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ORAL LITERATURE IN EDUCATIONAL PROGRAMME AND TEXTBOOKS

Summary

This paper shows the way oral literature is treated in educational programmes and literature textbooks in Socialist Republic of Croatia, and gives several levels which could be starting points for more systematic approach to this problem.

Criteria being used when teaching oral literature, apart from narrow selections of mentioned repertoire, are not necessarily always literary criteria. National, aesthetic, ideological or any other aspect that might dominate heterogeneous background of concrete planning, i. e. concrete programme, are poor devices to compromise in between the history of national literature, stylistic interpretation of particular works, not to mention aesthetics which is still based on reflection theory.

Though important, suprascientific orientation could burden any type of teaching when literature is concerned: this need could be better solved through appropriate methodological means of philosophy and marxism. It seems that the interpretation of literary work within the frame of teaching process still has not achieved corresponding methodology of its procedures. Therefore this type of interpretation gives us neither clear and correct view on tradition within specific historical moment, nor opens the question of change: moreover, it fails to give even the sociological basis which stands behind literary works. In this particular paper all remarks are illustrated through examination of oral lyric repertoire thematically connected with the War of National Liberation.

To teach literature very often means to insist on strong emotional reception of literary works. This

however is not the only, and certainly not the best prerequisite for learning and understanding. What is more important is to develop ability for speculative thinking, in a way that scientific terms are not used as expression of emotions, but rather as defined notions. This aim is inevitably linked with linguistic sensibility in all its nuances. Common rule in literature textbooks is to put oral literature genres right next to the genres of written literature. This is not to be criticized, but still it is necessary to distinguish two types of literature (oral and written) as well as to show their interrelations.

Teaching process – alike the methodology of literary criticism, both for oral and written literature, should have its synchronic and diachronic aspect. What we find, however, is synchronic aspect (far from being complete), while diachronic one is not thought of. Therefore programme and textbooks discussed in this paper, as well as preceding programmes and textbooks, bring about two basic paradoxes: oral literature is treated as a bunch of "anonymous works" within poetics of written literature, or, even worse, as an extratemporal unity which has nothing to do with historical review of written literature.

Paper contains four supplements which show all forms of oral literature given as examples in literature and language textbooks used in SR Croatia. These supplements give all aspects of oral literature presented in educational process, starting from first grade of elementary school, up to the end of highschool education.

(Translated by Aleksandra Wagner)