdoors and ghostly appearances – usually nestled in some wild, usually mountainous landscape. Since the Gothic castle represents the familial edifice of long-standing tradition, its often half-ruined and/or disintegrating state is symbolic of the steady disintegration of the doomed familial line. Accordingly, its residents are often portrayed as the victims of some elemental dark passions, unorthodox sexuality and aberrant psychological states (not infrequently psychopathological ones). And even though Botting rightly sums up the emblematic characteristics of the dark, dreary Gothic genre as heterotopias, he does not think of the genre in purely negative, dystopic terms. He is critical with a view to pointing to the dark, the irrational, the undesired, and the suppressed as the underside of the glittery surface of rationality:

The main features of Gothic fiction, in neoclassical terms, are heterotopias: the wild landscapes, the ruined castles and abbeys, the dark, dank labyrinths, the marvelous, supernatural events, distant times and customs are not clearly excluded from the Augustan social world but introduce the passions, desires and excitements it suppressed. (Botting 2000: 9)

In this way, Botting reapplies the term heterotopia as explained by Michel Foucault in order to point out that the Gothic, envisaged as a heterotopia, is by no means an anti-utopia, a negative utopia or dystopia despite its being a storehouse of the dark, the unorthodox, the irrational, the psychopathological etc. On the contrary, ever since Walpolean Gothic it has represented the dark underside of the seeming utopia itself and as such it has provided a counter-narrative to the seemingly perfect, idealized grand narrative of our European literary tradition. And, importantly, the Gothic counter-narrative or counter-story, largely through its delineating demarcations of excess/transgression, makes an attempt to counteract the vision of the world as idealized: the idealized vision seems to be a myth and the Gothic tries to de-mythologize it. Botting adds that “The excesses [...] associated with Gothic figures were seen as distinct signs of transgression” (Botting 1996: 6) and there has always been an excess (the aesthetic, the ethic, the psychological etc.) with the respective transgressions and violations of sorts.

The central issue at this point seems to be to what extent the Gothic agents of transgression are truly empowered and to what degree they can expose, question, and subvert the existing social order. Sadly, the truth is that the Gothic cannot bring about any revolutionary social changes *but* it does, to a large degree, point to the dark side of triumphant patriarchal ideology and is steadfastly reactionary to the evils/injustices of the purportedly impeccable father-patriarch; it largely illuminates the darkness of patriarchy⁹⁷ and is judgemental towards it. Moreover, as an exposure of the patriarchy-generated evils inflicted upon not only women and children but also upon men who transgress the norms, the Gothic can justifiably be defined as even darker and more horrifying/terrifying genre.

It is especially within the Gothic works of women writers, Ann Radcliffe and Clara Reeve, that we are offered a dark exposure of the anatomization of a victimized/tortured female and a myriad of threats and fears exerted upon the motherless heroine by the tyrannical father-patriarch – all underlined by the authorial, calculated Gothic ambiguity and uncertainty.

Subsequent critics have codified the female Gothic plot as an orphaned heroine in search of an absent mother, pursued by a feudal (patriarchal) father or his substitute, with the whole affair monitored by an impeccable but ineffectual suitor. (Miles 43)

⁹⁷ In her book *Gothic and Gender: an introduction* (2004), Donna Heiland argues that patriarchy is the very structure of the Gothic writing.

Therefore, the story is often focused on the usually orphaned female portrayed in an imaginative backward-looking flight towards the lost maternal and distressed both emotionally and psychologically by the patriarchy-forged manacles of oppression within the Gothic (i.e. patriarchal) structure. Thus, the definition of the Gothic genre unambiguously points in the way of patriarchy and its dark side: its cruelties towards women, children, men who transgress the norms etc. What is more, the Gothic exposes the grimness of a patriarchal family and, more closely, the plight of an individual entangled/trapped in a precarious condition i.e. the condition based on instability, uncertainty, threat, and the unknown. And the individual is, to varying degrees, presented as largely disjunctive from society's norms: his/her emotional as well as psychological state undergoes kaleidoscopic fissures and fractures and his/her integrity is, more or less, fragmentized and fractured by the end. Even though the darkness of patriarchy is viewed from a judgemental standpoint, the Gothic novel cannot subvert anything groundbreakingly nor can it revolutionize the status of the victims of patriarchy in terms of their empowerment. In fact, it would have been self-subversion and self-annihilation since the Gothic is structurally and thematically patriarchy itself. Hardly surprisingly, Kilgour claims that "the gothic appears to be a transgressive rebellion against norms which yet ends up reinstating them" (Kilgour 8).

Ultimately, an overview of some of the most exemplary Gothic works is needed in order to see how each writer has altered, changed, moulded, and shaped the genre in practice while keeping its basic premises well-attended.

A Short Genesis of the Gothic Genre

A genesis of some of the most exemplary works of the Gothic genre in Europe gives the reader an inroad into the typically Gothic world: its plot, its setting, its characters, and their motives. The development of the Gothic novel in Europe has always been traced from the publication of Horace Walpole's *The Castle of Otranto* in 1764. His ground-breaking work, subtitled as *A Ghost Story*, did not only point in the direction of a new literary genre but it also set some standards upon which Walpole's literary descendants have largely dwelled ever since.

Importantly, in the preface to the first edition Walpole unambiguously stated some of the guiding principles in writing a ghost story:

Miracles, visions, necromancies, dreams, and other preternatural events, are exploded now even from romances [...] Everything tends directly to the catastrophe. Never is the reader's attention relaxed [...] Terror, the author's principle engine, prevents the story from ever

languishing [...] *the sins of the fathers are visited on their children to the third and fourth generation.* (Myrone 34-35)

The Castle of Otranto has, therefore, as its story line a rather grotesque narrative thread interwoven around a familial catastrophe and near catastrophe: young Conrad's preternatural death by a gigantic helmet and a sickly, relentless pursuit of his terror-stricken bride-to-be Isabella by Conrad's impetuous, villainous, usurping father Manfred, the lord of the castle of Otranto. Manfred, who is married to Hippolita, is openly transgressive, both aesthetically and ethically, in his relentless pursuit of the unprotected, vulnerable Isabella whom he envisages as his future wife and the mother of his much-desired son – the potential heir of Otranto. From the very beginning, therefore, the narrative form lays out an intricate trajectory of Manfred's obsession to marry Isabella and provide a male heir, securing "the passage of power through the male line" (Heiland 12). The death incident only triggers a prolonged expose of Manfred's distorted mind: its morbidity lies in his not being grief-laden over his son's death (a sickly, puny, frail young man) and in the imperious, lustful pursuit of Isabella throughout the story. What the entangling narrative unfolds is a web of disquieting, upsetting and, ultimately, shocking events and revelations ending up in the marriage of Isabella and Theodore with the subsequent restoration of the castle to its legitimate owner – Theodore. Therefore, it is by the end that, Manfred, the villain and usurper of the castle of Otranto, has been disempowered and has had his egotistical ideals fall flat. In fact, he is destined to a grief-laden life for being an oppressor, an egoist, and a narcissist who has always been diabolically self-centered in the pursuit of his own interests *only*.

The story conjures up most of the future otherwise stereotypical characteristics of the Gothic genre: firstly, preoccupation with the past, the entangling relationship between the past and the present, the sins of the fathers are passed on to their children, wretched or frail descendants; secondly, an ancient castle with its subterranean regions, secret passages, long labyrinth of darkness, intricate cloisters, disordered staircase, rusty hinges, a sighing portrait, a marching spectre (ghost), hollow/rustling sounds; thirdly, a tyrannical male, a lustful aristocrat, a damsel in distress, a hesitant female, female entrapment within domestic space; fourthly, the scenic/external disorder as concurrent with the human/internal disarray with horror and terror imbued throughout; fifthly, an excess of emotions and transgression of the aesthetical, ethic, psychological norms:

In relatively crude form, the Gothic novel responded fully to the notion of excessive action and passion, physical or spiritual (and preferably a combination of both), and the modern reader recognizes behind the defiant and destructive fabric of the Gothic tradition what we have

come to call the 'overreacher' pattern: the scenes, characters, and themes are designed to intensify the reader's response so that a new depth of perception can be introduced. It became necessary to exaggerate human possibilities because writers were dissatisfied with the obvious and conventional limitations that society forced upon them. They attempted [...] to achieve, through the use of terror, horror, and evil, a better insight into the mind. (Murphy 39)

Clara Reeve, the literary successor of Horace Walpole, wrote *The Old English Baron* (1777) following the evolving pattern of the emerging Gothic genre (a composite of the medieval romance and late-eighteenth-century novel). And yet she changed her predecessor's pattern to a large degree in the sense that she was notably less 'extreme' or more moderate in the depiction of her characters, their emotions, surrounding mysteries, and the supernatural. Reeve not only used journey as a powerful metaphor for life itself but she used a journey backwards in time; in this way, she illustrated the nature of the Gothic genre which looked backwards in time in order to point out the intertwining nature of the time present and time past.

The Old English Baron traces Sir Philip Harclay's journey back to the medieval England so as to visit the castle of his old friend Lord Lovel. Reeve, using her shock tactics, informs Sir Philip about a rather tangled familial history of his friend's: he learns about the tragic death of Lord Lovel and his wife, how a cousin of his (the present "Lord Lovel") has inherited it and then sold to his brother-in-law (entitled as the "Old English Baron"). In the Walpolean manner, the plot is structured in such a way as to secure or propagate "the passage of power through the male line" (Heiland 12). Despite the great shock and accompanying disappointment, Sir Philip seems enchanted by the castle and is resolute to stay close to it by the end.

By eliminating all supernatural incidents save one ghost, she sought to bring her story 'within the utmost verge of probability'...There are certainly no wild flights of fancy on Clara Reeve's story...Her style is simple and refreshingly free from affectation. The plot is neither rapid nor exhilarating, but it never stagnates. (Birkhead 25)

By the end, Reeve's Gothic world, which is set within the spatio-temporal boundaries of probability, is completely de-mystified as the only ghost in the novel is explained away.

The ghost is of the mechanical variety and does not inspire awe [...] The rusty locks and the sudden extinction of the lamp are a heritage from Walpole, but the "hollow, rustling noise" and the glimmering light,

naturally explained later by the approach of a servant with a faggot, anticipate Mrs. Radcliffe. (*Ibid.* 26)

Even though Ann Radcliffe's novels were largely in compliance with the general pattern of the developing Gothic genre, she definitely infused the Gothic with some new energy. The Gothic setting was suffused with kaleidoscopic mysteries, suspenseful atmosphere, and the long-deferred explanation of the supernatural as natural. Moreover, unlike the rigidly patriarchal narratives of Walpole's and Reeve's, Mrs. Radcliffe is accredited with publishing the first 'Female Gothic' novel in which she wrote from a typically female perspective. "Radcliffe's novels clearly place mother-daughter relationships at the center, exploring the workings of a relationship in a patriarchal society" (Heiland 58). What she exploited at length in her often highly descriptive passages was natural/supernatural dichotomy: *natural* fear, horror and terror, which were de-privileged some wildly fanciful boundary-crossing of the probable, and the *supernatural*, which was by degrees explained away as natural.

Furthermore, positioning the female centrally did not, however, mean any empowerment of the female within patriarchy but it rather exposed the dark aspects of the male upon the female within domestic space (the tyrannical father in *The Romance of the Forest* or the hero-villain in *The Italian*). By the end, patriarchy was reaffirmed as the frustratingly continuing presence: "For the heroine of *The Romance of the Forest*, not even the momentary refuge that she is afforded in the ruined abbey is free of the horrors of paternal tyranny" (Townshend 128) while Mrs. Radcliffe's villainous hero Schedoni is looked upon as "the romantic villain, stained with the darkest crimes, yet dignified and impressive withal" (Birkhead 53).

Perhaps the most well-known of all Radcliffe's Gothic works is her fourth novel *The Mysteries of Udolpho* published in 1794. Upon the death of her mother, young Emily St. Aubert forms a close relationship with her patriarchal father. By the time he succumbs to a deadly illness, Emily has already become largely patriarchally aligned which makes her more easily claim and defend the female territory within domestic space. Still, being insufficiently self-reliant or independent to live on her own, Emily is obliged to live with her aunt and her husband Montoni. The unfolding narrative thread progressively becomes centered on the castle of Udolpho: it unveils her horror at the discovery of a blackly veiled corpse and the subsequent plight of an innocent heroine under the veiled threats of Montoni who is, in Donna Heiland's words, a sort of "human counterpart" (Heiland 72) to the mountainous terrain on which the castle of Udolpho is situated. The patriarchally aligned Emily attempts to withstand the terrors associated with Montoni; however, the moment she finds herself seriously threatened by Montoni and everything associated with him (his

henchmen, the castle), she escapes Udolpho, goes to Chateau-le-Blanc and gets married to Valancourt. By the end, she manages to preserve her female integrity, though still under the firm patriarchal grip. "Emily defies convention insofar as she insists that women can effectively oppose those men who would victimize them, but uses her independence to preserve rather than disrupt the patriarchal line on which that society is founded" (Heiland 76).

Interestingly, despite the fact that Radcliffe's Gothic offered the view of the world from the woman's angle, the basic story line touches upon a myriad of the characteristics of the Gothic genre and some critics have even contended that it is largely archetypal: a remote setting, familial secrets, mysterious relationships, unsettling encounters, secret histories, female entrapment in a ghostly castle, a persecuted heroine, a male villain, an atmosphere of suspense, mystery and obscurity, a veiled corpse, the supernatural (though explained away as natural by the end), the sublime, the hidden etc.

Whereas Ann Radcliffe altered the Gothic from a female perspective, it was Matthew Gregory Lewis who infused the genre with real horror and excess/transgressions of sorts. Lewis's *The Monk* (1796) is the Gothic novel which literally pushed the boundaries of the probable to the extreme and the sensibility of his readership was affected in the most fearful ways through various acts of aesthetic and ethic transgression. What is more, the narrative structure of *The Monk* is seriously disturbed and there is not a linear, chronological narrative development; conversely, the three narrative fragments, which are rather loosely tied, centre on the monk Ambrosio and his wife Matilda whereas its subsidiary narratives are the stories of Agnes and Antonia. Hardly surprisingly, the narrative thread is replete with hugely distorted character representation and shocking incidents. And, in the characteristic Gothic fashion, the characters often display an excess of emotions while their own imaginings are decidedly excessive and overemphasized. The distorted version of the world imbued with excess/transgression, which is Lewis's primary and obsessive engagement, is aimed at pointing to the dark, the irrational, and the forbidden – those aspects of the psyche which have previously been ignored in The Age of Reason:

Lewis, in reckless abandonment, throws to the winds all restraints, both moral and artistic, that had bound his predecessor. The incidents, which follow one another in kaleidoscopic variety, are like the disjointed phases of a delirium or nightmare, from which there is no escape. (Birkhead 63).

In fact, his Gothic world is a storehouse of unheard-of horrors: two young women, Agnes and Antonia, are victimized through the live burial of Agnes, which she manages to survive, and the encrypting of Antonia, who has

previously been raped and killed. The violence of their respective persecutors, a prioress and the monk Ambrosio, is unlicensed and magnified. Still, it does not pass unpunished: Ambrosio ultimately faces the Inquisition, is shocked into the recognition that he has committed incest and, ultimately, the final episode of the novel evinces the dismemberment of his body piecemeal. Even more spine-chilling is the fact that Agnes's newly-born baby dies on her breasts while Antonia's unborn baby is encrypted with her dead mother in a dark, underground vault. In this way, Lewis's Gothic points to a storehouse of darkness:

Father Ambrosio demonstrates a sure reliance upon the encrypting powers of darkness and visual obscurity. Following the rape of Antonia, he physically encrypts his victim in the "gloomy prison" (387) of the dungeon beneath the Capuchin monastery. (Townshend 261).

Finally, it is the Gothic of Charles Maturin's, *Melmoth the Wanderer* (1820), which

is often taken as an end-point of the heyday of the Gothic genre (1764-1820). It engages the familial questions about the nature of patriarchal society, again deploying the aesthetic of the sublime to suggest both what threatens patriarchy and the means of subduing that threat. (Heiland 49).

Structurally, the novel is made up of six stories and they are infolded: it is a story-within-a-story narrative. Thematically, it is centered on Melmoth

who must wander the world searching for a victim who will release him from a Faustian pact. In exchange of one hundred and fifty years of youth and supernatural powers, Melmoth barter his soul with the devil. But, unlike Faust, he can free himself from eternal torment if he finds a substitute victim, one who will succumb to his temptations, enter into the satanic pact, and exchange destinies with him. (Kreilkamp 99)

Melmoth wanders through history and it is through his wanderings that Maturin touches upon the rather stereotypical Gothic: the supernatural, the world of doubt/unpredictability, the sublime, patriarchal structure, secretive familial histories, entangled familial relationships, an obscure manuscript etc. By the end, Melmoth's attempt to shake off the burdens of damnation and find 'a substitute victim' is thwarted. After touring Europe and India alike, he journeys back to "the Irish Big House, to the decaying family lodge that he had deserted

one hundred and fifty years ago" (*Ibid*, 102-103). If put within a broader framework of reference, the final stage of Melmoth's journeying, which is a circuitous return to his ancestral house in decay, illustrates not only the ultimate failure on the part of Melmoth to recognize *homo religiosus* inside himself (which is, according to the Serbian psychiatrist, psychoanalyst and writer Vladeta Jerotić, the oldest archetype in the unconscious) but also the punishment for the 'mismanagement' of *homo creator*, which Jerotić⁹⁸ also classifies as the archetype originating from the unconscious. To put it differently, the unconscious is the *confluence* of the threatening desires and the morbidly dark, as well as of the two procreative and recuperative archetypes, *homo religiosus* and *homo creator*; sadly, Melmoth epitomizes man's failure to acknowledge either of the two archetypes and creatively respond to the world around, which only re-emphasizes the genre's reactionary rather than revolutionary quality.

Importantly, the Gothic writers who belong to the heyday of the Gothic genre (Horace Walpole, Clara Reeve, Ann Radcliffe, Matthew Gregory Lewis, and Charles Maturin) did not only set the standards but they also paved the way for the future generations of the Gothic writers – ranging from the nineteenth-century European Gothic writers like Mary Shelley, Oscar Wilde, Robert Louis Stevenson, Bram Stoker, Henry James to the twentieth- and twenty-first-century Gothic writers. My choice of the Gothic writers like Walpole, Reeve, Radcliffe, Lewis, and Maturin alongside their respective works as the most exemplary ones lies in the fact that their Gothic writing provides an inroad into the very nature of the genre and its most distinctive features, which have become stereotypical over time. Significantly, their Gothic works have, though to different degrees, definitely provided a structural and thematic pattern which has been looked upon and largely imitated up to the present day. The truth is that alterations of the works of the original Gothic have been made over the two centuries and *still* the basis has largely remained unchanged and unchanging.

⁹⁸ In the interview "*What Is the Unconscious in Us?*" conducted by Ivana Radovanović, Vladeta Jerotić claims that: "We do not know a lot of things about ourselves. The unconscious, however, is not only the place of the amoral, the alogical, and the asocial but of the creative and the religious, too. The religious should be discovered. Homo religiosus and homo creator – Berdyaev wrote about them beautifully in his books *The Philosophy of the Creative Act* and *The Meaning of the Creative Act*" (<http://pravoslavlje.spc.rs/broj/1040/tekst/sta-je-to-u-nama-nesvesno>) Translated by M.B., the author of this paper.

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ПОНОВНА ПОСЈЕТА КОРИЈЕНИМА ГОТСКОГ ЖАНРА (1764-1820)

Рад даје преглед теоријске позадине готског жанра: дефиниције жанра који је у настајању и његову реакционарну / трансгресивну природу у односу на доба разума и његове неокласицистичке идеале. Такође се фо-

кусира на најупечатљивије одлике жанра које су постепено постале стереотипне готске карактеристике: полуруинирани замак, мушкарац тиранин, узнемирена жена у бегу, натприродно, хорор / терор итд. Други део рада прати генезу жанра кроз дела најрепрезентативнијих писаца оригиналне, англо-саксонске готике (1764-1820), и базира се на готским делима Х. Волпола, К. Рив, А. Редклиф, М.Г. Луиса и Ч. Матурина – делима која су служила као матрица, и структурално и тематски, за генерације будућих готских писаца до данас. Преглед корена готског жанра, који су англо-саксонски, би требало да помогне читаоцу да дође до перспективе која даје увид у настанак готике као књижевног жанра у друштвено-историјском миљеу друге половине осамнаестог и почетка деветнаестог века.

Кључне речи: готски роман, жанр, замак, породица, мушки/женски, патријархат, мрачно, хорор/терор.

THE IMMORTALITY CONCEPT IN ROGER ZELAZNY'S "JACK OF SHADOWS"

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Abstract: The most appealing model of Science Fiction immortality seems to be the connected-lives serial model in which internal psychological continuities: identity, memory, beliefs, experiences, desires pass from one life to the other. It is the validity of this point that will be discussed in the light of Hermeneutic Phenomenology, Jungian Archetypal Concept, Transcendental Philosophy to conclude that life extension is reasonable/justified in the interconnectedness of the conscious and the "collective unconscious", "science" and "magic" through which the desired model of an immortal will harmonize life and his world of inhabitancy.

Key words and phrases: science fiction immortality, interconnectedness of consciousness and Jungian unconscious archetypes, the shadow archetype, individuation.

Introduction

Science Fiction expresses its attitude to immortality through two philosophical approaches: 1) human existence is meaningful only within finite, limited contexts (see the SF "Pinocchio Syndrome"), 2) finitude is not essential for life to have a meaningful structure and therefore immortality should be generated through not only more possible but also less problematic technological methods. The most appealing model of SF immortality seems to be the connected-lives serial model in which internal psychological continuities: identity, memory, experiences, beliefs, desires pass from one life to the other. It is the validity of this point that we will discuss in Roger Zelazny's novella "Jack of Shadows" in the light of Hermeneutic Phenomenology, Jungian Archetypal Concept and Transcendental Philosophy to conclude that life extension is reasonable and justified in the interconnectedness of the conscious and the "collective unconscious" (life, death, meaning, happiness, shadow archetypes) or as in Zelazny's story "science" (the logical) and "magic" (the spiritual) through which the desired model of an immortal will harmonize his life and the world he inhabits. And immortality (not eternity) is not a fantasy, it must be possible even though science hasn't achieved it yet. But Science Fiction has, and this is its power.

SF, Philosophy and Immortality

Exploration of modern Science Fiction includes its serious and imaginative engagement with some of the most important philosophical questions including immortality, relativity, sexual equality, multiculturalism, ethics of revenge, and meaning of life. Probably more than any other genre, SF reflects the mentioned philosophical themes/topics and tries to find answers to questions about human existence, personal identity, reason, desire and memory, the fate of humanity/universe and allows the author and the reader to speculate, just like in tales of folklore and mythology, about what exists beyond the bounds of our world as well as beyond the bounds of life.

The aesthetic part of Science Fiction is coexistent with the profoundly scientific, philosophical and ideological informative side. The social, mental, moral and psychological notions expressed in it are non-traditional. But however different from reality, the discourse of SF is connected to the central concerns of our own society, human problems and solutions. The rational, philosophical, intellectual content which is essential for this “smart” fiction, is aimed at realizing important social, intellectual and aesthetic functions.

SF is sometimes declared “to function as a philosophical discourse” and “share common interest with philosophy in the question of immortality” (Fischer 2009:95). Many important questions about personal identity are typically raised in the context of SF narratives to convey a broader message, present philosophical concepts, thought experiments and commentary on the philosophical theme of immortality/life and death. The constant, haunting presence of narrative of death in critical considerations of the genre makes it integral to SF and central to its history.

SF seems to express its attitude to immortality through two philosophical approaches. According to the first approach, i.e. the one of Hermeneutic Phenomenology (a branch of contemporary philosophy), human existence is meaningful only within finite, limited contexts: life gains significance through involvement of a self bound by spatial and temporal limits in purposive relationships. The idea of pure consciousness or transcendental subjectivity (as proposed earlier by Rene Descartes and Emmanuel Kant) is ultimately illusory and devoid of meaning (Devin 2008:129).⁹⁹ Perfect future for an individual is a

⁹⁹ Famous for the phrase “Cogitates Raises Sum” (“I think so I exist”), the pillar of Rationalist Philosophy Rene Descartes, focusing on the soul/mind - body dichotomy, suggested that the body has the material properties of extension and motion, and that it follows the laws of physics. The mind (or soul), on the other hand, is a nonmaterial entity. Descartes argued that only humans have minds, and that the mind interacts with the body at the pineal gland. According to this form of dualism mind controls the body, but the body can also influence the rational mind, such as when people act out of passion. (Later Descartes abandoned the concept of the pineal gland as connection between the mind interacting with the body). The junction between soul and body is

happy life and welfare on a healthy planet. While fighting for equality, human rights, justice, natural beauty, development of arts and sciences we take this struggle for perfection as something positive because we look at the future as a beautiful, harmonious prospect. If life were to offer nothing but present and future misery to us then death wouldn't seem to be undesirable. J.M. Fischer notes that "though some philosophers argue for this undesirability, some SF models are not so pessimistic. A common trait of SF is its faith in the ability of technology to accelerate the moment in the process of history when desirable immortality can be experienced. And today there is already the hope that the human life span may be extended long enough to allow us to outlive to see the dawn of immortality. Yet, SF has negative models too and can be every bit as critical of positive aspirations as are many philosophers. One brief example: though some SF novels depict efforts to achieve immortality through transformation into robots or mechanical beings, perhaps an equal number offer the opposite maneuver: a reverse immortality or "Pinocchio Syndrome," in which an immortal strives to become mortal" (Fischer 2009:100).

The common view here is that longevity or a life too long inevitably leads to permanent desolation and despair. Living and experiencing a series of miserable and lone lives (especially for the lone immortal who lives among mortal individuals) is as bad for a person as death. In this case the thesis about death's badness doesn't work and thus no attempt should be made to conquer it and achieve immortal existence. Viewing death positively, however paradoxical it may sound, is the very engine of life. Awareness of death and avoidance of thought about it as a termination, end of a system, fosters mankind more to create spiritual values than to destroy them. Acceptance of death helps more to discover personal identity and individuality. Experiencing greater acceptance of death means promoting "fuller appreciation of life" (McMahon 86).

The second approach to the immortality problem assumes that death is undesirable in any situation and as such should be defeated at any price. Most people consciously or subconsciously adhere to this notion as death frightens them more than anything else in life. Death is denied by life and language, by religion¹⁰⁰ and philosophy, by science (especially medical science) experiencing

unquestionable in the Kantian philosophy as well although his metaphysics considers that knowledge concerning the unsubstantial nature of the soul and the mechanism of its relation with the substance is impossible. The *mind-body dichotomy and dualism problem* has been food for philosophical thought for many years. The question of how a nonmaterial mind could influence a material body remains controversial to this day. *Encyclopedia of Science and Religion: Mind-Body Theories*, enote.com, Inc., 2011 <<http://www.enotes.com/science-religion-encyclopedia/mind-body-theories>>

¹⁰⁰ The concepts of the immortal soul and afterlife are basic for any religion. Religious themes are either not applied in SF genre for being unscientific, or are widely used considering numerous

extension of life. The major argument here is that finitude is not essential for life to have a meaningful structure and overcoming death is desirable and therefore should be achieved through such a method of generating or producing immortality that is not only more possible but also less problematic. For example personhood is preferable when it finds its continuity in the same body, brain and memory (as an important element of individual identity) over time and when the sentient creature or construct is genuinely identical to the individual.

SF offers various forms of immortality involving generating or maintaining a long life: cloning, body transfer (consciousness transfers from one destroyed body to another), physical or mental transformation, insertion of a computer chip into a human, time travel paradoxes which are manipulated to achieve immortality, etc. According to J.M. Fischer (2009) the atomistic serial model of SF immortality has two versions: the disjoint-lives serial model and the connected-lives serial model. Of course the second model seems to be more appealing than the first one in which the immortal is devoid of internal psychological connections and continuities: identity, memory, relationships, beliefs, desires from one life to the other.

In this view, the self is some sort of soul or bare particular without any essential mental contents. When a soul enters a new body, the person itself persists, even if there are no remaining memories, beliefs, preferences, values or intentions. This model recalls the Hindu model of reincarnation [...]. Given this problem, the disjoint-lives serial model is unappealing – it cannot capture the sense in which we might value especially our own immortality. (Fischer 2009:96)

Although the author is also critical of the connected-lives serial model in which the “neo” individual gets confused and embarrassed in a flood of old memories of earlier lives, it is obvious that the possibility of leading an extended life consisting of many separate but not disconnected existences as preferential (especially when a person doesn’t have to begin from childhood), cannot be called into question.

theological, philosophical or ideological topics in the religious context which serve as an ample source of new perspectives combining prophetic and technological, spiritual and social notions. The general classic SF tendency is that science fiction writers lean away from religion because they think religion will mostly go away and the world will be shaped as a rational, neat, advanced place. The most common religious topics used in SF are Alien Pope, Morality, Original Sin, Reincarnation, Resurrection, Soul Theocracy, Afterlife, Angels, Apocalypse, Creation Myth, Devil Eschatology, God, Heaven, Hell, etc.

In our study of immortality and life-death dichotomy in Roger Zelazny's¹⁰¹ novella "Jack of Shadows" (New Jersey: The New American Library, 1971) we will discuss the validity of this point in the light of Hermeneutic Phenomenology, Analytical Psychology, Jungian Archetypal Concept¹⁰² (which the author was doubtlessly well aware of), Transcendental and Natural Philosophies.¹⁰³

¹⁰¹ Roger Zelazny, an American SF writer from the mid-sixties to the nineties of the 20th century, was one of the most important writers of the New Wave of SF along with Philip K. Dick, Samuel R. Delany, Thomas M. Disch, U.K. LeGuin, and H. Ellison – the new generation of SF writers who focused on psychology and considered SF should be taken as a serious literature.

¹⁰² Analytical (Jungian) psychology distinguishes between a personal and a collective unconscious. According to Carl Jung the collective unconscious contains archetypes common to all human beings: life, death, meaning, happiness, fear (the more fundamental questions of humanity). These Jungian archetypes could be thought of as the genetic code of the human psyche; just as all humans share a common physical heritage, so do all humans have innate psychological predispositions in the form of archetypes, which can be revealed more fully through an examination of the symbolic communications of the human psyche: art, philosophy, religion and spirituality, dreams, myths, folklore and the themes of human relationships and life pursuits. "Individuation" (the psychological process of integrating the conscious with the unconscious, the process of psychological growth) in its turn, brings to surface the above symbols related not to the life experiences of a single person but of mankind on the whole. Essential to the encounter with the unconscious, and the reconciliation of the individual's consciousness with this broader world, is learning this symbolic language. Only through attention and openness to this world is the individual able to harmonize his or her life with these supra-personal archetypal forces. Devoting his life to the task of exploring and understanding the collective unconscious, Carl Jung theorized that the mentioned symbolic themes exist not only in every individual but across all cultures and all epochs. *Analytical Psychology: Jungian Psychology*, 2011

<http://en.wikipedia.org/wiki/Analytical_psychology>

¹⁰³ All knowledge is founded upon the coincidence of an objective with a subjective.

The objective in our knowledge is based on natural sciences. The subjective, on the contrary, is the self, or the intelligence. The natural is the conscious, the subjective one is the non-conscious. But in every knowing or knowledge a reciprocal concurrence of the two is necessary although the subjective is not contained in that of the objective and the objective does not entail that there should also be an intelligence that is aware of it. According to Natural Philosophy the objective (natural science) is considered a primary, basic aim. Knowing is realized through moving from nature to intelligence, through spiritualising all natural laws into laws of intuition and thought. Nature's highest goal to become a whole, is achieved through reason and consciousness. Natural science has a necessary tendency to render nature intelligent; through this very tendency it becomes a Natural Philosophy Concept, which is one of the necessary basic concepts of philosophy. The other concept, the one of Transcendental Philosophy proceeds from the subjective/the unconscious to the objective/the conscious, supporting the doctrine that knowledge may be obtained by a study of the mental processes, apart from experience. Thus both Natural Philosophy which derives intelligence out of nature and Transcendental Philosophy which derives nature out of intelligence are two accepted directions, two basic sciences of philosophy. Friedrich Schelling, *System of Transcendental Idealism*, translated by Peter Heath (Charlottesville: University Press of Virginia, 1978).

<<http://www.marxists.org/reference/subject/philosophy/works/ge/schellin.htm>>

Evolution and Evaluation of Jack's Immortality

Zelazny's story paints alien landscapes and fantastical worlds where the immortal Jack – the author's favourite character type inhabits.¹⁰⁴ The dark side of the world soulless Jack belongs to is both literally and metaphorically a dark place. It is non-rotating and is run by magic. The perpetually light side of the world is inhabited by mortals and is run by science. The story tells of Jack's (a.k.a. Jack of Shadows, Shadowjack or Dr. Shade) death and resurrection (through uniting cells to form a new biological being similar to the old one), his quest for vengeance from those that did him harm, his odyssey from Darkside (where immortal darksiders are created), into Lightside (where mortal humans are born), and his search for the powerful Grand Key of Kolwynia with which to unlock *the sky and the earth, the sea and the wind* and become the lord of Shadow Guard, and then, progressing more in typically mortal qualities, set the earth rotating and find a way to save the planet from doom. The novel ends with the fate of the ambiguous hero untold and open for the reader to interpret.

Zelazny based his story of Jack on the world of science, myths, legends, magic and dreams, life and death, day and night, light and darkness and of course shadow. Zelazny tried to reveal through immortal Jack's life experiences, relationships and pursuits the most fundamental mysteries of humanity on life, death, meaning, happiness, fear (Jungian archetypes) which, according to Carl Jung, are the constituents of the "collective unconscious" typical of all humans. Immortality is senseless without interconnectedness of consciousness and Jungian unconscious archetypal qualities/forces, interconnectedness and dichotomy/duality of life and death, darkness and light, science (the logical) and

¹⁰⁴ In an interview Roger Zelazny said that the titular name "Jack of Shadows" really sounds like a description of a playing card because he has long been fascinated by odd decks of cards. And "Jack" because he has admired so many exotic descriptions in Jack Vance's stories. As to the opening quotation from Shakespeare's "The Merchant of Venice" (*Some there be that shadows kiss, Such have but a shadow's bliss*), the author considers it so apt of the story's context. Apart from this, "Jack's character undergoes an interesting progression, which owes something to Shakespeare's portrait of the bloody Scot [...]. I do feel that the shadow of Jack fell upon the protagonist of "Today We Choose Faces". Also, there is something of Jack's sardonic attitude as well as his caution in the later tales of "Dilvish the Damned" – another wrongfully punished man whose character was twisted by the act. I have also been asked several times whether the name that Jack assumes Dayside – Jonathan Shade – owes anything to the character of that name in Nabokov's "Pale Fire". Sorry. While I do enjoy playing an occasional literary puzzle game, I wrote "Jack of Shadows" before I came to "Pale Fire". And yes, I did once do a short graphic prequel to this book ("Shadowjack") in collaboration with artist Gray Morrow in "The Illustrated Roger Zelazny." And no, nothing in that story is essential to the understanding or enjoyment of this one. It is a minor piece, and totally independent. So this is the story that Jack built – with a little help from me on the paperwork." [Wattpad, wp Technology Inc. 2011](http://www.wattpad.com/103404-jack-of-shadows-by-roger-zelazny)
<<http://www.wattpad.com/103404-jack-of-shadows-by-roger-zelazny>>

magic (the spiritual), beauty and ugliness, good and evil through which the desired model of an immortal will harmonize his life and the world he inhabits. "*Individuation*" (the process of psychological growth and maturation) which is of critical importance to the individual and ultimately to his world, is the way that leads Jack to harmonizing or at least attempting to harmonize his own life and the lives of those around him. Jack's individuation process, the ability of going beyond his own ego start with one of his successive deaths and resurrections. The death and the new creation of the immortal is as painful as the mortal birth and death and the hero winces as his memory turns to a previous death and creation.

Being well aware of the discourses of narration and description and the principles of using stylistic tools, Zelazny used a number of literalized metaphors¹⁰⁵ to depict Jack's seemingly irrational but real adventures, the processes of his resurrection and gaining physical power from shadows.

"Everyone knows that *darksiders have more than one life. How many have you?*"

"I don't like the sound of this," said Jack.

"*It is not as if you would be dead forever.*"

"It is a long way back from the Dung Pits of Glyve at the Western Pole of the world, and one must walk. *It sometimes takes years to constitute a new body.*" (11)

And again after a long while, he felt himself falling – *falling as from a great height, gaining in substance*, until he realized that he was lying on his back staring upward *with the full weight of his being once again on him....* He awoke – if it could be called waking – in the Dung Pits of Glyve. He was naked, on a mound of offal in the middle of a vile, polluted lake, and when he recalled how he came to be there he swore vengeance on his enemies. An evil smile crossed his face as he

¹⁰⁵ Literality or literalization of metaphor which is never applied in realistic fiction is a typical characteristic of SF, mythology and fairy tale narrative and exemplifies what I believe to be a significant stylistic marker for SF through which to signal both its stylistic uniqueness and the difference between the present and future. There are other vivid examples of literalized metaphors in "*Jack of Shadows*", among which the exotic cannibal stone, which or who is slain by the protagonist who literally ate it, instead of being eaten by it and the piece of jewel in which Jack was imprisoned. "*Red river*", "*silver/white sun*" or "*to speak to one's own soul*" are other good examples of literalized metaphors either from SF or fairy tale narrative. In a mundane narration they will probably depict metaphorically a bloody scene, cold, unfriendly sun or one's inner speculations with the self while in SF and fairy tale narrative the mundane metaphors acquire a literal meaning: the river is actually red-colored, the sun – silver/white-colored or made of silver and one can in reality live separately from one's soul and even communicate with it/him/her as in "*Jack of Shadows*" or Oscar Wilde's "*The Fisherman and his Soul*".

considered for hundredth time that *while men begin and end in such fashion, darksiders could claim nothing better.* (15)

It was always with a certain sadness that he reflected on the loss of blood from *any new body which also happened to be his own.* (16)

I am Shadowjack, *the thief who walks in silence and in shadows! I was beheaded in Igles and rose again from the Dung Pits of Glyve. I drank the blood of a vampire and ate a stone.* I am the breaker of the Compact. I am he who forged a name in the Red book of ells. *I am the prisoner in the Jewel.* (85)

Besides focusing on the connected-lives serial model and life-death concept throughout the story, the author also emphasizes the importance of interconnectedness of balance/harmony and science/logic/consciousness. The hero acquires a certain wholeness of character only after learning to appreciate spirituality and unconscious realms. Through consciousness and reason, through spiritualising all natural laws into laws of intuition and thought (a Natural Philosophy doctrine), his unconscious and subjective self eventually becomes a source of knowledge, healing and developing himself (Transcendental Philosophy and Analytical Psychology doctrines). Friendly relationships with Rosie and Morningstar, sense of responsibility and gratitude, true love to Evene propel his being, i.e. he is starting *to possess more emotions and sentiments than once* (p.134). His feeling of homesickness, the love for the world where he started his being, however bad it be, is another evidence of his manhood.

He *would miss* the dark land, with its witcheries, cruelties, wonders and delights. *It held his life, containing as it did the objects of his hatred and his love.* He knew that he *would have to return*, bringing with him that which would serve *to satisfy both.* (60)

"What do you want Shadowjack?" he asked.

"Of you? Nothing."

"Then why do you *bring me wine* whenever you pass this way?"

"You seem to like it."

"I do".

"You are perhaps *my only friend*," said Jack. (62)

And always his thoughts returned to Morningstar on Panicus, *his only friend.* Why were they friends? What they had in common? Nothing that he could think of. Yet he *felt an affection* for the enigmatic being which he had never felt for another creature; and *he felt* that Morningstar, for some unknown reason, also cared for him. And it was Morningstar who recommended this journey as the only means *to accomplish what must be done.* Then *he thought* of the conditions which prevailed on the darkside of the world; and *he realized* that he,

Jack, was not merely the only one capable of making the journey, but also *was largely responsible for the state of affairs* which required the journey. (119)

"Gods! She does look like a broken mop," he decided again, remembering. Still, it's Rosalie. "For that bread you gave me long ago, *you shall always be well fed*. For the advice you gave me, *you will always be honoured*." (105)

"Why is it," Jack asked, "that the Fallen Star who brought us knowledge of the Art, [magic] did not extend it to the daysiders as well?"

"Perhaps," said Morningstar, "the more theologically inclined among the lightlanders ask why he did not grant the boom of science to the darksiders. What difference does it make. I have heard the story that neither was the gift of the Fallen one, but both *the inventions of man; that his gift, rather, was that of consciousness*, which creates its own systems."

"I wonder as to *the value of consciousness*," said Jack "if it doesn't change the nature of a beast."

"But the dragon was once a man," said Morningstar, "and *his greed transformed him* into what he is now."

"I am familiar with the phenomenon," said Jack, "for I was once, briefly, a pack rat."

"Yet *you overcame your passion and returned to manhood. By virtue of your consciousness you recognized and overcame certain of those elements* which made you subject to predictability. *Consciousness tends to transform one*." (67)

Zelazny's concept of shadow has much in common with the Jungian archetypal shadow/shadow archetype which is the most basic potential for patterning; the potential of experiencing the unconscious side of the unique personality. The shadow is the unconscious complex resulting from an unowned, repressed and suppressed quality of the conscious self, the personification of that part of human psychic possibility that we deny in ourselves and project onto others. The goal of personality integration is to integrate the rejected, inferior side of our life into our total experience and to take responsibility for it. The shadow is the easiest of the archetypes to experience as a person is aware of its both constructive and destructive powers. In its destructive aspect the shadow represents those negative qualities which people are trying to conceal (*there are shadows across your life which I cannot pierce*).¹⁰⁶ For example a person identified as kind may possess the shadow

¹⁰⁶ The line is from Roger Zelazny's "Jack of Shadows", p.64.

quality of brutality. Conversely, in the constructive aspect, a person who seems to be vicious may possess a virtuous shadow. In its more constructive aspect, a person's shadow may represent hidden positive qualities. This has been referred to as the "gold in the shadow."¹⁰⁷

Jack deserves immortality because he finally managed to reveal his "gold in the shadow" on one of the paths of his long life.

As many other SF writers, Roger Zelazny is more interested in exploring the future of the world, technology, magic, immortality rather than in religious themes.¹⁰⁸ "Jack of Shadows" is permeated with a deep concern with individuality and immortality, being and meaning and is devoid of insights of a truly religious nature. The simple rejection of religious immortality tends to be the more common bias in it. The positive shadow as a substitute for the soul supports Jack physically and enhances him spiritually. The appearance of the disembodied soul in the last chapters of the story is somehow formal as the immortal darksider Jack, despite being soulless, has already found his "gold in the shadow" which becomes gradually discernable in Jack's relationships, life pursuits and dreams. Through the constructive shadow Jack is able to take a closer look at the mysterious depths of the unconscious, apprehending and integrating the deep forces underlying his behaviour. Hence immortality is not only a means of carrying the memories of the previous life experiences but also a chance of encountering the unconscious constructive shadow again and again. This lengthy relationship is essential for the full reconciliation of the individual consciousness with the broader world; a longer life gives more chances for *self-realization*, psychological development and contribution to humanity. Both the hero's and the author's long-lasting search is for a true self through which to enrich life and humanity rather than destroy them. This, of course, is spiritual. Spiritual but soulless.

¹⁰⁷ Jung emphasized the importance of being aware of one's shadow and incorporating it into conscious awareness in order to avoid projecting shadow qualities on others. According to Jung the human being deals with the reality of the shadow in four ways: denial, projection, integration and transmutation. *Analytical Psychology: Jungian Psychology*, 2011.
<http://en.wikipedia.org/wiki/Analytical_psychology>

¹⁰⁸ Religion usually takes the attitude that any challenge to reveal truth is dangerous and should be rejected. While viewing religion as a form of irrationalism and wishful thinking many SF writers don't discount its effect on humanity and its value in explaining reality along with fiction/mythology, philosophy and science. Both theology and SF are about exploring the unknown and the infinite. Both science fictional and religious immortality concepts are attempts to grapple with the mysteries of existence and death. And in both transgressors of moral laws are punished.

"A soul?" she laughed. "What's a soul? I've never seen one. How do I know it's there? Even so, what good has it done to me? I'd trade it in a twinkling to be like one of you. It's beyond my Art, though." (32)

"Souls! Talk to me not of souls! Or of suffering either! Are you boasting that you have a soul and I do not? Or do you think I know nothing of suffering myself?" (106)

"Fair enough," said Jack. "Only I am not a man. I am a darksider."

"You are all men, whatever side of the world you call your home."

"I have no soul, and I do not change."

"You change," said Morningstar. "Everything that lives changes or dies. Your people are cold but their world is warm, endowed as it is with enchantment, glamourie, wonder. The lightsiders know feelings you will not understand, though their science is as cold as your people's hearts. Yet they would appreciate your realm if they did not fear it so and you might enjoy their feelings but for the same reason. Still, the capacity is there, in each of you. The fear need but give way to understanding, for you are mirror images of one another. So do not speak of souls when you have never seen one, man." (63)

Conclusion

Zelazny's philosophical attitude to tell the truth through logic is based on the scientific frame of mind and is expressed in his faith in the ability of technology to extend human life span to consist several separate but not disconnected existences, in the search for new knowledge to prolong life, in the achievement of clearer understanding of the world, in the subjection of many insights to change. Certain doctrines of Hermeneutic Phenomenology, Transcendental Philosophy and Jungian Archetypal Concept have found their reflection in his life-death observations. Death is, on the one hand, literal destruction, terminus, finitude (immortality cannot be eternal). On the other hand, it is metaphorical transcendence (death-as-birth, birth as-death), continual renewal, a movement towards wholeness and harmony, the assertion of life, which, in its turn is the logic prescribing death.¹⁰⁹ The notion of beginning and end suggests that beginning presupposes an end, that the end is a time before the next or another beginning. Prolonging life (the period between the beginning and the end) is of course desirable but reasonable and justified only if it aims at discovering and developing the "gold in the shadow."

¹⁰⁹ Freud can thus state that "the aim of all life is death." Sigmund Freud, *Beyond the Pleasure Principle* (London: Hogarth Press, 1948: 311).

And immortality (not eternity) is not a fantasy, it must be possible even though science hasn't achieved it yet. But Science Fiction has, and this is its power.

The darkness, I feel, will always hold in some form the things we have held, and science will doubtless prevail in the light. That is, he added mentally, if the world is not destroyed. (137)

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LE CONCEPT D'IMMORTALITE DANS «JACK DES OMBRES» DE ROGER ZELAZNY

Le modèle d'immortalité le plus attrayant dans la science-fiction semble être le modèle en série des vies liées, dans laquelle les internes continuités psychologiques, comme l'identité, la mémoire, les croyances, les expériences, les désirs passent d'une vie à l'autre. C'est la validité de ce point qui sera examiné à la lumière de la Phénoménologie Herméneutique, du Concept Jungien d'Archétype et de la Philosophie Transcendantale, afin de conclure que la prolongation de la vie est raisonnable et justifiée dans l'interdépendance de la « conscience » et de « l'inconscient collectif », de la « science » et de la « magie », à travers lequel le modèle désiré d'un immortel permettra d'harmoniser la vie et son monde d'habitation.

Mots clés: l'immortalité de la science-fiction, l'interdépendance de la conscience et des archétypes inconscients de Junge, l'archétype de l'ombre, l'individuation.

RE-READING THE VICTORIAN AND CREATING THE POST- POSTMODERN IN THE FRENCH LIEUTENANT'S WOMAN BY JOHN FOWLES

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Abstract: John Fowles's novel *The French Lieutenant's Woman* is often considered as a paradigmatic postmodernist text which combines deconstruction of history with a metafictional self-conscious narrative. Set in the nineteenth century and written in second half of the twentieth, it contrasts and compares two ages, providing illuminating insights into both. Furthermore, along with blending two historically and culturally different worlds, this novel also blends two forms of the novel: the Victorian – by imitating its style and literary conventions, and the postmodern – by self-reflective theorizing about its own status. This article, therefore, examines the interaction between the two ages in terms of both their social and literary realities, underlining in particular how reading of the literary past in *The French Lieutenant's Woman* leads not only to a better understanding of the present (Fowles's own, as well our own present), but also towards creating future literary tendencies, evident now in what is frequently called the *post-postmodern* novel.

Key words: Victorian, postmodern, post-postmodern, literary conventions, author, reader, story.

It is well established fact of the Modernist poetics that one of the most conspicuous features of the English novel in the first decades of the twentieth century consisted in a rejection of the Victorian literary conventions. Weighty social realism, strict narrative morality, chronological plotting, omniscient narrator, conclusive ending, etc. were strongly attacked in many modernist works, both theoretical and fictional, since the general negative response to Victorian social and ethical values was, of course, inextricable from the denial and dismissal of the traditional literary forms. However, by the second half of the twentieth century it became clear that this rejection was never complete, since the fundamental classical characteristics of the nineteenth century literature left a deep trace in the modern novel: it simply could not escape principles intrinsically present in probably every attempt at story-telling, especially those connected with the broad issues of authorship and readership, as well as the author–story–reader relationship. Analyzing the intricate, often contradictory attitude of the 20th century literary mainstreams towards the 19th century heritage, Malcolm Bradbury summarized it: "The modern novel came, but the

Victorian novel did not entirely go away; and that is one of the essential secrets of the modern novel" (Bradbury 1994: 5).

John Fowles's novel *The French Lieutenant's Woman* (1969) provides an exuberant exploration of the assumption that the Victorian novel could not entirely go away, and that its presence offered a stimulating material for the deconstructive literary fashion of the postmodernist era. It half-parodically, but also half-nostalgically, reconstructs the literary past in order to first subvert it, to re-interpret it and finally to reassert it in the self-conscious process of subverting and recreating one's own (time's) literary conventions. Telling us that in the postmodern world concepts such as authentic and absorbing story, omniscient narrator, identification with the characters and one definite ending are too naïve to be acceptable, Fowles nevertheless *tells a story*, absorbs the readers in it, invites self-examinations and identifications, keeping control over the story's lines and guiding both his characters and his readers towards a closure – if not a good old-fashioned one, then certainly towards an idea of the most adequate closure(s) and conclusions for the rapidly changing modern world. This paper, therefore, aims at underlining how reading of the literary past in *The French Lieutenant's Woman* leads not only to a better understanding of the present (Fowles's own, as well our own present), but also towards creating future literary tendencies, evident already now in what is frequently called the *post-postmodern* novel or, simply, less theoretically and more commonsensically, *a return of the story*.¹¹⁰

Reading the Past: Illuminating the Present

Published in 1969 (written a few years before that) and set around 1867, this novel establishes a subtle relationship between two very different points in time, separated by a century of most significant changes in human history. At first glance, the rebellious 1960es have indeed very little in common with the restrictive 1860es. Nevertheless, there exist numerous links. It is well known that in the 1960es the open dispute over political, sexual, artistic and all other forms of freedom reached its peak. Many roles and norms were changed, authorities overthrown; gender issues expanded and were radicalized through various revolutionary discourses which permeated more or less every aspect of life. About a hundred years before that, in the 1860es, a new scientific viewpoint, Darwin's theories and decadent aesthetics of certain artistic voices also strongly destabilized the very foundations of the Victorian society. The "iron certainties and rigid conventions" (Fowles 315) of the ninetieth century

¹¹⁰ Cf. Malcom Bradbury and Judy Cooke, eds. *New Writing*, Minerva, London, 1992; also: Allan Massie, *The Novel Today: A Critical Guide to the British Novel, 1970 – 1989*, Longman, New York, 1990.

were in fact filled with an overwhelming doubt and increasing dissatisfaction, which, among other changes, brought about the first sparks of feminist awareness. Sarah Woodruff, one of the principal characters and “the French lieutenant’s woman” of this novel, is the embodiment of this awareness – the new modern consciousness of the existential anxiety and freedom, as well as of the new modern feminist voice. She refutes the conventional Victorian mentality, subverting the whole system of gender roles. She is a strangely emancipated twentieth century woman living in the middle of the nineteenth century. Her character stands oddly both within and outside the story: on the one hand, she is a well fitting element of the plot based on a love-triangle where a mysterious, unconventional “dark lady” plays a conventional role of the seductress; on the other, she has and *is* a narration of her own, being a foreign, “unreadable” element and entirely independent from the fictional world in which she is placed. Sarah Woodruff is, therefore, a conscious anachronism of this hybrid novel: she shares, as Stevenson noticed, “the modernity of Fowles’s own outlook” (Stevenson 208), reading the Victorian world from the outside, from the standpoint of another sensibility, from the always elusive position of the *other*.

There are many other conscious anachronisms, many bizarre, surprising and significant intersections of the Victorian and the modern world. Associative links are present in the very opening, where the landscape is described by its similarity to Henry Moore’s sculptures. Also, Sarah’s unusual emotional intelligence gives one an idea that “[s]he was born with a computer in her heart” (Fowles 50). The Victorian evenings are characterized by the absence of cinema and television; Charles is said to be an educated young man who would not be surprised by information from the future about airplanes, and other technological achievements (Fowles 100, 15), etc. These anachronisms remain “at the level of the narrator’s discourse” (McHale 93) – they are deliberately introduced in order to underline distance between the two worlds, but also to interpret one in the light of another.

From his own contemporary context, Fowles tries to read the past with its social, geographical, cultural and private realities. His comments are often ironically coloured, in particular when his narrator contemplates the manners, fashions and everyday demonstrations of the Victorian morality. Describing Ernestina’s (Charles’s fiancée) clothes in detail, the narrative voice (which is here clearly identifiable with the author’s own) observes that it was provokingly daring “since two white ankles could be seen” (Fowles 8). Also, talking about Charles’s subtle, cosmopolitan, cynical spirit, he ironically points out that the lack of a sense of humor was in the nineteenth century regarded as a positive value, it was called “earnestness, moral rectitude, probity” (Fowles 20). However, in this interpretation of the past, irony is inevitably mixed with nostalgia, since the present is also being revealed in the light of what is gone

and regrettably lost, and not only achieved in a hundred years time-span. The loss is probably the greatest, Fowles's novel implies, in the sphere of human relationships, in the delicate field of intimacy and inter-personal communication. There appeared to be a great beauty in the distance of the other, a great excitement in the expectation of the revelation of the other, the intriguingly unknown, which we can only long for now when everything became available and easily attainable through modern technologies and elaborate systems of information. ("Yet this distance, all those abysses unbridged and then unbridgeable by radio, television, cheap travel and the rest..." [Fowles 115]). These references serve to critically illuminate Fowles's own (and our own) time, and to read deficiencies and not only the advantages of the contemporary life. Moreover, as multiple parallelisms in scenes and characters indicate, Fowles understood evolution as horizontal rather than vertical process,¹¹¹ suggesting that all times contain not only an equal share of benefits and drawbacks, but also certain constants that resist the flux of history.

Hence, *The French Lieutenant's Woman* continually outlines the similarities and differences between the Victorian and the modern world, re-contextualizing both and pointing to both their surfaces and their depths. It interprets them through comparison and contrast, questioning their paradoxes, their social, psychological and cultural complexities, since such a relation is necessary for a more complete and comprehensive definition of each. The necessity of the *other* for a critical investigation and (re)creation of one's own identity is one of the central postmodernist presuppositions, and so is the attitude that "we cannot make our journey into the past without taking the present with us" (Selden and Widdowson 54).

Between the Victorian and the Experimental Novel

The luggage of the present is obviously unavoidable when it comes to the deliberate journey into past literary forms, which is exactly a kind of "voyage" Fowles undertook in this novel. As it has often been said, *The French Lieutenant's Woman* is a half-parodical novel; it belongs to a hybrid tendency known as *historiographic metafiction*: a popular postmodern genre which combines history, fiction and theory in a self-conscious deconstruction of traditional as well as contemporary literary methods. Therefore, being aware of itself as a construction – one in a row, only one in a line of the long history of textual constructions – it openly comments on its own experimental nature.

Fowles carefully and meticulously reconstructs not only the Victorian world, but the Victorian novel as well, imitating the great nineteenth century

¹¹¹ Cf. Katherine Tarbox, *The Art of John Fowles*, The University of Georgia Press, Athens and London, 1988, 78-79.

novelists, such as Teckery, Dickens, Hardy, George Eliot. His language is elegant, his descriptions are detailed, and the wide social panorama with its gallery of characters is that of a classical novel; even its length fits perfectly into the idea *a long reader's journey* in the company of a trustful author. As Linda Hutchion stated, every parody "paradoxically both incorporates and questions that which it parodies," (Hutchion 315) since it is utterly dependent on the subject it parodies. Therefore, Fowles reconstructs the Victorian novel as an archetype: he takes the readers into a tale of a love-triangle, of a struggle between passion and duty; he engages us into Charles's internal conflicts and dilemmas, providing even documents and abundant erudite evidence on the age, its customs and manners. However, as soon as the "dear readers" begin to identify with the characters, being immersed in a suspenseful, familiar classical narrative similar to many they have read before, they arrive at a page that undermines all the expectations and completely breaks the illusion it had so thoroughly constructed. A postmodern voice ruthlessly speaks:

Who is Sarah?

Out of what shadows does she come?

I do not know. This story I am telling is all imagination. These characters I create never existed outside my own mind. If I have pretended until now to know my characters' minds and innermost thoughts, it is because I am writing in (just I have assumed some of the vocabulary and 'voice' of) a convention universally accepted at the time of my story: that the novelist stands next to God. He may not know all, yet he tries to pretend that he does. (Fowles 84-85)

The traditional omniscient narrator, whom we trusted, turns into a playfully ignorant narrator/author, who admits that he does not have a control over his narrative and does not have a clue of what his characters will do. Since he lives "in the age of Alan Robbe-Grillet and Roland Barthes" (Fowles 85), in the age of the experimental novel and the outburst of theory about the novel, he cannot avoid *letting the story write itself*, giving to Charles, Sarah, Ernestina a freedom to create their own fortunes and choices.

Apart from admitting that he does not know who Sarah really is, he also confesses that he does not have a slightest idea about how the story ends. Instead of giving its readers a conclusive ending, one of those we would certainly expect in a 19th-century-kind-of novel, *The French Lieutenant's Woman* offers three possible endings. In one, Charles decides to fulfill his duty and marries Ernestina, with whom he lives, if not happily then conveniently, ever after; in the second, he fights all the prejudice and obstacles and passionately reunites with Sarah; and in the third possible ending, he acknowledges Sarah's

as well as his own freedom, continuing his journey alone as a newly awoken and emancipated modern man. All three closures *seem* to be equally plausible in this unusually playful and independent fiction, out of which the authorial will seems to have disappeared, abandoning it to its own self-created principles of development.

Continually oscillating between the Victorian contents and experimental forms, this novel asserts, but also implicitly challenges, Fowles's own statement that "in this day and age, after all the theoretical work that's gone on, there's something naive in pure straightforward stories."¹¹² Nonetheless, the question *The French Lieutenant's Woman*, along with many other novels written at about the same time, poses is: can we *really* entirely discard the traditional notions of authorship, readership, and story, even those that we, from our theory-saturated positions, inevitably recognize as "straightforward" and "naïve"? Along with contrasting the Victorian and the postmodern worlds, Fowles, in a similar process of reconstructive-deconstructive re-reading, contrasts the Victorian and the postmodern novel too, criticizing not only the "iron certainties and rigid conventions" of the former, but also – even more convincingly because not overtly – "the depthless surfaces, high self-consciousness, and narrative thinness" (Bradbury 1994, 359) of the latter.

Towards the Post-postmodern Novel

Roland Barthes, one of Fowles's famous contemporaries whom he explicitly recalls in this novel, in his most influential essay "The Death of the Author" refutes the classical concept of the author as the source and originator of a text, challenging consequently the conventional ideas of the author-text-reader relationship. Insisting that the text does not emerge from the writing subject but from the complex network of "the already written", from "a tissue of citations", Barthes negates the authority of the writer and his/her power to control the text.¹¹³ This is well in accord with Fowles's own attitude that books are not planned, but that they write themselves.¹¹⁴ However, another important poststructuralist theoretician, Michael Foucault, states that the author is not 'dead', but that he/she has only been changing his/her function, or position (within or without the text) in accordance with the varying cultural and

¹¹² Cf. John Fowles, in Michiko Kakutani, "Where John Fowles Ends and Characters of His Novels Begin", <http://www.nytimes.com/books/98/05/31/specials/fowles-characters.html>.

¹¹³ Cf. Roland Barthes, "The Death of the Author" (1968), in: *Image - Music - Text*, Ed. and trans. Stephen Heath, Hill and Wang, New York, 1977. 142-148.

¹¹⁴ Cf. John Fowles, in Richard Boston, "John Fowles, Alone But Not Lonely", <http://www.nytimes.com/books/98/05/31/specials/fowles-alone.html>.

historical circumstances.¹¹⁵ *The French Lieutenant's Woman* certainly displays a change of function in the concept of authorship: the omni-present, Mr. Know-all, Victorian novelist is replaced by a lack of controlling intention, by the ignorant modern writer-theoretician who discursively confesses his ignorance. And that is not all: along with denying his own epistemological superiority in a self-conscious self-deconstruction, he also denies his superior ontological status when he enters the fictional world in the 55th chapter, in order to share the same train compartment with Charles. To be more precise, the author *becomes* one of the characters in the novel, no more and no less real than those which he himself created.

Nonetheless, this new appearance of the author, who in postmodernist fiction lives not only above or behind his work but *within* it, although it may be shocking for the unprepared reader accustomed to the "naïve and straightforward stories," does not indicate a complete absence of the authorial guidance. As the story itself goes on even after several metafictional interruptions occurred, the alleged "death" of the author simply turns out to be an utopia, an impossible and unfeasible project, since the shattering of realistic illusions failed to undermine the course of the narrative that fills in page after page with new expectations and new doubts. The author may not know who Sarah really is, but his narrator is quite positive that she "would never have brushed away her tears and leant down and delivered a chapter of revelation" (Fowles 85). Also, *he* – the disguised author, self-fictionalized – is the one who, from within his fictional world again, flips a coin to decide which of the three possible endings is going to be the last one, since the last one is confidently the most consistent with the previous narrative development. Thus, as Catherine Gander pointed out, "[n]o matter which path we choose, however, we follow where Fowles leads us."¹¹⁶

In the face of recognition of the immense theoretical work of the twentieth century that has irreversibly changed the ways we think about literature, John Fowles's novel – one among the first that integrated those changes in fiction, combining literary theory with literary practice – also recognizes in its completion the impossibility of the postmodernist rejections of all the traditional narrative conventions. Time-honored concepts of the authorship, story, readership, and the relation among them, can never be entirely done away with. The evidence for this is provided by narrative tendencies and preoccupations that marked the last decades of the twentieth century: the *return of the story* in contemporary fiction is the fact often stated

¹¹⁵ Cf. Michel Foucault, "What Is an Author?" (1969.), <http://korotonomedia2.googlepages.com/Foucault-WhatIsanAuthor.pdf>, accessed at: June 2009.

¹¹⁶ Catherine Gander, "Death of the author, not", *The Guardian*, November 28, 2005, <http://books.guardian.co.uk/departments/generalfiction/story/0,6000,1652277,00.html>

in critical surveys of the present literary scene. Some of the most prominent novelists that appeared in the 1970es, 1980es and onwards, frequently called the *post-postmodernists*, treat the problem of history and the accessibility of factual or fictional past, dealing in variety of ways with the relevance of the past for the present and trying to illuminate one through (re)reading of the other. The novels written by Graham Swift and Kazuo Ishiguro, for example, are focused on both collective and individual histories, as well as on the intricate ways they become interlaced in human attempts to grasp and narrate what time left behind. Bicultural and multicultural realities, which permeate a great portion of the current British literature, are also often mediated through autobiographical retrospective accounts of the authors' pre-immigration experiences. Furthermore, since a large number of contemporary writers have a degree in literature and are well acquainted with literary theory, their novels blend the awareness of the limits of their own devices with a desire to produce a story using both the old and, if possible, new devices. Martin Amis, therefore, effectively combines his disturbing or humorous "straightforward" narratives with self-conscious tricks that noticeably point to his poststructuralist education without, however, obstructing the page-turning course of the story. Another example is Ian McEwan, whose best-selling novels show an increased interest, not only in a wider social history, but also in literary past and the traces it left in the literary present, often examining ethical and epistemological implications of writing and the contemporary author's position. It is inevitable to note that all of these works have a story: thrilling, appealing, and sometimes even cathartical; in any case, a story that has a power to absorb its readers in good old familiar ways, for it is *that* power, and not the formal experiment, no matter how inventive, that actually keeps the novel alive and secures its place in the future.

There has always been and there always will be, Fowles himself asserts, in both the writers and the readers, the need to "put your finger on the archetypal things in people's minds."¹¹⁷ Another testimony of this need, and this capacity of fiction, is *The French Lieutenant's Woman*: an experimental postmodernist novel that started the process of bridging gap between "high" and "low" literature, being at the same time a subject of academic research and a best-seller, as popular and widely read in the turbulent second half of the twentieth century as it is today. Its readership is guaranteed not only by the fact that it critically re-reads the past literary conventions, but even more by the fact that it revitalizes them, restoring the appeal they have had for the generations of people in search for the "archetypal stories", denounced in the postmodern age and newly created in the post-postmodern

¹¹⁷ John Fowles, in Richard Boston, "John Fowles, Alone But Not Lonely", <http://www.nytimes.com/books/98/05/31/specials/fowles-alone.html>.

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NOVO ČITANJE VIKTORIJANSTVA I KREIRANJE POST-POSTMODERNIZMA U ROMANU ŽENSKA FRANCUSKOG PORUČNIKA DŽONA FAULSA

Roman Džona Faulsa *Ženska francuskog poručnika* često se smatra paradigmom postmodernističkog teksta, budući da kombinuje istorijsku dekonstrukciju sa metafikcijskom samosvjesnom naracijom. Sa radnjom smještenom u devetnaesti vijek, a napisan u drugoj polovini dvadestog vijeka, ovaj roman upoređuje i kontrastira dva razdoblja, duboko osvjetljavajući i jedno i drugo. Pored toga, osim što miješa dva istorijski i kulturno različita svijeta, on takođe kobinuje dva oblika romana: viktorijanski – imitirajući stil i književne konvencije 19. Vjeka, i postmoderni – autorefleksivno teoretišući o sopstvenom statusu. Stoga, ovaj rad ispituje interakciju između dva doba u smislu njihovih društvenih i književnih realnosti, naročito ističući načine na koje čitanje literarne prošlosti u ro-

manu *Ženska francuskog poručnika* vodi ka, ne samo boljem razumijevanju književne sadašnjosti (i Faulsove, i naše), već takođe ka stvaranju novih tendencija, danas prisutnih u onome što se često naziva *post-postmoderni* roman.

Ključne riječi: viktorijansko, postmoderno, post-postmoderno, književne konvencije, autor, čitalac, priča.

Različiti stručni prilozi /Miscellaneous

PRIKAZ / REVIEW

PRIKAZIVANJE SILVIJE PLAT

UDK: 821.111(73).09Plat S.

Aleksandra Nikčević-Batričević, *University of Montenegro*

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Sally Bayley & Tracy Brain (eds.), *Representing Sylvia Plath*, Cambridge: Cambridge University Press, 2011, pp. 249.

U knjizi o ključnim kritičkim terminima u izučavanju književnosti koju su priredili Lentrikija i MekLoglin, prikazivanje se pominje kao jedan od osnovnih koncepta u književnim studijama. Autora poglavlja o prikazivanju (W.J.T. Mitchell) posebno interesuju pitanja koja se tiču odnosa estetskog i/ili semiotičkog i političkog prikazivanja od kojih se pitanje zajedničke „strukture” političkih i semiotičkih oblika prikazivanja, smatra veoma značajnim. Jedan od načina na koji možemo razmišljati o ovome odnosu je u kontekstu trougla, u kojem jedan ugao uvijek pripada osobi: možemo prikazati bilo što, ali svjedoci našega prikazivanja mogu biti samo ljudi. Ipak, u konceptu prikazivanja postoji i četvrta strana, koja bi se mogla nazvati „stvarateljem” predstave: to je ona/onaj koji kaže, „neka ovo ovdje prikaže ono tamo” (str. 11-13). Posljednji ugao iz poglavlja o prikazivanju uvodi nas direktno u problematiku kojoj je posvećeno *Prikazivanje Silvije Plat*. U uvodnom dijelu ove knjige navodi se da je njeno pojavljivanje inspirisano još jednim preispitivanjem fascinacije koja prema stvaralaštvu Plat postoji u akademskom svijetu, u anglo-američkim okvirima i izvan njih. Ovo preispitivanje donosi brojna pitanja koja nas uvode u razmatranje pjesnikinjinog života i rada, ‘lociranje mjesta sa kojeg je pisala’, mjesta izbjegavanja ‘visokog formalizma’, u okviru ‘američke tematike’ – formalno savršene i psihološki duboke: ko ima pravo da prikazuje? kako se to pravo određuje? ko ga određuje? ko ima pravo da prikaže Silviju Plat?

Najprije ćemo pregledati formalne karakteristike ove značajne knjige posvećene američkoj pjesnikinji. Pokušaj ponovne evaluacije načinjen je već u njenom uvodnom dijelu, koji urednice naslovljavaju „Purda’ i zagonetka prikazivanja” („Purdah’ and the enigma of representation”, str. 1-9), u kojem metaforički prikazuju purdu kao način prikriivanja identiteta, koja istovremeno može da sadrži mnoštvo identiteta, a samim tim, sadrži i Drugu. Urednice nas podsjećaju da je termin ‘prikazivanje’ prilično nepouzdan, „i to je upozorenje na koje

čitaoci različitih profila moraju da obrate pažnju", dok pokušavaju naći pojašnjenja za ovaj termin u Platinom romanu *Stakleno zvono* u kojem junakinja „priznaje kako je prikazivanje prilično nepouzđano, čak i kada mu je porijeklo u svjedočenju iz prve ruke". One nas uvode i u prostor „zajednički svim tekstovima koji istražuju Platina paradoksalna stanovišta o samoprikazivanju, kao i otvoreno interesovanje za ono što mnogi Platini komentatori skrivaju, zatamnjuju i izostavljaju, kao i za ono što direktno saopštavaju". One nas uvode i u pjesmu „Purda", kao samo središte priče o nesigurnoj prirodi prikazivanja, iako naglašavaju da i druge pjesme iz Platinog kanona otkrivaju mnogostrukost arhetipova koji su prisutni u prikazivanju ženske figure. Prema Kristini Bricolakis, to su figure koje dijele apokaliptičku-destruktivnu moć drugih ikoničkih ženskih pojava u Platinom djelu, kao što je crvenokosi osvetoljubivi demon u „Ženskom Lazaru", koji Stivena Guld Akselroda podsjeća na 'trop striptiza', u kontekstu „samorefleksivnog komentara o poetici egzibicionizma koji su fundamentalni za ove pjesme zasnovane na hladnoratovskim brigama o privatnosti i izlaganju, u međuigri tijela, roda, slave i moći". Pomisao na 'trop striptiza' privlači Platine čitaocice da gledaju još više, kroz uvodno poglavlje i/ili pjesme „Purda" ili „Ženski Lazar", koje pružaju koristan fokus za etička i estetska interesovanja ove knjige, jer su nalik ceremonijalnoj inicijaciji u Platino pozorište ambivalentnosti o otkrivanju i skrivanju. Kohezivno tkivo uvodnog dijela ove knjige daje naznake u kojim pravcima će se kretati tekstovi sabrani u ovoj lucidno priređenoj knjizi.

Na dalje, knjiga je podijeljena na tri dijela, od kojih svaki sadrži izvjestan broj tekstova koji su tematski povezani ili barem tematski bliski, i kruže oko tri središnje teme koje su ujedino i naslovi ova tri dijela: 1. *Konteksti (Contexts)*, 2. *Poetika i kompozicija (Poetics and Composition)* i 3. *Prikazivanje (Representation)*.

No, da bismo mogli da približimo čitanje Silvije Plat zaodjenuto ruhom ovih dviju urednica, pogledajmo malo bliže kako se autorke i autori tekstova bave konkretnim pitanjima na koja su pokušali da daju odgovor.

Prvi dio obuhvata četiri teksta. Prvi tekst, naslovljen „Odaslana u prostor: o pismima Silvije Plat" („'Mailed into space': on Sylvia Plath's letters", str. 13-31), autora Džonatana Elisa (Jonathan Ellis) posmatra iz sasvim novog ugla pisma ove cijenjene autorke. Njen epistolarni glas ocjenjuje se kao nedovoljno proučen, uz napomenu da je broj pisama koja su priređena u *Pismima kući* (objavljena su 1976. godine), više nego dovoljan da se preispita ova strana njenog pisanja. Opaža se i da su pisma manje konvencionalna kada se razmatraju u kontekstu subverzije epistolarnih konvencija koja im je imanentna: „Pisma kao da imaju dvostruku ulogu – ona su za recipijenta odraz koji šalje laskavu poruku, brižan prema njegovim težnjama i potrebama, ali su za autorku i ogledalo, uvećavaju i usavršavaju njen identitet".

Drugi esej metaforički koristi fotografsku komoru oka u kome se Plat posmatra kao post-ispovjedna muza („The photographic chamber of the eye':

Plath, photography and the post-confessional muse“, str. 32-53), o čemu piše Anita Hel, na fonu Vulfrizovih navoda o pluralizmu pristupa književnom tekstu dok sagledava svijet Plat, fotografije i postkonfesionalizma i usvaja recentne tendencije zbližavanja „intertekstualnog svijeta fotografskog materijala“ i književnog teksta, koja potiru ranije tvrdnje prema kojima se, kako piše Hel, „pišćeve lične ili javne fotografske zbirke još uvijek smatraju konstituentom ‘efemernog segmenta’ umjetničke bibliografije u poređenju sa holografima, rukopisima ili skicama, za koje su naučnici uspostavili genetičke modele i interpretativne procedure“.

Fantazije incesta i narativ „tatice“ u *Arielu* središnje su teme trećeg teksta, čija je autorka Linda K. Buncen (Lynda K. Bundtzen) („O the tangles of that old bed’: fantasies of incest and the ‘Daddy’ narrative in Ariel“, str. 54-66). U ovome poglavlju Buncen kreće iz biografskog konteksta, iz godine 1962., kada je Plat za BBC pročitala „Taticu“, i predstavila je kao pjesmu sa psihoanalitičkim naglaskom, u kojem govornica ima Elektrin kompleks, dok njen slučaj dodatno komplikuju činjenice o njenom porijeklu: otac joj je bio nacista, njena majka imala je jevrejske krvi. Buncen kreće i od Hjuзовih *Rođendanskih pisama*, u kojima se opisuje Platin „podsvjesni lokalitet“ kao „privatna, primalna pećina“ koja je blizu sahranjenog tijela njenoga oca, čime se priziva incestuozni scenario koji vlada njenim nesvjesnim. Ljutitu govornicu u „Tatici“, ona poredi sa kćerkom u „Malim fugama“ koja je emocionalno potrošena borbom da povрати sjećanja na svoga oca i, kao u stanju fuga, njene misli lutaju ka „nekom podsvjesno željenom lokalitetu“ gdje mrtvoga oca može opaziti u fragmentarnim slikama, ali ga ne može čuti, niti ga može razumijeti, dok se vraća svakodnevnom životu jedva sposobna za njegove napore.

S obzirom da su Platini tekstovi o torturi čitani kao tkanje kroz koje prolaze raznovrsne hronološke niti, veoma značajno mjesto u prvom tematskom bloku tekstova pripada posljednjem u nizu, koji se kreće kulturalnim kontekstima Platinog prikazivanja Holokausta, iz pera Stivena Guld Akselroda (Steven Gould Axelrod, „Plath and torture: cultural contexts for Plath’s imagery of the Holocaust“, str. 67-87). Prema njegovim riječima Platine pjesme prave iskorak iz konteksta Drugog svjetskog rata i postavljaju linije vodilje za interpretaciju ‘diskursa torture’ dvadeset i prvog vijeka, uz naglasak na opisu patnje koji je značajan u njenim tekstovima.

Vjesnik drugog dijela ove knjige boravi u uzvišenim susretima u Platinim pjesmama o drveću („‘The trees of the mind are black, the light is blue’: sublime encounters in Sylvia Plath’s ‘tree poems’“, str. 91-109). U ovom tekstu, autorka Sali Bejli (Sally Bayley) posebnu pažnju posvećuje njemačkoj romantičarskoj tradiciji, kojom je Plat bila inspirisana tumačeći Ničea i D. H. Lorensa, tokom svojih dodiplomskih studija, te se usredsređuje na prikazivanje pejzaža, uz pažnju usmjerenu na oblik drveća, koja Plat usvaja u maniru pomenute tradicije: drvo je simbol usamljenog subjekta koji lebdi na granici uzvišenog susreta, na kojem je

prigodno postaviti 'kantovsko pitanje', kao što to čini govornica iz „Zvijezda iznad Dordonje“, koja posmatra nebo i razmišlja o beskonačnosti. Bejli se fokusira na sljedeća pitanja, inspirisana Platinim čitanjima njemačkih idealističkih filozofa: šta um može vidjeti i ograničiti na mjesto? šta ostaje nevidljivo, nesaznatljivo?

Platinov vizeulnoj estetici dužnu istraživačku pažnju usmjerila je Lor de Nervo-Gavoti (Laure de Nervaux-Gavoty) u tekstu naslovljenom „Coming to terms with colour: Plath's visual aesthetic“ (str. 110-128), u kojem piše o Platinom „nestrpljenju prema konverzacionoj, dekorativnoj upotrebi boje koja je očigledna u smjelim, neočekivanim shemama“. Boje nijesu potčinjene umjetničkoj svrsi, navodi Gavoti, već žive sopstveni život, „one se pojavljuju kao autonomni entiteti čiji intenzitet može povrijediti oko posmatrača“, posebno u Platinom kasnijem radu, što se jasno nazire kroz kontrastiranje svedenih i statičnih ranih pjesama i onih koje su nastale 1962. godine, u kojima se ravna površina pjesme pretvara u prostor razmjene sila i erupcija. Boja postepeno postaje književno sredstvo sopstvenoga djelovanja i ne koristi se zbog mimetičkih, estetskih ili simbolskih kvaliteta, već zbog neposrednosti i ekspersivnosti, koja je pretvara u objektivni korelativ divljih osjećanja, zaključuje autorka teksta.

Mapiranjem dvojnice Silvije Plat u kontekstu Madone od frižidera bavi se autorka Ketlin Konors (Kathleen Connors) u tekstu naslovljenom „‘Madonna (of the Refrigerator)’: mapping Sylvia Plath's double in ‘The Babysitters’ drafts“ (str. 129-146), u kojem posvećuje značajan segment istraživanja pjesnikinjinom izučavanja Dostojevskog i njegovog alter ega Ivana Karamazova, dok se pozivanje na jungijanske misli može smatrati vrijednom lekcijom u njenoj artikulaciji sopstvenih priča, koje stvaraju „bezbjedno“ tle iz kojeg njeno istraživanje dvojnika može biti izvedeno.

Osmo poglavlje zaokružuje drugu cjelinu ove knjige. Posvećeno je prozi koju je Plat objavljivala u ženskim časopisima i ima zadatak da odredi njegovu kompleksnost i saopšti rezultate njegove interakcije sa ostalim rubrikama zastupljenim u časopisima. Luk Fereter (Luke Ferreter, str. 147-164), autor ovoga teksta, sugerše da je u pitanju korpus koji ne treba posmatrati kao sporedno interesovanje u viševidnom kanonu njenoga djela, već – kao i njene pjesme ili roman *Stakleno zvono* – kao tekstualno svjedočanstvo njene borbe protiv kontradiktornih rodni diskursa vremena u kojem je stvarala, iz kojeg je poteklo pisanje generacije žena, koje je Linda Vagner-Martin u svome istraživanju Platinog djela prepoznala kroz teme konflikta između majki i kćerki, osjećaja stabilnosti koji proizilazi iz poznavanja sopstvene prošlosti, metaforseke refiguracija običnog i domaćeg, stapanja konkretnog i apstraktnog.

Olujom naizgled nespojivih, a opet bliskih stanja i osjećanja započinje treći dio ove knjige koji teži ka objedinjavanju prikazivanja u kojem preovlađuju „slike ispovijesti, skrušenosti i skrivanja“ u esejima kao što je onaj Linde K. Buncen naslovljen „Confession, contrition and concealment: evoking Plath in

Ted Hughes's *Howls & Whispers*" (str. 167-182). Fikcionalizacija Silvije Plat nalazi se u fokusu teksta Trejsi Brein, upravo tako i naslovljenom „Fictionalizing Sylvia Plath" (str. 183-202). Posljednji dio ove tematske cjeline posvećen je reakcijama triju umjetnica na život i djelo ove pjesnikinje, koje su predstavljene u sljedećim tekstualnim tvorevinama: „Adolescent Plath – The Girl Who Would Be God" (str. 203-213), „Bodily imprints: a choreographic response to Sylvia Plath's 'poppy poems'" (str. 213-223) i „Stella Vine's peanut-crunching Plath" (str. 223-234).

Presjekom bibliografije (str. 235-243) koju su koristile uočili smo izuzetnu informisanost urednica ove knjige, koje se koriste studijama novijeg datuma, kao i studijama posvećenim specifičnim vidovima kako književnog prikazivanja, tako i psihološkog prikazivanja. Pored toga, knjiga sadrži lijepo koncipiran i nadasve koristan indeks (str. 244-249) koji nam služi kao pouzdan kompas.

Ovom knjigom, koja je ocjenjena kao izuzetan doprinos „rastućem interesovanju za studije posvećene izučavanju djela ove američke pjesnikinje, i koju karakteriše postojanje sumnjičavosti prema starijim, ali još uvijek zastupljenim školama kritike u kojoj se o Plat uglavnom piše kao o konfesionalnoj pjesnikinji", urednice nam predočavaju, prikazuju, ali i tretiraju interpretacijske tokove koji prate Platinu poeziju (tehnika pomnog čitanja, psihoanalitički pristup tekstu, kulturalna čitanja, feministička čitanja), korisne u kontekstu razmatranja pristupa tekstu uopšte i uključivanju jezika drugih disciplina u književne studije (Dž. Vulfriz), svjesne da, „Plat ekstrahira sadržinu i jezik svojih pjesama iz sopstvene istorije i kulture, ali uvijek sa udaljenosti koja je pažljivo posredovana". Iz navedenog proizilazi da neminovno moramo prihvatiti stav Žaklin Rouz koja je u uvodnom dijelu svoje studije posvećene psihooanalitičkom čitanju Platinog djela, interpretaciju književnog teksta opisala kao beskonačnu, jer nije moguće odrediti tačku njenog zaustavljanja: kada autor tekst pošalje u 'prostor', on prestaje – osim u najmaterijalnijem smislu – da bude njegovo vlasništvo i ne može se kontrolisati i ograničiti gledištima jednog pojedinca, bez obzira koliko da je bliska/blizak temi. U pomenutom kontekstu značaj ove knjige, nadilazi pitanja etičkog koja su usko vezana za prikazivačku funkciju književnosti i bila su veoma prisutna u posthumnoj recepciji njenoga djela. Ovaploćenjem Druge koja se udaljava u „Madoni od frižidera", čini se kao da se bjekstvo od biografskog tumačenja Platine poezije postiže, uz mnoge druge primjere koji se u ovoj knjizi nameću.

Govoreći o svojim pjesmama, Plat je u razgovoru sa Piterom Orom navela kako one nastaju iz neposrednih senzualnih i emocionalnih iskustava, na tragu Lovela, Snodgrasa, Sekston, Berimana i, u sagledavanju sveopšteg književnoistorijskog u američkom kontekstu, anticipiraju Ginzberga. Inicirala je tako mnoge tendencije savremenog pjesništva i stvorila spostvenu „panoramu odličnosti" (L. Vagner-Martin), postajući, kako je to napisao Piter Čajlds, kardinalan primjer angažovane, posvećene pjesnikinje, čije je iskustvo patnje

povezano sa fundamentalnim poslijeratnim pitanjima mučenja i bola, odnosom između individualnog i masovno proizvedenog, posjedovanjem tijela i stvaranjem identiteta. U ovoj knjizi, u kontekstu pitanja „što ostaje u oku posmatrača kada sagledamo sva prikazivanja njenoga života i djela?“, ko ju je prikazivao i kako, tokom života i nakon smrti kada je njeno djelo privuklo značajnu pažnju anglo-američkih kritičara, a ona ušla u kanon američkog pjesništva, svjesni smo značaja riječi Harolda Bluma: „Nedavno sam opet pročitao *Ariela*, i priznajem da sam dirnut kvalitetom patosa koji ova knjiga izaziva. (...) U tom smislu, Plat ostaje reprezentativna pjesnikinja i fenomen njene popularnosti vrijedan je kritičke meditacije“. Određujući značaj njenih prikazivanja u kontekstu cjelokupne zaostavštine, a posebno kroz uticaj koji je izvršila na generacije američkih pjesnika koji je Vagner-Martin klasifikovala u hronološkoj i tematskoj ravni na različite decenije uticaja, karakterišemo je, prihvatajući navode Mardžori Perlof, kao izuzetnu pjesnikinju čiji opus ostaje provokativan, u vrtlogu interpretacijskih modela koji su dominantni u književnoj teoriji, među tekstove iz različitih vremenskih perioda, kao povod za usporedbu i kvalifikativ u odnosu na nove generacije pjesnikinja. Ova knjiga, zapravo, prati tendenciju pomenutu u njenom 9 poglavlju, „Konfesija, pokajanje i sakrivanje: prikazivanje Plat u Hjuzovim *Urlicima i šaptajima*“, u kojem se navodi kako prostori pisanja obuhvataju intimnu konverzaciju, različite vrste iskaza, „urlike i šaptaje koji se približavaju neverbalnom“, i sugerišu bol i bijes, nepristojne nagovještaje i glasine (str. 167-183). Ted Hjuze je objasnio ovaj paradoks u jednom intervjuu iz 1995. godine: „Možda je sva poezija ... otkrivanje nečega što pisac zapravo ne želi da kaže, ali očajnički pokušava da prenese, da ga se oslobodi ... pa to iskapava u nejasnom obliku, prokrijumčareno kroz analogije ... Možda, ako nemaš tu tajnu ispovijest, ne možeš imati pjesmu – ne možeš imati čak ni priču“.

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INTERVJU / INTERVIEW

WITH TONY WHITE ON *ANOTHER FOOL IN THE BALKANS*

UDK: 821.111-83

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Tony White (born 1964) is a British writer and editor. He published his first novel *Road Rage* in 1997. It was followed by *Satan Satan Satan* (1999), *Charlieunclenorfolktango* (1999), *Foxy-T* (2003), novellas *Dicky Star and the Garden Rule* (2012) and *Missorts Volume II* (2012). With Croatian writer Borivoj Radaković. His *Ivy4evr* interactive drama was nominated for a British Interactive Media Association (BIMA) award in 2011. White is a founder of *Piece of Paper Press*. From 1999 to 2007 he was Interdisciplinary Arts Officer for Arts Council England between 1999 and 2007. Around the same time he was literary editor of *The Idler*

and currently he is the chair of London's arts radio station *Resonance FM*. White was a writer in residence at the Science Museum and at the UCL School of Slavonic and East European Studies. Occasion for this interview is White's book of travel *Another Fool in the Balkans: In the Footsteps of Rebecca West* (2006), which comprises his thoughts and impressions from England, Croatia, and Serbia in the period from 1993 to 2005.

Tell us about your background.

How far back do you want to go? I grew up in a working class family in a small market town just outside of London in the south-east of England. Luckily for me this was a small town with a big art school. Going to art school, as I did, to study Fine Art, was also a convenient escape route. I probably had some vague idea about being an artist. I didn't know that I was going to become a writer, although it was at art school that I discovered I could write. My first novel was

published several years later in 1997, and since then I've published ten books and numerous short stories. In the past I have had other jobs, including until 2007 a longish spell working in the field of arts funding and policy for the national office of Arts Council England, the non-departmental public body—i.e. the government-funded body—that is dedicated to supporting the arts in England. Now I earn my living from writing and associated activities. All but one of my books are works of fiction. My one work of non-fiction to date is, as you know, *Another Fool in the Balkans*.

When did you first become aware of Yugoslavia?

I travelled through the then Yugoslavia for a day or so in 1982 on my way to Greece, but there was no opportunity to leave the bus. I remember little about it: corn fields, distant mountains, a sudden storm. Yugoslavia was a place where the parents of friends of mine had gone for holidays, but I also knew of the work of one or two Yugoslavian artists.

How did you come across *Black Lamb and Grey Falcon*?

Black Lamb and Grey Falcon was recommended to me a decade later in the early 1990s by a then friend of mine, the film director Pawel Pawlikowski (funnily enough who has just won an Oscar for his 2014 feature film *Ida*). This was during the war, and Pawlikowski was traveling to and from the then former-Yugoslavia to make a documentary about Radovan Karadžić called *Serbian Epics* for the BBC. It turned out to be an important documentary, and was submitted as evidence at the ICTY. At the time I had recently set up a programme of new live art commissions, readings and events in a small, independent London gallery called The Showroom and was producing a new work by an artist from Belgrade called Gordana Stanišić, who was then studying in London. This was a work of performance art: Stanišić planned to pace out the distance between London and Belgrade, to measure the distance on foot, but to do so without leaving the gallery. The imagery would be familiar now. There was a piece of gym equipment in the gallery: a treadmill, a running machine. Discussing this with Pawlikowski he suggested that I might find *Black Lamb and Grey Falcon* interesting, which I did. I suppose that someone had recommended it to him, too. Apparently all the UK journalists covering the war were reading it at the time.

When did you first get the idea to write the book? Was it after reading Rebecca West, or was it the other way around? What was your motivation for writing *Another Fool*?

The idea to write *Another Fool in the Balkans* came another decade later. I had written about Stanišić's work at the time of her performance—albeit very briefly—but done nothing more. Then in 2001, I was invited by a group of writers called FAK (Festival Alternativ Knjizevnost) to visit Zagreb and take part in a literary festival in Belgrade. Some of the FAK writers had been following developments in literature in the UK—Borivoj Radaković, Boro, in particular, who had been translating much English language literature for Croatian markets, from Julian Barnes to Irvine Welsh—and they talked of finding some commonality with what myself and a number of other UK writers were doing at the time. This interest I think had been triggered by a short story anthology called *All Hail the New Puritans* edited by Nicholas Blincoe and Matt Thorne, to which I had contributed. These were plainly-written, plot-focused stories set in the present day and eschewing both unnecessary 'tricksiness' and the trappings of historical fiction. The anthology had been designed to provoke and to attract attention, to get people talking about short stories. There was a slightly self-conscious assumption of some avant garde and/or post-punk mannerisms; a manifesto, a title that had been lifted from a song by The Fall. Also, a lot of the energy of the literary scene in London at the time was to be found in live readings, in an energetic live literature scene, and from the work of small independent presses. All of this struck a chord with FAK, who were trying to find new ways to connect with readers, and as the name suggests were presenting a self-consciously 'alternative' literature to the prevailing trends of recent years. FAK talked of rejecting the cynical appropriation of nationalistic historical narratives by right-wing politicians, and what they saw as the correspondingly bankrupt use of the historical romance in literature.

A number of us were invited to take part in some of their festivals and events. I went and did events in Zagreb and then got a train to Belgrade. It was on that journey that other connections and friendships were forged. Boro and I discovered a shared love of the poetry of John Cooper-Clarke, for example; reciting his poems as we trundled through the Croatian countryside. In fact, the rail link between Zagreb and Belgrade had only recently been reinstated, and this was to be the first time that writers from Bosnia, Serbia, Croatia had read together in public in the centre of Belgrade, I think since before the war. Milošević was in the Hague. The mood was exhilarating. Huge audiences turned out to the CZKD (Centre for Cultural Decontamination) in Belgrade and it was a great privilege to have been a part of it, to be the only UK novelist present.

I was literary editor of a UK magazine called *The Idler* at the time, and upon my return to London I wrote a long article for them about my trip, called 'Beograd Mon Amour', which the magazine's readers seemed to enjoy. People still mention it. That article obviously started something for me, too, and once I got

to the end, I didn't stop. I wanted to carry on writing. The opportunity arose to turn this into a book, as part of Cadogan's 'In the footsteps' series, and so I grabbed it. This seemed to be an opportunity to write about the situation in the post-war, post-Yugoslav republics in a way that other Anglophone writers and commentators were not doing. I wanted to bring new voices—particularly the voices of artists and writers—to the attention of English language readers. More than this, I wanted to write a kind of 'anti-travel book' in the spirit of the 'anti-novel' i.e. one that would ignore the deeply ingrained conventions associated with writings about the region, the kinds of Balkanist clichés that had seemed to spill so easily out of 'literature' and into foreign policy.

What other books on Yugoslavia have you read? What writers influenced your approach to the subject? D. H. Lawrence, whose motive [motif?] you used in your novel *Foxy-T*, was a big traveller through South Europe? Did he have any influence on your own approach?

I was reading anything and as much about the region that I could get my hands on. Not D.H. Lawrence, but everything from the travel literature of Jan and Cora Gordon in the 1920s, to the endless memoirs and journals of Anglophone journalists, politicians and war correspondents, through to Maria Todorova and other writers on construction of Balkanist myth and/or the uses of the Balkans as metaphor. Todorova's *Imagining the Balkans* was probably the biggest influence, her work was a revelation to me and illuminated something, the persistence of certain prejudices and preconceptions, that I had noticed—even on my teenaged coach trip in 1982, and certainly while working with Stanišić in the 1990s—but not really understood until then. I wanted to write *Another Fool...* in full acknowledgement of Todorova's work. John Berger's *Art and Revolution* then provided another essential key. His book opens with a train travelling through a landscape that is familiar and unfamiliar at the same time. In his case the train is in the then USSR, and it is of course the train that he is travelling on. I borrowed this device and the ethos that it seemed to inscribe for the opening of *Another Fool...* This was all quite a while ago now, and I haven't had much occasion to think about it in the meantime, but from Berger I think I also gained a certain important kind of lesson in how to write plainly and generously, and also a revalidation of the importance of writing about art. In a sphere where representations and identities have been contested so dramatically, it seemed of interest to look instead at how people were representing themselves, through the arts.

What are your thoughts on other western writers on the Balkans?

I continue to be fascinated by all writings about the region, although I should note that as a writer one is almost by definition something of a *dilettante*, obsessively exhausting a subject while one is writing the book and promoting it, and then forgetting it immediately and moving on to the next obsession, the next book.

The title of my book, *Another Fool...* was not simply intended as a description of myself, nor as a 'get-out clause' (i.e. a way of making allowances for my own inevitable mistakes), but as a slow-burning, bibliographical joke about precisely those other western writers, particularly the more pompous and opinionated ones. If I am merely the latest in a long line of fools, then what are they—the authors of the titles that my book might find itself listed alongside—if not fools too? This was a joke that I thought might manifest in other people's citations, or on the shelves of bookshops. By the time I was finishing the book, the body of literature that I was most interested in was that produced by the proceedings at the ICTY.

Was *Another Fool in the Balkans* a difficult book for you to write? What was the whole process of writing the book? Did you take extensive notes, photographs, quotes, etc? Did you call back the friends and colleagues in the region to confirm on the events you witnessed? Or did you mostly rely on your memory?

My instinct and most of my literary experience is in the writing of fiction, so writing a non-fiction work was challenging. In writing fiction you can take a chance, make it up as you go along! Not so in non-fiction. Like Rebecca West I made several trips, to Belgrade, to Zagreb and Split, and to Istria (which of course had not been a part of Yugoslavia at the time of West's visit), although my journeys were not paid for by the British Council as hers had been, and I did not have a government spin doctor for a guide as she did. Unlike West I did not attempt to meld my several journeys to create the illusion of a continuum, a single journey. Notwithstanding the subtitle of the Cadogan edition ('in the footsteps of Rebecca West'), I also believed at the time that it would be impossible to reproduce West's travels exactly, so I didn't even try. However, in this I have since been proved wrong by the Dublin-based artist Dragana Jurisic, whose recent, extraordinary photography exhibition YU: The Lost Country documents her own attempt to do just that. She visited every location on West's route and documented it photographically. It is amazing work.

Yes, I relied on notes, notes of interviews, notes of locations and events, filling notebook after notebook, rather than photographs or recordings. However, I do also have a very good memory. As a novelist one must have. Of course there was no way of checking some recollections from the 1980s, for example, but with all or most interviews and events from the 1990s onwards, I managed to send transcripts to the various interviewees, then used those opportunities to ask more questions if needed. Even then, this did not always work. For example, one interviewee (whom I shan't name) agreed to my transcript of our conversation, pre-publication, but after reading the book wrote to take issue with almost everything that had been said.

What was the reaction you got about the book from the Balkan readers, and from English readers?

It sounds strange to say, but I don't really know what the reaction among Balkan readers was, because while I saw copies of the UK edition in Belgrade bookshops, for example, the book was not actually published in the region. I did no events—where one can get an immediate sense of an audience's reaction—and as far as I know it wasn't reviewed there either. Furthermore, *Another Fool...* was published in 2006, which we can see now as some sort of digital 'event horizon': Facebook and other social media didn't really exist yet, so any responses that I was able to get from readers in the Balkans were limited to the networks that I was already a part of. For example, a friend pointed out a couple of small mistakes, for which I am grateful should there be a second edition. I visited Serbia, in Belgrade shortly after the book was published, and I did one radio interview, but that visit—which had been organised by the cultural programme of the Council of Europe—was more directly concerned with a conference about cultural reconstruction, for which I had acted as both speaker and adviser, recommending various local artists, publishers etc. to also speak. It was not about me and my book.

In terms of UK readers, again this was pre-social media, so I can only go by attendance at the few events I did in London and Dublin, which was good and enthusiastic, and by the reviews of the time—which with one notable exception were very positive—and with the fact that all or most of the first print run sold out. Unfortunately, just as a reprint might have been considered, the publisher—Cadogan—was bought out by a larger group who immediately discontinued the non-fiction list, so *Another Fool...* is currently out of print in the UK and US, although there do seem to be a few perhaps second-hand copies available.

The exception to the otherwise very positive critical response came from Lord Ashdown, ‘Paddy Pants-down’ as he is known in the UK media. Ashdown had just retired from his position as High Representative for Bosnia and Herzegovina, and upon his return to the UK he was given a full page in the *Times* to review *Another Fool...* He obviously hated my book, and from what he said about Rebecca West he had either forgotten or perhaps had not quite read or understood her in the first place. His review was little more than a bumptious litany of self-satisfied condescension, almost laughably patronising in tone. Who was I—a mouse, I think he called me!—that dared to write about the lioness Rebecca West? How, moreover, could this be a travel book about the Balkans? Where were the folk dances and the local cheeses? Talk about ‘another fool’. He lamented the absence of every clichéd Balkanist trope imaginable! Why were there no spectacular ravines, he asked, and no forests filled with wolves or bears? A couple of journalists in Croatia and Bosnia seized upon his remarks of course, saying: ‘Look what he (Lord Ashdown) thinks of us! No wonder he achieved nothing when he was here!’

The only journalist with extensive experience of the war and the region to review *Another Fool...* was Janine di Giovanni, who was very complimentary indeed. The feedback from the community at the UCL School of Slavonic and East European Studies (SSEES), and from Vesna Goldsworthy—author of *Inventing Ruritania*—and others, was also amazing. Goldsworthy and I did at least one event together, and she introduced me to Wendy Bracewell at SSEES. *Another Fool...* was set reading for students studying travel writing relating to the region, and I was invited in to speak. The working relationships that this enabled, led to my becoming writer in residence at SSEES a couple of years later.

Tell us something about your projects that have to do with the Balkans, such as *Balkanising Bloomsbury* project or *Croatian Nights*.

Croatian Nights is a short story anthology that I co-edited with Radaković and a fellow UK novelist Matt Thorne (who had been co-editor of *All Hail the New Puritans*). We wanted to take a snapshot of the networks that FAK and our various respective travels had created between writers in the UK in Serbia and Croatia. The book was published in simultaneous English and Croatian translations in 2005, a year before *Another Fool...*, by Serpent’s Tail (in the UK) and VBZ respectively. We brought many of the writers to the UK for a tour of England and Wales, where they read to good and receptive audiences everywhere they went. Then UK author Anna Davis, Boro and I did a mini-tour of Croatia, travelling to events in Rijeka, Zagreb, Zadar and Split.

The *Balkanising Bloomsbury* project is a series of short stories that begins with 'Gobbledegook', my own contribution to *Croatian Nights*. As a result of writing *Another Fool...* I had been reading the trial transcripts, particularly of the Milošević trial, from the ICTY. I find this to be a particularly contemporary challenge that is linked to the exponential growth in data of all kinds. Here is arguably one of the most important bodies of literature of our time, the meticulous documentation of evidence and testimony relating to the creation of criminal states, genocidal criminal states, in contemporary Europe, and yet who reads these millions of pages apart from lawyers or the people who are concerned with the archive's production: proofreaders, editors, translators. At a time when right-wing and racist rhetoric is again on the rise in the political and public spheres—through e.g. the racist political party UKIP in the UK— it is vital that we understand these processes, to ensure they don't happen again (again!), and yet the texts produced by the ICTY are surely too vast for one person to read and comprehend. This also harks back to Rebecca West and her idea (which I'm paraphrasing) that it is not possible for us to know everything that it is essential we know for our own survival. It seemed to me—and this was something that I tested out with the short story 'Gobbledegook'—that writing fiction might offer a way both to begin to read the transcripts and to leave a trace, even if that was only bibliographical, but also to open them up to other readers, and to use fiction to create a series of stories that might also function as signposts and waymarkers back into the archive. I used the 'cut-up technique' on certain targeted sequences of the transcript, sometimes combining these with fragments of other Anglophone literatures, to create a series of short stories that sought to engage with the trial in a way that was both more poetic and more controlled, and which I thought might generate different types and qualities of insights and narrative than non-fiction or journalistic forms. I worked on this series of stories mostly while I was Leverhulme Trust writer in residence at the UCL SSEES. Most of the stories were published as pamphlets using the Bookleteer/Diffusion PDF format, a couple were published as ebooks. These *Balkanising Bloomsbury* stories have not been collected in another form.

In the intervening few years I have published a couple of novellas—*Dicky Star and the Garden Rule* (Forma) which was commissioned to mark the 25th anniversary of the Chernobyl disaster, and *Missorts Volume II* (Situations)—and my latest novel *Shackleton's Man Goes South* was published by the Science Museum in London in 2013. As you can see, none of these are related to the Balkans. However, more recently, I contributed to a 'Writing the Balkans'-themed issue of the UK-based literary journal *Wasafiri* (number 78), which was guest-edited by Vesna Goldsworthy.

Do you have any plans to travel back to the Balkans?

I would love to return to the region, but sadly I do not have any plans in place to do so at present. Like most writers I generally have to wait for an invitation. Incidentally, I should say that I am very grateful for your interest in *Another Fool in the Balkans*, and I hope these answers to at least some of your questions have been useful. I look forward to continuing the conversation in some form in due course. Do sledeci put, mnogo hvala i vidimo se!

PREVODI / TRANSLATION

PITANJA MEDIJACIJE KOD PREVOĐENJA TURISTIČKIH TEKSTOVA

UDK: 81'25:338.48

Mirella Agorni

Agorni M. (2012), "Questions of Mediation in the Translation of Tourist Texts." in *Altre Modernità*, Italia, p. 1-11.¹¹⁸

Definicije "specijalizovanih jezika"

Definicije o tome šta se podrazumijeva pod pojmom "specijalizovani jezik", "diskurs specifičnog domena" ili pod "jezik posebne namjene", zavisi vrlo često od metodoloških okvira usvojenih za ciljeve istraživanja.

Distinktivne crte koje karakterišu specijalne jezike poprimile su različit značaj s obzirom na različite pristupe – pristupe koji su često jezički specifični. Na primjer, Sager i sar. (1980) navode ekonomičnost, preciznost i primjerenost kao specifične markere specijalizovanog diskursa, i ta tri kriterijuma su koncipirana na osnovu njihovog međusobnog uticaja:

Primjerenost je mjera efikasnosti namjere kao što je izražena i shvaćena u jednoj poruci, i u isto vrijeme, presuđuje između preciznosti i ekonomičnosti. [...] Ona reguliše eksplicitnost psihološke namjere te stoga utiče na pretpostavke koje se mogu praviti u vezi sa ispravnom interpretacijom namjere tekstne vrste (Sager i sar. 1980: 323)

Sa druge strane, Hoffmann (1984) pruža mnogo detaljniju listu jezičkih osobina specijalizovanog diskursa:

1. Tačnost, jednostavnost i jasnoća
2. Objektivnost
3. Apstraktnost
4. Generalizacija
5. Gustina informacije
6. Kratkoća ili lakonizam
7. Emocionalna neutralnost
8. Nedvosmislenost

¹¹⁸ <http://riviste.unimi.it/index.php/Amonline/article/view/1963/2213>.

9. Bezličnost
10. Logička dosljednost
11. Upotreba određenih tehničkih termina, simbola i prikaza

Ipak, kako ova detaljna lista karakteristika tako i gore pomenute definicije zasnovane su na različitim kriterijima, što je Nigrova (Giovanna Nigro) uvjerljivo argumentovala, ukazujući na to da

- Nekad su u vezi sa “načinom” (kanalom komunikacije)
- Nekad u vezi sa “smjerom” (a to su učesnici komunikacije)
- Ili sa “poljem” (subjektom, ili specifičnim domenom)

Gotti bira izraz “specijalizovani diskurs”, zato što, kako on to kaže, “on ja- snije odražava posebnu upotrebu jezika u kontekstima koji su tipični za speci- jalizovane zajednice prostirući se kroz akademske, stručne, tehničke i profe- sionalne oblasti znanja i prakse (2005: 24)

Postoje tri važna elementa u osnovi ove definicije:

- tip korisnika
- domen upotrebe
- upotreba jezika u specifičnoj situaciji.

Gotti dokazuje da se svi ovi elementi moraju naći u istom tekstu, u isto vrijeme, kako bi specijalizovani diskurs bio definisan kao takav.

Koncept “specijalizovane zajednice” je drugi fundamentalni element ove definicije. Komunikativnim praksama manje ili više specifičnih grupa jezičkih korisnika pridaje se posebna pažnja u bilo kojem sociolingvističkom pristupu. Philip Riley usvaja termin “epistemičke zajednice” u slučaju korisnika specijali- zovanog diskursa, budući da je element koji je zajednički svim njegovim člano- vima, specializovano znanje. Kako Riley ističe: “Diskursi specifičnih domena djeluju kao granična oznaka za *epistemičke zajednice*, koje smo gore odredili kao društvene grupe ili oblića utemeljena na znanju” (2002: 57).

Funkcija svake granice jeste određivanje i planiranje prostora, u cilju promovisanja neke vrste identiteta – i obično mi to radimo praveći distinkciju između onog što leži unutra i onoga što leži spolja. Stoga, kako Riley bilježi” kori- stiti diskurs specifičnog domena jeste pravo na identitet”. Rezultat afirmacije ne- kog člana u nekoj specifičnoj društvenoj organizaciji jeste usmjeravanje pona- šanja publike i očekivanja, i ja ću dokazati da se ovaj proces može zapaziti u ra- du na produkciji specijalizovanih (turističkih) tekstnih vrsta.

Uzimajući u obzir dijaloški odnos između individualnog i društvenog, ići ćemo iznad uske mikrojezičke perspektive koja se fokusira na leksičke i termino-

loške dimenzije, da bismo utvrdili distinkciju između opšteg jezika i specijalizovanog diskursa. Iznad leksičkog nivoa, morfosintaksička, tekstualna i pragmatička dimenzija su iscrpljene u specijalizovanom diskursu, kako bi se proizvele semantičke i funkcionalne osobenosti jedne vrste diskursa, koji se u stvari stvara za posebne svrhe.

Ja sam svjesna činjenice da kratka osvrtanja poput ovog na široku oblast specijalizovanog diskursa mogu ostaviti utisak da su pojednostavljena (uprosćena), ali činilo se nepohodnim otvoriti put za predmet razmatran u ovom članku, a to je jezik turizma.

Jezik turizma

Pitanje da li se jezik turizma može smatrati specijalizovanom vrstom diskursa ispitalo je nekoliko naučnika u novijim publikacijama, kao Gotti 2005, Nigro 2006, Calvi 2000, Castello 2002, Manca 2004, da pomenemo samo njih nekoliko.

Budući da je "najveća industrija u svijetu" (Dann 1996: 1), turizam igra fundamentalnu ulogu u našem postmodernom društvu. To je veoma raznovrsno polje, sa profesionalne tačke gledišta, koje obuhvata veliki broj profesionalnih organizacija, koje potvrđuju tur-operatori, turističke i informacione organizacije, hotelske usluge i usluge smještaja, restorani i drugi oblici ugostiteljstva, prevoza i posljednji oblik ali ne i najmanji, izdavaštvo.

Kalvijeve (Maria Vittoria Calvi) naglašava Kortelacovu (Michele Cortelazzo) distinkciju između vertikalne i horizontalne dimenzije speijalizovanih jezika, i primjenjuje je na jezik turizma, gdje ona prepoznaje dvije osnovne jedinice:

- Tematsku komponentu, koja se odnosi na sadržaje specifičnih domena koji su obuhvaćeni u velikom polju "turizma", i riješava referentne potrebe osoba koje rade u ovoj oblasti (to jest, profesionalaca).
- Komunikativnu komponentu, zamišljenu prema kontekstu situacije, ona koja leži u osnovi izbora među ograničenim serijama tekstualnih makrofunkcija.

Tematske komponente jezika turizma su prilično brojne i preuzete su iz drugih disciplina ili profesionalnih domena, kao na primjer:

- Ekonomije
- Marketinga
- Geografije

- Sociologije
- Psihologije
- Istorije (Istorije umjetnosti)
- Popularne/Masovne kulture
- Sporta

Kao rezultat toga, teško je odrediti specifičnost jednog tako širokog i raznovrnog polja. Ipak postoji nekoliko elemenata koji odvajaju jezik turizma od drugih vrsta specijalizovanih diskursa:

- Jezik turizma nema jasno ograničenje u smislu upotrebe. Uprkos činjenici da je moguće napraviti distinkciju između jezičke raznovrsnosti koju koriste profesionalni eksperti i jezika koji se koristi u svrhu turističke promocije, očito prostiranje (i ja bih dodala ekonomski i društveni uticaj) drugog tipa jezika je nesumnjivo šire nego kod prvog tipa.
- Referentne potrebe profesionalaca koji rade u ovom polju su prilično niske u poređenju sa drugim tradicionalnijim domenima kao što je ekonomija, pravo, itd. Stoga, iako specifična terminologija u polju turizma zaista postoji, uobičajeno je izgleda postojanje visokog nivoa razmjene između turističkog diskursa i opšteg jezika.
- Sa druge strane, komunikativne potrebe turističkih interakcija su složene i upadljive – pod komunikativnim potrebama podrazumijevam efikasnu upotrebu jezika u svrhu bilo kakve vrste komunikacije koja se može podvesti pod okrilje turizma.

Imajući u vidu uticaj komunikativnih potreba, nije iznenađujuće što novije istraživanje prepoznaje specifičnost jezika turizma na komunikativnom nivou, posvećujući posebnu pažnju diskursivnim strategijama koju efektivno koriste jezički korisnici.

Komunikativne strategije jezika turizma

Jezičke strategije usvojene u polju turizma su krajnje raznovrsne, ali se uglavnom mogu podijeliti u tri grupe:

1. Strategije namijenjene prepoznavanju primalaca teksta, sa njihovim specifičnim potrebama i očekivanjima, kako bi se proizvele funkcionalne poruke/tekstovi (na primjer, strategije uključivanja čitaoca, upotreba propisanog jezika, strategije sudjelovanja ,itd)

2. Upotreba specifičnih žanrova (na primjer, vodiča, brošura ili flajera) koje karakteriše pojava snažne persuazivne funkcije u pretežno informativnim i deskriptivnim vrstama teksta.
3. Snažno prisustvo međukulturalnih odnosa. Specifični elementi kulture obiluju u jeziku turizma, budući da veoma doslovno predstavljaju kulturne identitete.

Iako se druge strategije mogu koristiti, ova kratka lista daje dovoljno materijala za razmišljanje, i može se koristiti kao metodološki alat za određivanje specifičnosti ovog tipa jezika.

Jezik turizma: mali korpus

Sada bih željela da analiziram jednu seriju tekstova koji ilustruju gore pomenute strategije. Primjeri su uzeti iz malog korpusa sačinjenog od 20 turističkih brošura na engleskom, objavljenih od strane British Tourist Authority, i uglavnom su u vezi sa područjima na jugoistoku Engleske. Brošure su relativno kratke, broje svaka maksimum od dvadeset strana. Kao posljedica, "korpus" je neosporno previše mali da nam dozvoli pokušaj bilo kakvih generalizacija; zbog ovoga ja ću se pozvati samo na najopštije i najčešće zaključke.

Prvi aspekt vrijedan pomena je dobro poznati leksički fenomen koji se ne događa samo u engleskom jeziku. Termin "turista" koji se koristi da bi se identifikovali primaoci turističkih brošura (i turistička klijentela upošte) biva zamijenjen drugim nazivima. Zaključci u mom korpusu su "posjetioci", "gosti", "putnici".

Naučnici su ukazali da se riječ "turista" sve više dovodi u vezu sa pojmom masovnog turizma i da drugi termini dolaze do izražaja, budući da su više u skladu sa savremenom praksom i očekivanjima. Ovaj zaključak potvrđuje prvu ranije pomenutu strategiju, to jeste identifikaciju primaoca.

Sličan fenomen se može uočiti ako pogledamo proliferaciju specifičnih termina koji određuju veoma uske kategorije turizma, koje često odgovaraju specifičnim interesima ili aktivnostima. Ja sam naišla na sedamdeset osam "vrsta" turizma na Vikipediji, razvrstanih od "alternativnog turizma", "kulturnog turizma", "eksperimentalnog putovanja", "baštenskog turizma", "odmor paket turizma", "vjerskog turizma", "održivog turizma" do "propalog turizma", "pljačkaškog turizma" i "samoubilačkog turizma".

Kada preusmjerimo našu pažnju na analizu diskursivnih strategija, otkriva se mnoštvo interesantnih zaključaka. Jezik turizma se pokazuje kao krajnje bogat metaforičkim asocijacijama i zaključci u mom korpusu ističu značajan broj primjera. Brošure obiluju metaforama zbog svog hibridnog tekstualnog profila, u kojem persuazivna funkcija igra snažniju ulogu od deskriptivne ili informativne metafunkcije. U slučaju drugih vrsta, kao kod vodiča, na primjer, druge makro-

funkcije igraju važniju ulogu, i ovo je vjerovatno razlog zbog kojeg su metaforički izrazi (odlika persuzivnog stila) manje česti.

Evo jednog primjera metaforičkog jezika pronađenog u mom korpusu:

Posmatraj jedra bijela poput labuda i oblake od vate koji se trkaju iznad ustalanih voda Broadsa. Plovi duž Beksa u čamcu prolazeći pored njegovanih travnjaka i srednjevjekovnih učilišta istorijskog Kembridža.

Posjeti istok Engleske i započećeš ljubavnu avanturu koja će trajati cijeli život.

Istok je raj za jedenje...

Uprkos ovim primjerima, kako iz kvantitativne tako i iz kvalitativne analize, upotreba metafora se ne može smatrati osnovnom crtom jezika korišćenog u ovim brošurama.

Sa druge strane, pridjevi koji se koriste za stvaranje osjećaja pretjeranosti i hiperbole su još dosljednija odlika ove vrste diskursa. Rezultat takve strategije izgleda jeste želja da se iznenade primaoci teksta opisivanjem mjesta posebnim terminima, često pomoću analogije ili poređenja:

1. guste i krasne šume
2. otvoreno nebo i strasni zalasci sunca
3. slavni vrtovi
4. neobično raznolika kulturna scena
5. basnoslovni istorijski gradovi
6. nekada moćna tvrđava
7. horde turista
8. zagonetne ruševine
9. neobična ribarska sela
10. blistava svjetlost morske površine
11. veličanstvene kuće
12. karakteristični trgovački gradovi (gradovi sa posebnim tržištem za neke stvari)

Neki od ovih izraza su se već standardizovali, drugi pokazuju osjećaj za novinu i snažnu evokativnu snagu. Veliki broj primjera nađenih u mom korpusu, zajedno sa svojom širokom raznovrnošću, znak su vitalnosti ove vrste jezika i ističu njegovu sposobnost stvaranja osjećaja za novinu, kako bi se privukla pažnja publike koja sve zahtjevnija i zahtjevnija. Stereotipne slike ne bi bile toliko efikasne. Ovo je još jedan primjer strategije prilagođavanja očekivanjima primaoca.

Centralna uloga koju igraju primaoci ove vrste diskursa je takođe očigledna kod strategije uključivanja, čija je namjera da uvuku primaoca u diskurs. Par primjera će biti od koristi da ilustruje ovo pitanje:

Pitaj bilo koga šta najviše voli u vezi sa velegradovima i gradićima istočne Engleske, i svi oni će biti oduševljeni istorijskim bogatstvom, obiljem čudesnih starih građevina i brojnim živopisnim ulicama u kojima se dok lutaju osjećaju sigurnim. Posjetioci se vraćaju još jednom da bi se divili masivnim tamnicama (kulama) zamka

Na način obraćanja primaocima (to jest posjetiocima) mora se obratiti posebna pažnja, posebno analizirajući upotrebu zamjenica, to jeste “bilo ko”, “niko”, i posebno “oni”. Takvi elementi se obično koriste u bezličnim izrazima, koji odvajaju subjekat i objekat izjave, stvarajući izvjesnu distancu između njih. Međutim, zamjenice se upotrijebljene na potpuno različit način u ovom primjeru: one su upotrijebljene prije da uključe primaoca u diskurs nego da ih udalje. Takozvane bezlične zamjenice se, u stvari, koriste da pokažu da je iskustvo turista opisano takvim opštim terminima kako bi se prilagodilo bilo kojoj vrsti posjetioca (ali ne, naravno, turistima). Identifikacija čitalaca je stoga olakšana upotrebom bezličnih zamjenica. Interesantan je način na koji u ovom primjeru, slike slijede jedna drugu brzo, u jednoj vrsti *krešenda*; maršuta biva zamišljena od strane čitaoca, koji je pozvan da je direktno doživi. Trebalo bi, takođe, da pomenemo veliki broj pridjeva i njihovih hiperboličnih oblika, koji se koriste da privuku pažnju čitaoca. Može se analizirati još jedan primjer istog fenomena:

Ono što nećeš naći na istoku Engleske su horde turista i beskrajni redovi, što će naravno biti jedan od razloga tvog dolaska ovamo.

I u ovom slučaju čini se da djeluje jedna zaista efikasna strategija identifikacije čitaoca: primaocu se direktno obraća sa “ti”, a u isto vrijeme, usvojen je jedan analogan način kod poređenja između “ovamo” kod mjesta koji se opisuje (istok Engleske), odražavajući sebe naspram “drugog” neodređenog mjesta, okarakteriziranog negativnim naglaskom na masovni turizam. Putnici primaoci (još jednom, ne turisti) se prepoznaju po njihovom pretpostavljenom izboru prilično selektivne destinacije.

Još jedan način prepoznavanja primalaca turističkih tekstova jeste njihovo razvrstavanje na kategorije, koje su obično određene u smislu specifičnih aktivnosti:

a strastvene ljubitelje šetnji ima mnogo živopisnih staza kroz ravnice i šumovite krajeve, bare i močvare, šume i prirodne parkove. A osim toga možda ćete biti više za otvoreno nebo i strastvene zalaske sunca Fensa

ili daleki sjaj Voša, najvećeg engleskog plimnog estuara gdje možete čuti proganjajući krik ostrigara.

Porodice će uživati u beskrajno dugim plažama – oblast ima preko 400 km dugačku obalu, na radost kako moreplovaca tako i ljubitelja prirode.

Primaoci su pozvani da se poistovjete sa nekima od “strastvenih ljubitelja šetnji”, “porodica” ili sa još opštijim “ti”, a svaka kategorija predstavljena je širokim izborom koji se tiče aktivnosti ili sredine. Odlomak je veoma bogat pridjevima i krajnji efekat se dobija slijedom slika koje se projektuju pred turistu, kao da on/ona proživljavaju to iskustvo. Upotreba modalnih glagola “moći” (“may”, “can”) – doprinosi stvaranju ideje o izboru.

Takođe je interesantno primjetiti elemente koji se mogu naći u poziciji subjekta: “strastveni ljubitelji šetnji”, “ti”, “porodice”. Tu postoji jedan karakteristični nedostatak usklađenosti, koji bi se teško mogao prihvatiti u drugim vrstama teksta. Međutim, u slučaju turističkih brošura, pomjeranje od jednog subjekta do drugog se prihvata kao prirodno, budući da je usklađenost data diskursivnom pažnjom na primaoca i njihove specifične potrebe.

Svi dati primjeri pokazuju diskursivne strategije koje promovišu poistovjećivanje primaoca sa slikama (turistima/putnicima, mjestima) i ponuđenim uslugama. U isto vrijeme, oni nude ideju o načinu na koji persuazivna tekstualna funkcija, u stvari, prevladava u jednom žanru (brošuri), čija je namjena navodno da informiše čitaoca. Međutim, da bih potkrijepila dokazima ovu tvrdnju trebalo bi da pribavim veći broj primjera i da radim na dužim odlomcima – ali ovo je pitanje koje će se razvijati u daljem istraživanju.

Jezik turizma i prevođenje

Sada bih željela da analiziram ukratko i posljednju strategiju koja karakteriše turističke tekstove, to jest onu koja se odnosi na prisustvo specifičnih elemenata kulture. Ovo je tema koja je posebno interesantna kada je prikazana u kontekstu prakse prevođenja. Jezik turizma je sam po sebi vid “kulture medijacije”, budući da prevodi kulturne vrijednosti promovišući identitet specifičnih geografskih oblasti/zajednica.

Željela bih da uzmem u razmatranje jedan odlomak iz prevodilačkog rada jednog od mojih studenata, Dijega Anjelija (Diego Agnelli), koji je primjer stepena medijacije u radu u okviru međukulturne tekstualne prakse kao kod prevođenja turističkih tekstova. Odlomak je preuzet iz prevoda jedne engleske brošure o Durhamskoj katedrali na italijanski jezik.

DURHAM CATHEDRAL
The Shrine of Saint Cuthbert

CATHEDRAL HISTORY

Durham Cathedral has been described as “one of the great architectural experiences of Europe”. It is renowned as a masterpiece of Romanesque (or Norman) architecture. It was begun in 1033 and largely completed within 40 years. It is the only cathedral in England to retain almost all of its Norman craftsmanship, and one of few to preserve the unity and integrity of its original design.

The Cathedral was built as a place of worship, specially to house the shrine of the North’s best-loved saint, Cuthbert, in whose honour pilgrims came to Durham from all over England. It was also the home of a Benedictine monastic community. The Cathedral holds an annual Benedictine Weekend when there is an opportunity to explore in more depth the historical and living tradition of St Benedict, focusing on its expression at Durham Cathedral in the past and present.

The Cathedral also served a political and military function by reinforcing the authority of the prince-bishops over England’s northern border.

(<http://www.durhamcathedral.co.uk/history>)

DURHAMSKA KATEDRALA

Hram Svetog Kutberta

ISTORIJA KATEDRALE

Durhamska katedrala opisana je kao “jedno od velikih arhitektonskih iskustava u Evropi”. Poznata je kao remek-djelo romaničke (ili normanske) arhitekture. Njena gradnja je započeta 1033. i u velikoj mjeri završena u roku od 40 godina. To je jedina katedrala u Engleskoj koja je zadržala skoro sve od svoje normanske izrade i jedna od rijetkih koja čuva jedinstvo i integritet svog originalnog dizajna.

Katedrala je bila sagrađena kao mjesto obožavanja, posebno za smještanje grobnice najobožavanijeg sveca Sjevera, Kutberta, u čiju su čast hodočasnici dolazili u Durham iz cijele Engleske. To je takođe bio dom benediktinske monaške zajednice. Katedrala održava godišnji Benediktinski vikend, kada je moguće istražiti dublje istorijsku i životnu tradiciju svetog Benedikta, fokusirajući se na njen izraz u prošlosti i sadašnjosti Duhamske katedrale.

Katedrala je takođe vršila političku i vojnu funkciju učvrstivši vlast biskupskih vladara izvan sjeverne granice Engleske.

DURHAM: LA CATTEDRALE DI SAN CUBERTO

Il fashino del sacro

TRA STORIA E ARTE

La cattedrale di Durham sorge maestosa e imponente nel cuore dell’omonima cittadina situate nella contea di Durham nelle regione

nord-orientale dell'Inghilterra un tempo conosciuta come Northumbria. Il celebre storico d'arte inglese, Sir Nicholas Pevsner, definì la cattedrale come una delle migliori forme espressive dell'architettura europea, essendo un capolavoro assoluto dell'arte romanica e specialmente di quella variante inglese che è l'arte normanna. La fabbrica della cattedrale fu avviata nel 1093, pochi decenni dopo l'ascesa al potere di Guglielmo il Conquistatore. I lavori durarono ben quarant'anni a testimonianza del fatto che i normanni tradussero in arte la volontà di imporre il loro prestigio. L'edificio sacro è l'unico in tutta l'Inghilterra ad avere mantenute inalterate le forme architettoniche dello stile anglo-romano ed uno dei pochi ad avere preservato l'impianto unitario e compatto del progetto originario.

La cattedrale di Durham fu concepita principalmente come un luogo di culto e destinata ad ospitare la preziosa arca con le spoglie di San Cuperto, caro alla devozione degli Inglesi che ancora giungono in pellegrinaggio da ogni angolo dell'Inghilterra. Divenne anche sede di una fiorente comunità di monaci benedettini. Per questo la Cattedrale offre al visitatore la possibilità di conoscere più da vicino la vita monastica durante il Benedictine Weekend, un fine della settimana all'insegna del mistero e della spiritualità per capire l'importanza della regola di San Benedetto nel passato e nel presente di Durham.

Il complesso monastico fu anche sede del potere politico e roccaforte militare. I vescovi della città infatti furono principi-vescovi e in tal modo potevano espandere la loro autorità sul confine settentrionale dell'Inghilterra, proteggendosi da eventuali escursioni dal nord.

DURHAM: KATEDRALA SVETOG KUTBERTA

Draži svetog

OD ISTORIJE DO UMJETNOSTI

Durhamska katedrala, veličanstvena i impozantna, izniče u srcu istoimenog gradića smještenog u grofoviji u sjeveroistočnoj oblasti Engleske, poznate jedno vrijeme kao Nortumbrija. Slavni historičar umjetnosti, g. Nikolaus Pevsner, opisao je katedralu kao jednu od najbolje izražajnih formi evropske arhitekture, budući da je apsolutno remek-djelo romaničke umjetnosti a posebno one engleske varijante, to jest normanske umjetnosti. Izgradnja fabrike započeta je 1093., nekoliko decenija nakon dolaska na vlast Viljema Osvajača. Radovi su trajali čitavih 40 godina kao potvrda činjenici da su Normani pretočili u umjetnost želju za nametanjem svog prestiža. Sveta građevina je jedina u cijeloj Engleskoj koja ima očuvane neizmijenjene arhitektonske oblike anglo-normanskog stila i jedna od rijetkih koja je sačuvala jedinstvenu i kompaktnu postavku prvobitnog projekta.

Durhamska katedrala je bila prvenstveno zamišljena kao kultno mjesto sa namjenom da udomi dragocjeni kovčeg sa moštima svetog Kutberta, mjesto drago pobožnosti Engleza koji još uvijek tu dolaze kao hodočasnici iz svih djelova Engleske. Postala je i sjedište jedne plodne zajednice benediktinskih monaha. Zbog toga katedrala omogućava posjetiocu da bliže upozna monaški život tokom Benediktinskog vikenda, vikenda u znaku misterije i spiritualnosti kako bi se razumjela važnost pravila svetog Benedikta u prošlosti i sadašnjosti Durhama.

Manastirski kompleks bio je i sjedište političke moći i vojno uporište. Gradski biskupi su bili zapravo vladari biskupi i na taj način su mogli da prošire svoju vlast put sjeverne granice Engleske, braneći se od eventualnih napada sa sjevera.

Odmah je očigledno da se prevedeni tekst proširio. Koje su vrste elemenata umetnute? Prvenstveno elementi koji imaju veze sa geografijom, ili prije sa istorijom (i istorijom umjetnosti), ove oblasti.

Prevedeni tekst pruža detaljnije informacije o oblasti u kojoj je katedrala smještena nego specijalizovani tekst. Osim toga, prilično nejasno navođenje, u originalu (u italijanskoj varijanti) previše se sitničavo odnosilo na njegovog autora, istoričara umjetnosti. Takođe u specijalizovanom tekstu kratkom upućivanju na normansku arhitekturu daje se specifična britanska aroma, kada je ovaj umjetnički tok određen kao "engleska varijanta" romaničkog stila. Jedini datum pomenut u ST (1093) je kontekstualizovan kroz eksplicitno upućivanje na specifični momenat britanske istorije, a to je period ranih decenija vladavine Viljema I. Na kraju, upućivanje na hodočasnica ka Hramu Svetog Kutberta, koja se i danas odigravaju. predstavljaju još jedan primjer u kojem je aroma "engleskog" dodata kod prevedenog teksta: drugim riječima, to je još jedan pokušaj promovisanja engleskog identiteta za italijanske primaoc/ buduće turiste.

U ovoj kratkoj diskusiji uzela sam u obzir ne samo takozvane kulturno-specifične elemente, ostavljajući po strani analizu morfosintaksičkih ili stilskih karakteristika specijalizovanog i prevedenog teksta. Spomenuću samo veliki broj pridjeva, koji su zapravo dodati u prevodu.

Zaključak

Da zaključimo, pojam "medijacije", označen kao simbolički prostor za međusobno djelovanje i pregovaranje, glavna je karakteristika jezika turizma. Snaga turističke komunikacije leži u njenoj sposobnosti razvijanja jezika sposobnog da zadovolji potrebe različitih komponenata u ovom polju.

Mnoštvo diskursivnih strategija je iskorišteno i tekstualno organizovano u hibridne vrste teksta, u kojima je persuzivna funkcija stavljena unutar informativnih ili deskriptivnih tekstualnih profila.

Konceptom "medijacije" izbija na površinu i idejni nivo jezika i ovo je posebno očigledno kod prevođenja, gdje su identiteti koji prate turistički trend prenošeni preko jezičkih, društvenih i kulturnih granica.

Svrha turizma je, u stvari, pregovaranje susreta sa drugima (drugom regijom ili državom), i obavljajući to, identiteti su vrlo često preuređeni i krivo prikazani. Kao što smo vidjeli, značajan stepen intervencije prevodioca (medijacije) je vrlo često neophodan za uspješnu komunikaciju.

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Prevela Lejla Dizdarević

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